Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



Digitized by the Internet Archive
in 2015

https://archive.org/details/motionpicturenew16moti_1

NOVEMBER 10, 1917

Motion Picture News

Reg. in U. S. Patent Office

West Coast Edition

HAS THE QUALITY CIRCULATION OF THE TRADE

Paramount Pictures

ARTCRAFT PICTURES

For Exhibitors in the smaller communities

18 of the largest weeklies and monthlies carry the "big message," reaching practically every one in your town—several times,—

—this is your part of $1,000,000.00 advertising appropriation—

—be sure the trade marks are in your advertising, or you lose your share.

FAMOUS PLAYERS-LASKY CORP'N.

Adolph Zukor Pres. Jesse L. Lasky Vice Pres. Cecil B. De Mille Director General

New York City

VOL. XVI-NO. 19 NEW YORK LOS ANGELES PRICE 10 CENTS

Application for entry as second class matter at the Post Office, at New York, N. Y., pending.

MAE MURRAY

BLUEBIRD STAR



IN

PRINCESS VIRTUE

A most unusual story by Louise Winter of the ultra smart doings of the ultra smart set, produced in an ultra smart manner. The most lavish and striking production of the season. Mae Murray —BLUEBIRD Star— has a unique personality, exactly suited to the play. This picture will pack your house.

Directed by Robt. Z. Leonard

Watch for Mae Murray in "FACE VALUE"

Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York

Marguerite Clark in "Bab's Burglar"

Story by **Mary Roberts Rinehart** *Directed by* **J. Searle Dawley**





"BAB'S" got a *reputation* now. The first "Bab" story went across with a *whoop*.

Brilliant as the sparkle of gems and sweet as an old love song, Miss Clark will *delight* all your folks. She's *bound* to put across all the "Bab" stories with a rush.

Boost these Mary Roberts Rinehart stories from the *Saturday Evening Post*. **They'll pay you big.**

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.*, JESSE L. LASKY, *Vice-Pres.*, CECIL B. DEMILLE, *Director General*

Paramount Pictures

A Paramount Picture


Jesse L. Lasky presents
Geraldine

Cecil B. DeMille's production

Farrar

in "The Woman God Forgot"

MERE words cannot convey any idea of the magnitude and scope of this masterpiece.

Its internationally known star, its famous director, its brilliant supporting cast, and its author have made of it a thing beyond the realm of cold type.

It must be seen to be realized.

It must be shown to be profited by—both in pecuniary profit and prestige.

By Jeanie Macpherson

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres*
CECIL B. DEMILLE, *Director General*



AN ARTCRAFT PICTURE

ARTCRAFT PICTURES

Mr. Exhibitor! Book

JULIAN



The World's Foremost Impersonator of the Fair Sex

For ten years Julian Eltinge has been making and breaking box-office records at the largest theatres of leading American cities, indicating he will prove the year's biggest star of the screen.

Make arrangements with your Paramount Exchangeman for JULIAN ELTINGE Photoplays.

Critics Praise ELTINGE!

"Julian Eltinge is known to most everyone as the greatest female impersonator the stage has ever seen. His advent into pictures is worth something right away before any consideration is given to the production.

As a film star Mr. Eltinge registers every bit as satisfactorily as he did on the stage, if not more so. You can safely promise that he is funny, interesting and unusual, but if Eltinge has never played in your town you want to lay it on thick about his being recognized as the greatest impersonator the world has ever known, because many of your regulars may never have heard of him."—Wid's.

ELTINGE

Makes His Screen Debut In a Series of Three Winning Photoplays

Countess Charming
The Widow's Mite
and
The Clever Mrs. Carfax



These Lasky-Paramount made subjects will prove the sensation of the season, and it will be your loss if you do not have them booked.

READ THESE EXCERPTS!

"Julian Eltinge, the wise ones predict the sensation of the year in pictures. The camera likes him, and, as one man said, 'He can get away with murder after this,' and all because his first picture, 'The Countess Charming,' struck the public fancy at the Rialto yesterday. The reason one enjoys the particular brand of portrayal offered by Eltinge is because it is so good that one instantly forgets that it is Eltinge."
—NEW YORK TELEGRAPH.

"The Rialto Theatre was crowded yesterday afternoon and evening for the opening of the new week's programme, which included as its principal attraction the first moving picture for which Julian Eltinge has appeared before the camera."—NEW YORK HERALD.

"JULIAN ELTINGE in his first screen vehicle not only landed on the jaws of several men on the screen with both hands, but he also reached the jaws of the audience, jarring them open with laughs. Eltinge established himself immediately as the best woman of his kind in the movies."—NEW YORK SUN.

ALBERT E. SMITH

presents

ALICE JOYCE

in

"THE FETTERED WOMAN"



From the popular novel
"Anne's Bridge"
by
Robert W. Chambers

Directed by
Tom Terriss

The screen's rarest beauty-
America's foremost author-
The Vitagraph standard
of production-

A supreme combination

A Five Part Blue Ribbon
Feature

GREATER VITAGRAPH

THE MAN IN THE BOX-OFFICE KNOWS!

GREATER VITAGRAPH'S MARVELOUS MELODRAMATIC PHOTOPLAY SERIAL

"THE FIGHTING TRAIL"

IS MAKING SCREEN HISTORY!

L. J. SHEARER

L. A. BUETTNER, Gen'l Manager

THE COHOES AMUSEMENT COMPANY

GENERAL OFFICES
132 REMSEN STREET,
COHOES, N. Y.

OPERATING
COHOES OPERA HOUSE, COHOES, N. Y.
MAJESTIC THEATRE, " "
STAR THEATRE, MECHANICVILLE, N. Y.
NEW PARK THEATRE, " "
EMPIRE THEATRE, GLENS FALLS, N. Y.

October 22, 1917.

Dear Vitagraph:

The following figures, taken from my box office reports, say all for "The Fighting Trail" that need be said:

Wednesday, Sept. 5th	$72.10						
" " 12th	84.50						
" " 19th	143.25	Ran 1st Episode "Fighting Trail"					
" " 26th	162.90	" 2nd	"	"	"		
" Oct. 3rd	169.00	" 3rd	"	"	"		
" " 10th	187.75	" 4th	"	"	"		
" " 17th	191.50	" 5th	"				

Yours truly,
THE COHOES AMUSEMENT CO.
(Signed) L. A. BUETTNER,
General Manager.

GREATER VITAGRAPH
ALBERT E. SMITH *President*



SALES AGENTS —
WORLD FILM CORPORATION
Sole & Exclusive Distributors


KATHLEEN CLIFFORD
starring in
WHO IS "NUMBER ONE"?
Paramount



What this one exhibitor said about the first Paramount Serial is echoed by hundreds of others who have seen the first episodes of

WHO IS "NUMBER ONE"?

That is why the bookings already are climbing up to record heights.

The exhibitor who *knows* is getting in on the money because a Paramount Serial backed by Paramount promotion must be sure fire.

The story of the serial featuring lovely Kathleen Clifford was written by Anna Katharine Green—greatest of writers.

IT CAN'T GO WRONG!

Paramount Pictures

Perfection Pictures

"The Highest Standard In Motion Pictures"

Theatre patrons everywhere have hailed Perfection Pictures with a shout of welcome. They have found them light, pleasing comedy-dramas—breezy—wholesome—entertaining. Stories by America's foremost authors. A welcome relief from melodramas and problem plays.

Note These Features:

Taylor Holmes
in "Two Bit Seats"
Produced by Essanay

Little Mary McAlister
in "Young Mother Hubbard"
Produced by Essanay

Shirley Mason
in "The Awakening of Ruth"
Produced by Thomas A. Edison, Inc.

Little Mary McAlister
in "Pants"
Produced by Essanay

Taylor Holmes
in "Efficiency Edgar's Courtship"
Produced by Essanay

Shirley Mason
in "The Apple Tree Girl"
Produced by Thomas A. Edison, Inc.

Mildred Havens and Leslie Austin
in "The Courage of the Commonplace"
Produced by Thomas A. Edison, Inc.

Shirley Mason
in "Cy Whittaker's Ward"
Produced by Thomas A. Edison, Inc.

Bryant Washburn and Virginia Valli
in "The Fibbers"
Produced by Essanay

Taylor Holmes
in "Fools for Luck"
Produced by Essanay

Jack Gardner
in "Men of the Desert"
Produced by Essanay

Patron Acceptance is back of every one of these Perfection Pictures as a result of a nation-wide campaign of advertising. People are looking for the theatres showing Perfection Pictures. Bring them to YOUR theatre by arranging today to show the productions which are known to represent "The Highest Standard in Motion Pictures."

Perfection Pictures

GEORGE KLEINE SYSTEM
Distributors
Executive Offices: 63 East Adams Street, Chicago, Ill. *Branches in all Principal Cities*

Perfection Pictures
"The Highest Standard In Motion Pictures"

Thomas A. Edison, Inc., Offers

MILDRED HAVENS and LESLIE AUSTIN in "The COURAGE of the COMMONPLACE"





A picture of the sort that will please any audience. It has an appeal for the business man—the society matron — the college boy — the debutante, and the dyed-in-the-wool motion picture fan. In five acts. Released November 12th.

PRODUCED BY Thomas A. Edison, INC.

GEORGE KLEINE SYSTEM DISTRIBUTORS

Perfection Pictures

Perfection Pictures
"The Highest Standard In Motion Pictures"

GEORGE K. SPOOR *Presents*

TAYLOR HOLMES

The Personality Star

in "TWO BIT SEATS"



A film version of Gladys E. Johnson's whirlwind story. Thousands have laughed over the story. All of them will be eager to see the film. It is a triumph for Taylor Holmes, conceded today to be without a peer as a comedian. Screen time: 65 minutes. Released November 5th.



PRODUCED BY
Essanay

GEORGE KLEINE SYSTEM
DISTRIBUTORS

Perfection Pictures

Massive! Appealing!
A Never-To-Be-Forgotten Spectacle!

George Kleine
Presents



Revised and Elaborated!

Soon To Be Released. In Eight Acts, through Kleine Exchanges Everywhere. Wire or Write for Details.

GEORGE KLEINE SYSTEM

Sole distributors of Perfection Pictures Throughout America

EXECUTIVE OFFICES: 63 EAST ADAMS ST., CHICAGO, ILL.

FOR THE FREEDOM OF THE WORLD



A spectacular and powerful patriotic drama of the world's battle for humanity.

An attraction that will make money for any theatre on earth in which it is presented.

A vivid, challenging production from Capt. Edwin Bower Hesser's great story that will thrill the heart and brain of every loyal American.

Apply at once to any Goldwyn exchange for information about contracts and open dates.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd St. New York City

Better to read fifty advertisements than to miss the one YOU need.

Goldwyn Pictures

MARY GARDEN IN "THAIS" AT REGULAR RENTAL PRICES

GOLDWYN PICTURES' powerful organization takes the most important step of its career by announcing that all contract customers of Goldwyn will receive our most brilliant and costly production at no advance in prices.

Having won exhibitor confidence by a policy of honor and squareness in our relations with the theatre-owners of the nation we intend to hold and increase your confidence by giving you our biggest and best efforts as well as our average of high achievement.

We could make a fortune with Mary Garden in "Thais" by presenting her at advanced prices; by exacting higher rentals for the first production of one of the world's greatest artists.

But we prefer to have you, our patrons, receive this record-breaking attraction and play it to big profits. By doing this we hope to bind you closer to us and succeed in making you feel that you are *our actual partners* in this great enterprise; that by making *you* successful we are attaining the highest success for ourselves.

Mary Garden in "Thais" will be released throughout North America Dec. 30, 1917.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures



MARY GARDEN'S TREMENDOUS POWER IN HER GREATEST ROLE

"THAIS," from Anatole France's wonderful story, is Mary Garden's biggest operatic achievement. It increased her fame throughout the world. *It gave her rank as one of the world's greatest actresses.*

On the production of "Thais" Goldwyn is spending *in excess of a quarter of a million dollars* and lavishing the attention of its courageous and original producers, who have attained the new and distinctive note in motion pictures. The art and power of "Thais" are immeasurable.

The organization that has produced such a remarkable picture as "The Spreading Dawn," playing now throughout America and universally praised by the critics of the entire nation, *gains new strength and power in each new release.*

Think what it means to the exhibitors of America—our patrons—some of them paying *as low as $15 a day* to get, without advance in prices, one of the greatest of all stars in one of the most magnificent and lavish productions—"THAIS." And think what it means to small exhibitors to get "Thais" *more quickly than they have ever before obtained a big production.*

Goldwyn Pictures Corporation

16 East 42d Street New York City

REX BEACH PICTURES



"The Wickedest Woman in the World"

SHE played the game as thousands of big city girls play it. Her reputation—the least said about that the better. Her name was always on the tongues of men.

And beneath this cynical exterior—there was the *real* girl. The girl who could cook and sew; the girl who wanted a home and "kiddies;" the girl who hungered for love and affection. She is but one of the hundred human characters in

Rex Beach's Greatest Story

THE AUCTION BLOCK

which tells the life story of a million girls in the big cities and small towns. This and all future Rex Beach productions are released exclusively through the offices of

Goldwyn
Distributing Corporation

16 East 42d Street New York City



"The Manx-Man" Starts Its Nation-Wide Sweep As a Big Profit-Maker

IN SEATTLE, in Atlanta, in a score of big cities this remarkable production has drawn record-breaking attendances and justified all predictions as to its success.

Exhibitors have found that Hall Caine's name, as its author, has box-office magnetism; that this great story is already known to all intelligent people who therefore wish to see it on the screen and that the name of its director is a guarantee of photodramatic achievement.

Here is a production that means assured profits everywhere it is presented.

THE MANX-MAN CO
PRESENTS

GEORGE LOANE TUCKER'S
picturization of
Hall Caine's Greatest Story

THE MANX-MAN

with

Elisabeth Risdon Henry Ainley
Fred Groves

Booked as a separate attraction and available to all exhibitors under the "open booking" system. Telegraph at once for open dates to any of the offices of

Goldwyn
Distributing Corporation

16 East 42d Street New York City

GENERAL FILM COMPANY,

Those Billy Ruge Comedies Have the Happy Slant Upon Life *RIGHT!*



Fun—Liveliness—Drollery—all abound when Billy Ruge rollicks through the "SPARKLE" Series

Here's the current lot of six—Billy Ruge and Kate Price featured:

Week End Shopping
PALS
Ambition
In High Speed
"A Bargain—57.60"
"Monkey—Maid—Man"

The wise exhibitor who wants a consistent short length comedy that will cheer up the house engages these subjects by the half-dozen—knowing that they invariably deliver the laughs.

Produced by The **JAXON FILM CORPORATION** Commercial Trust Co. Bldg. 41st & Broadway, N. Y. City

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

Coming Soon!

That Tremendously Gripping Serial

"A DAUGHTER OF THE U. S. A."

Patriotism—Land and Sea War Scenes of Thrilling Action—Adventure—a Love Story—Exciting Encounters on the Western Prairies, the North Woods, the Streets of Great Cities—Intrigue Unmasked—all the Vivid Color of the Nation's Greatest Martial Kaleidoscope.

A Serial of Twelve, Snappy, Enthusiasm-Evoking Subjects, Each Featuring a Heroine of Appealing Beauty and Grace. Wait for the Star and the Releases.

"A DAUGHTER OF THE U. S. A." should prove the most popular American motion picture serial of the season—different from anything else—better. The up-to-date attraction for the theatre that demands novel and red-blooded stories.

FURTHER ANNOUNCEMENTS PENDING.

Produced by The

JAXON FILM CORPORATION

Commercial Trust Co. Bldg., 41st and Broadway, N. Y. City

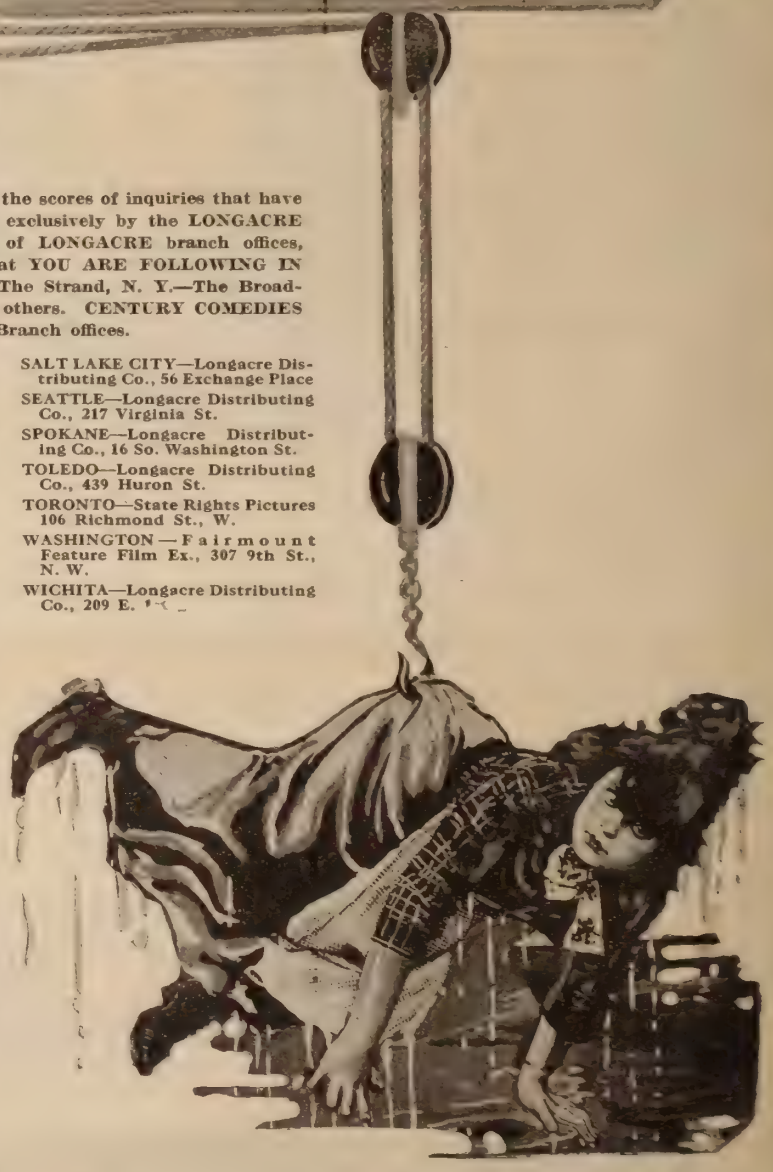
Distributed Exclusively by General Film Company

Century Comedies present "NEPTUNE'S NAUGHTY DAUGHTER"

Released Nov. 1st

Featuring

Alice Howell



J. G. BLYSTONE
Director General

IN order to facilitate giving out information, terms, prices, etc., to the scores of inquiries that have flooded our home offices on CENTURY COMEDIES distributed exclusively by the LONGACRE DISTRIBUTING CO., we herewith publish the complete list of LONGACRE branch offices, below. In writing to any of these offices, just bear in mind that YOU ARE FOLLOWING IN THE FOOTSTEPS OF THE BIGGEST HOUSES IN AMERICA.—The Strand, N. Y.—The Broadway, N. Y.—entire circuit of Marcus Loew Theatres and scores of others. CENTURY COMEDIES LEAD THE WORLD. Communicate with any of these Longacre Branch offices.

ATLANTA—Consolidated F. & S. Co., Super Features Dept., Rhodes Bldg.

BALTIMORE—Baltimore Film Ex. 412 E. Baltimore St.

BOSTON—Longacre Distributing Co., 13 Stanhope St.

BUFFALO—Longacre Distributing Co., 35 Church St.

BUTTE — Longacre Distributing Co., 52 E. Broadway

CHARLOTTE — Bluebird Photoplays, Inc., 307 W. Trade St.,

CHICAGO—Longacre Distributing Co., 220 So. State St.

CINCINNATI—Longacre Distributing Co., Room 504 Strand Theatre Bldg., 531 Walnut St.

CLEVELAND—Longacre Distributing Co., 850 Prospect Ave.

DALLAS—Consolidated F. & S. Co., 1900 Commerce St.

DENVER—Longacre Distributing Co., 1422 Welton St.

DES MOINES—Longacre Distributing Co., 702 Mulberry St.

DETROIT—Longacre Distributing Co., 75 Broadway

EL PASO—Longacre Distributing Co., care of Consolidated F. & S. Co., 110 E. Franklin St.

FORT SMITH—Longacre Distributing Co., 24 S. 6th St.

INDIANAPOLIS — Longacre Distributing Co., 58 W. New York St.

KANSAS CITY—Longacre Distributing Co., 606-7 Shukert Bldg.

LOS ANGELES—Longacre Distributing Co., 822 So. Olive St.

MEMPHIS — Longacre Distributing Co., care of Consolidated F. & S. Co., 226 Union Ave.

MINNEAPOLIS — Longacre Distributing Co., 208 Film Ex. Bldg.

NEW ORLEANS—Consolidated F. & S. Co., Super Features Dept., 914 Gravier St.

NEW YORK CITY—Longacre Distributing Co., 1600 Broadway

OKLAHOMA CITY — Longacre Distributing Co., 116 W. 2nd St.

OMAHA—Longacre Distributing Co., 214 So. 14th St.

PHILADELPHIA—Fairmount Feature Film Ex., 1302 Vine St.

PITTSBURGH—Longacre Distributing Co., 934 Penn Ave.

PORTLAND—Longacre Distributing Co., 405 Davis St.

SAN FRANCISCO—Longacre Distributing Co., 125 Golden Gate Ave.

ST. LOUIS—Longacre Distributing Co., 3547 Olive St.

SALT LAKE CITY—Longacre Distributing Co., 56 Exchange Place

SEATTLE—Longacre Distributing Co., 217 Virginia St.

SPOKANE—Longacre Distributing Co., 16 So. Washington St.

TOLEDO—Longacre Distributing Co., 439 Huron St.

TORONTO—State Rights Pictures 106 Richmond St., W.

WASHINGTON — Fairmount Feature Film Ex., 307 9th St., N. W.

WICHITA—Longacre Distributing Co., 209 E. [illegible]

LONGACRE DISTRIBUTING COMPANY

In case there is no LONGACRE DISTRIBUTING office near you, write direct for complete information to the home office.

Distributors of Century Comedies for United States and Canada

MECCA BUILDING, NEW YORK CITY

BRANCHES IN ALL PRINCIPAL CITIES IN THE UNITED STATES



MME.

PETROVA

in her first Petrova Picture

Daughter of Destiny

Now booking - Exchanges of
First National Exhibitors' Circuit

Petrova Picture Company
Frederick L. Collins
President

Elizabeth Risdon

starring in

"Mother"

George Loane Tucker's exquisite rendition of Eden Philpott's great novel



Backed by
Mc CLURE
Publicity

For State Rights—apply to

McCLURE PICTURES

25 W. 44th Street
New York



WHO GOT THE DIAMONDS

Ask RAFFLES

RAFFLES

JOHN BARRYMORE

in the 7 reel master production

"The Amateur Cracksman"

E. W. Hornung's Great Novel



"*RAFFLES, the amateur cracksman,*" has been one of the greatest stage successes of the decade, with the late Kyrle Bellew as *Raffles.* As a novel it has been read by millions. As a photoplay, directed by George Irving, and starring John Barrymore, its tremendous success from a box-office standpoint is a certainty.

for terms and details communicate with

L. LAWRENCE WEBER PRODUCING CO.

220 WEST 48*th* STREET, NEW YORK

FRANKLYN FARNUM

in

"The Winged Mystery"

With Claire Du Brey and a Strong Cast

A typical Franklyn Farnum high speed adventure story in which the mystery of a dual personality keeps your audiences strained to the breaking point with unending suspense. A timely story that will make a big hit with American audiences because of the double love element and the overthrow of an international plot. From the story by Archer McMackin. Produced by Edward J. LeSaint.

Book thru your local BLUEBIRD exchange or BLUEBIRD PHOTO PLAYS (Inc.), 1600 Broadway, New York.



Violet Mersereau

IN

"The RAGGEDY QUEEN"

Story by Nell Bronson—Directed by Theodore Marsden

A virile interpretation of a little tousley-headed girl whose imagination runs riot, leading her to believe that she is descended from royalty. With Miss Mersereau in the role of "THE RAGGEDY QUEEN" you give your audiences an hour of entertainment that still further registers the versatility of this Bluebird Star. The trials of "THE RAGGEDY QUEEN" and her final triumph when her hours are darkest, are woven into an entertaining play.

Book thru your local Bluebird Exchange or Bluebird Photo Plays, 1600 Broadway, New York.



William Fox Presents

SUNSHINE



A Laugh with every Tick of the Clock

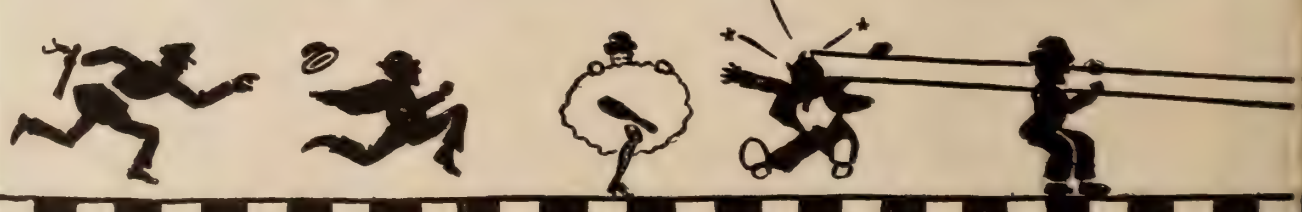
60 TO THE MINUTE

FIX YOUR DATES NOW!

SEE ONE AND B

1st. Release Nov. 11. "ROARING LIONS AND WEDDING BELLS" 2d Release Nov.

FOX FILM



SEE A SUNSHINE COMEDY

Henry Lehrman Productions

COMEDIES

Pretty Girls Galore
Funny Comedians
Emotional Animals



WILL MAKE YOUR
BOX-OFFICE
ACT LIKE THE
U.S. MINT

CONVINCED

"A MILK-FED VAMP" 3RD Release Dec. 9, "HIS SMASHING CAREER"

CORPORATION



THE NEAREST FOX EXCHANGE

FOX SPECIAL FEATURES

ONE-A-WEEK — 52-A-YEAR

NOVEMBER RELEASES



MADAME SONIA MARKOVA in her first startling picture "THE PAINTED MADONNA"



VIRGINIA PEARSON in "ALL FOR A HUSBAND"



JUNE CAPRICE in "MISS U.S.A."

GREAT GROUP OF POPULAR BOX OFFICE STARS



GLADYS BROCKWELL in "A BRANDED SOUL"

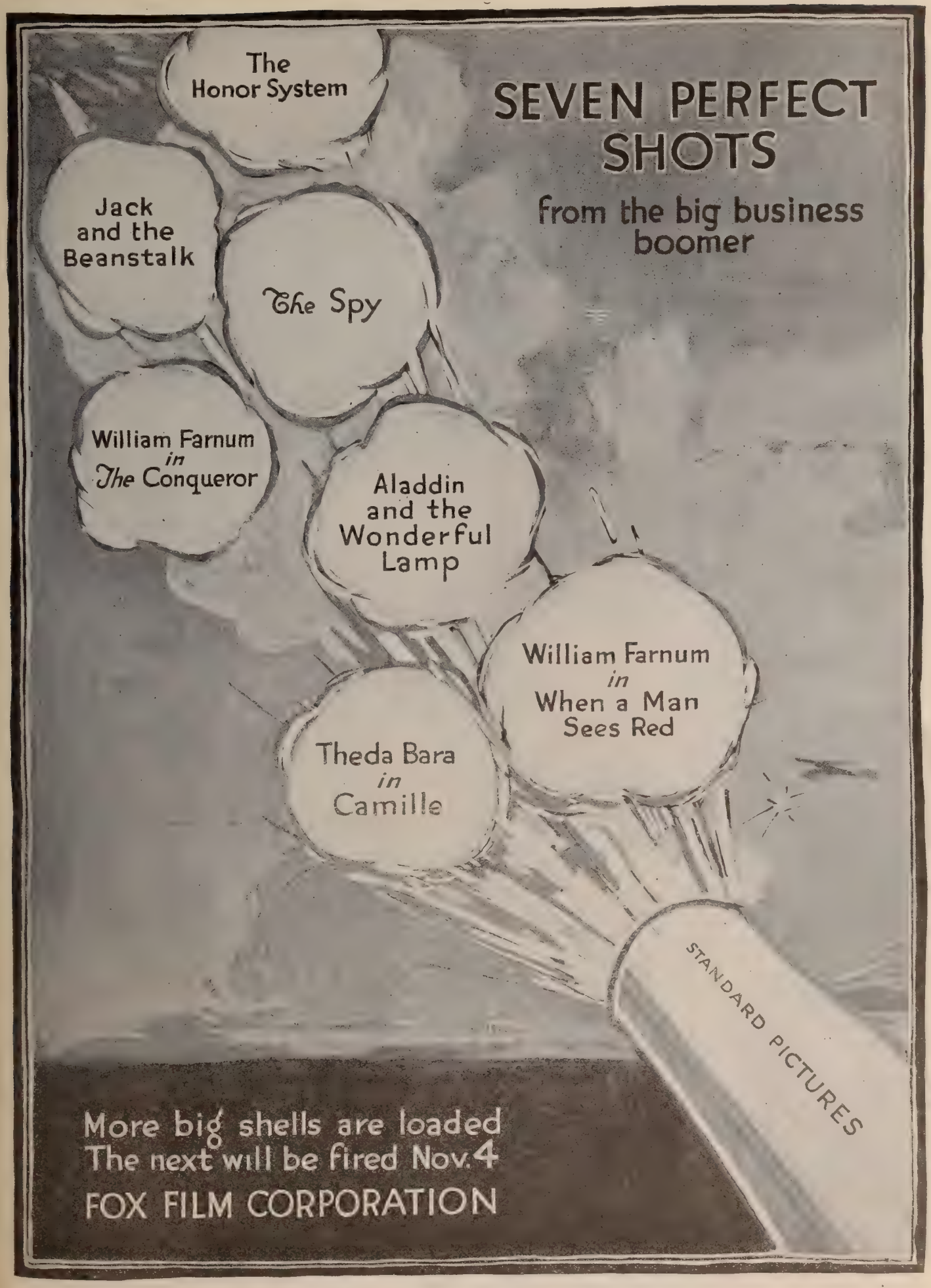
WONDERFUL STORIES
THRILLING SITUATIONS
SUPERB PRODUCTIONS

Exhibitors — this is the great month to win your women patrons forever

Four great women stars in four great women's plays

Contract now while you can

FOX FILM CORPORATION


The Honor System
SEVEN PERFECT SHOTS
from the big business boomer
Jack and the Beanstalk
The Spy
William Farnum in The Conqueror
Aladdin and the Wonderful Lamp
William Farnum in When a Man Sees Red
Theda Bara in Camille
STANDARD PICTURES
More big shells are loaded
The next will be fired Nov. 4
FOX FILM CORPORATION

WILLIAM FOX PRESENTS

A DAUGHTER OF THE GODS

WITH ANNETTE KELLERMANN

Released Sunday Dec. 2

APPLY TO ANY FOX EXCHANGE.

FOR THE FIRST TIME IN AMERICA RELEASED ON A RENTAL BASIS TO MOTION PICTURE THEATRES

8-REELS OF BOX OFFICE MONEY

PLAYED EVERYWHERE AT 25¢ TO $1.00

NOW POPULAR PRICES

FIX DATE NOW WITH BRANCH MANAGER

FOX FILM CORPORATION



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

THE MAGNIFICENT THEDA BARA SUPERPICTURE



WILLIAM FOX
PRESENTS

THEDA BARA
AS
CLEOPATRA

50 000 PERSONS HAVE PAID TO SEE
CLEOPATRA IN THE FIRST TWO WEEKS AT THE
LYRIC THEATRE, N.Y. FIRST WEEKS RECEIPTS $10,200
TURNING HUNDREDS AWAY AT EVERY PERFORMANCE

GREATEST FILM SENSATION EVER IN NEW YORK

(STANDARD PICTURES)

SEATS SELLING 6 WEEKS IN ADVANCE

FOX FILM CORPORATION

In the emergency of the war tax

William Fox secured-by a meeting of 250 exhibitors of Greater New York, an agreement on a concerted policy of action. The following telegram was sent to the officers of evey motion picture organization in the United States.

CLASS OF SERVICE DESIRED	
Fast Day Message	
Day Letter	
Night Message	
Night Letter	X

Patrons should mark an X opposite the class of service desired; OTHERWISE THE TELEGRAM WILL BE TRANSMITTED AS A FAST DAY MESSAGE.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT GEORGE W. E. ATKINS. FIRST VICE PRESIDENT

Form 1206

Receiver's No.
Check
Time Filed

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

October 23, 1917

Mr. L. A. Buettner
Motion Picture Exhibitors League of America
Cohoes, N.Y.

I want to acquaint you with the method of procedure exhibitors of New York will take in handling the new Government tax on admissions which is affective November first. Finding no two exhibitors of the same opinion as to what action should be pursued and no concerted action in sight I called a special meeting of exhibitors in Greater New York and surrounding territory on Friday afternoon October nineteenth at Hotel Astor which was very well attended by a representative body. It was unanimously agreed upon that the tax should be actually borne by the public. Every patron to pay the cent extra on a ten cent admission, two cents on a fifteen cent admission, two cents on a twenty cent admission, three cents on a twentyfive cent admission, etcetera. It is my personal opinion that that is the only solution to the taxes. It was the intention of the United States Government to pin this tax on the public rather than upon the exhibitor, but making the exhibitor responsible for the collection of this tax as that was their only method of coming in contact directly with the public. I sincerely trust that you will call the exhibitors of your territory together and adopt the same course.

WILLIAM FOX

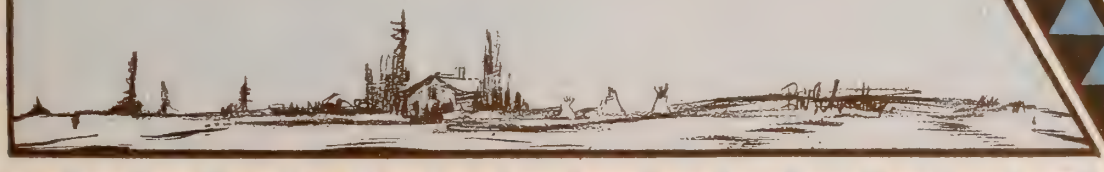
TRIANGLE



Triangle Feature Delivered by Aeroplane

Read this telegram from John J. Farren, Manager of the Victoria Theatre at Rochester, New York, sent to our Buffalo Exchange:

"I must have Triangle Service because Triangle Service beyond the films mean everything to me. I more than appreciate the fact that after my show for to-day had missed the last possible express which could get it to me in time for my matinee, you sent it to me by aeroplane and it arrived in plenty of time. My theatre was crowded to the doors and when the Triangle feature did not appear at regular schedule time they were disappointed, but when I announced from the stage, after your telephone conversation, that the feature would be delivered from Buffalo to Rochester by aeroplane just to satisfy them, the house burst forth in a deafening volley of applause. We are for Triangle stronger than ever now because we know you are for us and will apparently do everything possible to take care of the business we are giving you."



TRIANGLE

presents

"FIGHTING BACK"

with

William Desmond



A U. S. cavalryman saved for his country by a dance-hall queen. A powerful patriotic Western story that will fill your house.

Released November 4

TRIANGLE

presents

"UP OR DOWN?"

with

George Hernandez

How an ex-convict with $5.00, a shaved head and an idea puts over the "best seller" of the year. Here's a picture that will go over big.



Released November 4

TRIANGLE

presents

Keystone Comedy

"HAUNTED BY HIMSELF"

The demonstration of what will happen if you pour whiskey into the radiator of a Ford.



Released November 4

No Serial Can be good without a good story

The SEVEN PEARLS

with MOLLIE KING

and CREIGHTON HALE

has one

it was written by Charles w. Goddard who is celebrated as a novelist and playwright



It is the Pathé policy to have writers of note as the authors of Pathé serials. Among them have been Mabel Herbert Urner, Gilson Willets, Wm. Hamilton Osborne and Arthur B. Reeve.

Charles W. Goddard's plays are famous. Among them have been, "The Ghost Breaker," "The last Laugh," "The Man from the Sea," "Miss Information," and "The Misleading Lady," which ran for seven ... months at the Fulton Theater in New York and for over a year at the Playhouse in London.

"The SEVEN PEARLS" is crammed full of romance and adventure. It will hold your audiences.

Produced by ASTRA

Pathé

WID says— "were MOZUKIN brought to this country I believe he would be one of the greatest screen favorites in a short time."

Thursday, October 4, 1917.

WID'S

MADE IN RUSSIA; HAS PERSONALITIES; AN EXCELLENT NOVELTY

Ivan Mozukin and Mlle. Tanya Fetner in

THE PAINTED DOLL

Russian Art—Pathe

DIRECTOR	Chester Sakinsky
AUTHOR	A. Paussakin
AS A WHOLE	Dominant personalities in surprisingly good settings make this interesting and distinctive
STORY	External Triangle tragedy made impressive by players
DIRECTION	Made dramatic moments register, but had badly varying lightings
PHOTOGRAPHY	Generally very good except where lightings poor
LIGHTINGS	Some very fine; others not good
CAMERA WORK	Good; excellent for foreign film
STARS	Personalities that get you
SUPPORT	Very good
EXTERIORS	Interesting because Russian
INTERIORS	Very good
DETAIL	Interesting
TIME	Sixty-eight minutes (6 parts)

TO begin with, these productions, made in Russia, have a definite interest for Americans in the very fact that they were made in Russia. Some film people have had a feeling that any foreign production could not be received with favor in this country, but to my mind the present international situation has placed Russia in such a position that this country is very much interested in anything which comes from that country.

Ivan Mozukin and Mlle. Tanya Fetner give us screen portrayals as satisfying as anything that has ever been done in this country, so far as straight dramatic work of power and sincerity is concerned. The settings seem surprisingly good when we realize that Russia is not as well acquainted with the possibilities of film studios as we are in this country.

The technique of the story construction was not like our American construction in that we had practically no parallel action and very little use of the cut-and-flash method, but the personalities of the players did manage to hold the interest and the photography made the expressions of the players perfectly clear at all times, even when they were working at a distance of ten, fifteen or twenty feet from the camera.

The chief flaw in this Russian film was in the lighting. There were some excellent effects, but in many places it was noticeable that the studio was poorly equipped, with the result that some of the scenes were flooded with light, while others were lighted unevenly where this was not intended.

Considered as a whole, from the viewpoint of the average audience, I would say that this production will make a decidedly favorable impression.

The story has a twist of the "eternal triangle" and doesn't finish with the American clutch, but it ends logically, and I believe most fans will leave the theatre with a feeling of having seen worthwhile acting. Certainly they will think more of this than they do of 99 out of 100 of the average routine program releases.

The plot of this has to do with the wealthy employer who was attracted by the employee's wife. This resulted in his sending the employee away, regardless of the fact that the employer was also married. When the employee returned and learned of the wife's escapade, he sought his employer, but was tricked into a false position and accused of a murder committed by the employer, so that he could be sent to his death by a quick trial.

The woman who had caused the trouble then came to the employer, but he had tired of her now and then his conscience began to cause him to fear the fate of a menace, with the result that he finally went mad, while the woman who had sacrificed everything for him found herself deserted and alone with nothing but the furnishings of her apartment to show for the ruin she had caused.

There are a good many very dramatic scenes in this, and they are registered by fine personalities of Mozukin and Mlle. Fetner in a manner that will make these players remembered. Mozukin is a dominant type, being a combination negro and woman, and I can best give you an idea as to his appearance and manner of carrying a scene by suggesting that he is a sort of combination of H. B. Warner and Stuart Holmes.

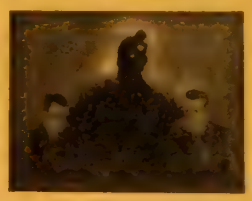
Were Mozukin brought to this country or if American methods were given the proper opportunity in Russia, I believe he would be one of the greatest of screen favorites in a short time.

Mlle. Fetner is a beautiful woman, and in the sympathy vampire part which she plays, she registers a portrayal that will be remembered and favorably commented on by your fans.

The Box Office Angle.

It seems to me that the first thing to be considered about this picture is the fact that it was made in Russia. Personally, I would want no better opportunity to cut loose with some advertising at the present moment. The fact that Mozukin is one of Russia's greatest stars, having been a star in the national theatres of that country, is another asset, and since the production is good enough to please generally, and certainly cannot be severely criticised, since it has been made under conditions different from those prevailing in American studios—it would seem to me that you should be able to do a big business with this and satisfy almost every element of your audience.

I commented above on the fact that, technically, this is not what it could have been had an American producer made it; but I want to impress you with the fact that it is decidedly better than the films you have been accustomed to condemn as "foreign." From the acting is so decidedly better than what we generally see, that I think the production will register with the average fan much better than it will with the average person in the film business, who naturally picks out technical flaws that a patron never thinks of.



682



Announcing

MOZUKIN

in the second of the

RUSSIAN ART FILMS

The five part

The QUEEN of SPADES

Released Nov. 18th

Hoffman-Foursquare Pictures

Have a story to tell concerning the war-tax on positive prints. It is further proof of Hoffman-Foursquare consideration for those who form the backbone of the industry–the exhibitors.

Form 1222

CLASSES OF DOMESTIC SERVICE	
Fast Day Message	
Night Message	
Day Letter XXXXXXX	
Night Letter	
Charges (If any) $	

WESTERN UNION

TELEGRAMS **CABLEGRAMS**

BY TELEPHONE FROM THE WESTERN UNION MAIN OFFICE

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASSES OF CABLE SERVICE	
Full Rate	
Half Rate Deferred	
Cable Letter	
Week End Letter	
Charges (if any) $	

Dated October 23nd, 1917. 191

To Mr. G. Erdmann, Mgr. Foursquare Pictures, Inc.,
217 Erie Bldg., Cleveland, Ohio.

INFORM EXHIBITORS LEAGUE FOURSQUARE WILL NOT TAX EXHIBITORS ANY AMOUNT ABOVE RENTAL PRICE. NOTWITHSTANDING THAT WE ARE TAXED ON EVERY FOOT POSITIVE AS WELL AS NEGATIVE. FEEL THAT EXHIBITOR HAS SUFFICIENT BURDENS TO BEAR WITHOUT BEING LOADED WITH OURS. TAXATION IS SINEW OF WAR. FOURSQUARE WILL DO ITS BIT WITHOUT COMPELLING EXHIBITORS TO PAY IT FOR THEM.

W. W. Hoffman Inc.

HOFFMAN-FOURSQUARE PICTURES MAY BE BOOKED AT ANY OF THE FOLLOWING EXCHANGES

NEW YORK–729 SEVENTH AVE.

PHILADELPHIA – 1325 VINE ST.
PITTSBURGH – 127 FOURTH AVE.
CLEVELAND – SLOAN BLDG.
DETROIT – 908 PETER SMITH BLDG.
ST. LOUIS – 301 EMPRESS THEATRE BLDG.
BOSTON – 16 PIEDMONT ST.
WASHINGTON – 903 "E" ST. N. W.
BUFFALO – 47 WEST SWAN ST.
CINCINNATI – 301 STRAND THEATRE BLDG.
CHICAGO – 207 SOUTH WABASH AVE.

ADDITIONAL EXCHANGES NOW BEING ESTABLISHED

CANADIAN EXCHANGES

MONTREAL – 8 McGILL COLLEGE AVE. — TORONTO – 163 YONGE ST.
ST. JOHN – 87 UNION STREET

KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE

KING BEE COMEDIES

WITH



BILLY WEST



FEATURES NOT FILLERS

Direction of Arvid E. Gillstrom

KING BEE FILMS CORPORATION

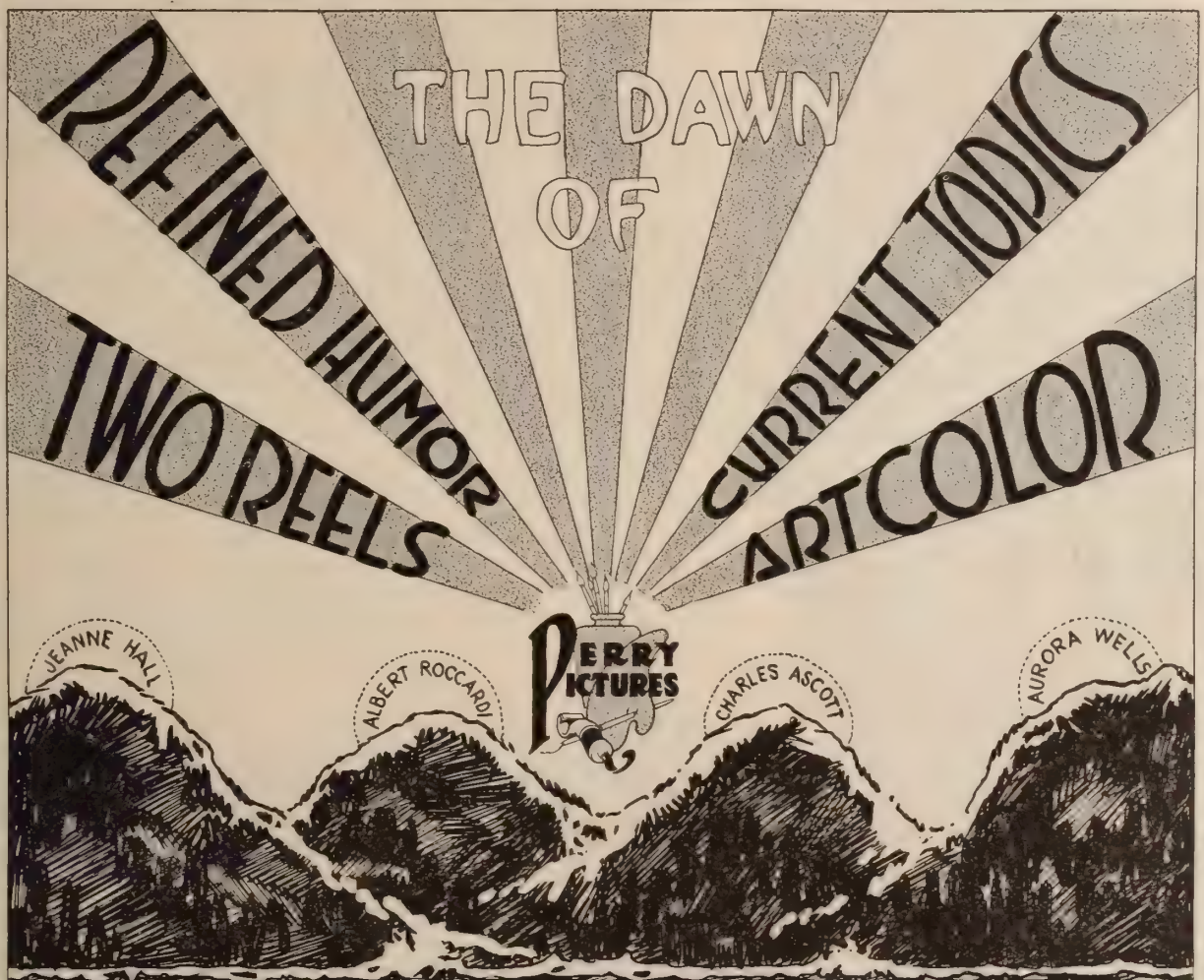
LOUIS BURSTEIN
PRES. & GENERAL M'G'R.

L. L. HILLER
TREASURER

NAT H. SPITZER
SALES MANAGER
LONGACRE BLDG., NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE., N.Y.C.

KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE



REEL COMEDIES
With REAL PLOTS,
Vital Subjects of Present Day Interest
Humorous - Novel - Surprising - Educational
Written and Directed by John D. Perry
Soon Ready for The Trade -
"Auntie's Triumph." "Cousins."
In Course of Production -
"Poor Uncle Ted" "Peace"
FILM D'ART CORPORATION
JOHN D. PERRY PRES. S. H. WELLS VICE-PRES. WM. H. WELLS SEC'Y and TRES.
47 West 42nd St. N.Y.

SELECT SP PICTURES



Anna Q. Nilsson, leading woman with Charles Richman in "Over There!"

An episode in "Over There!" Charles Richman as Monte.

For Immediate Distribution—the Patriotic Photodrama

"OVER THERE!"

with

Charles Richman and Anna Q. Nilsso

Holding in one hand the white feather which his sweetheart l given him as the brand of his cowardice, Monte switched on light—and his eyes focussed on the framed portrait of his heroic cestor! It is one of the telling moments in this screen drama of regeneration of a fearful soul, the story of a man who overcame spurious cowardice which enthralled him, and fought through "Man's Land" to the peace and happiness beyond. "Over The brings lumps to your throat, tears to your eyes, and a patriotic th to your breast.

Produced by Charles Richman Pictures Corporation

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City



SELECT SP PICTURES

Clara Kimball Young

AND HER OWN COMPANY

Present

"MAGDA"

ou shall do as I say, or neither one of us will leave this room e!" Thus spoke the Father of Magda. It is the climax of a t play—a screen drama in which Clara Kimball Young, rising ew heights of emotional acting, sweeps you along with her by the r brilliance of her portrayal of one of the truly great roles of na. "It is Clara Kimball Young's highest achievement!" declares New York Tribune.

Scenario by Margaret Turnbull. From the famous play.

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City



The latest portrait of the distinguished star of "Magda."



The climax in "Magda." Edward Kimball as the Father; Miss Young as Magda.

SELECT PICTURES

SELECT PICTURES CORPORATION presents

ALICE BRADY

in

"HER SILENT SACRIFICE"

She raised her glass for the toast that celebrated her own doom! For she had made the sacrifice — wide-eyed and knowingly — her all against the welfare of the man she loved! And now she faced the future; this girl of Brittany who had become the idol of smart Paris; she did not flinch. And then—the end came, swiftly, sudden as a thunderclap, and as startling. The screen has it, and you will rise to it, and be glad!

Directed by Edward José Scenario by Eve Unsell from the play, "The Red Mouse" by Henry J. W. Dam

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City.



Alice Brady in a scene in her first Select Picture. "Her Silent Sacrifice," now ready.

SELECT SP PICTURES

JOSEPH M. SCHENCK presents

NORMA TALMADGE

in

"THE MOTH"

This woman and this man made a loveless marriage. Seeking happiness selfishly each raised the cup of life to his lips, and found bitter dregs. Fate held their hands, and raced with them; and finally Fate was kind to one of them. It is the story of "The Moth," in which Norma Talmadge has achieved success that overshadows her triumphs in "Panthea" and in "Poppy."

Directed by Edward José

From the novel of Wm. Dana Orcutt

Distributed by

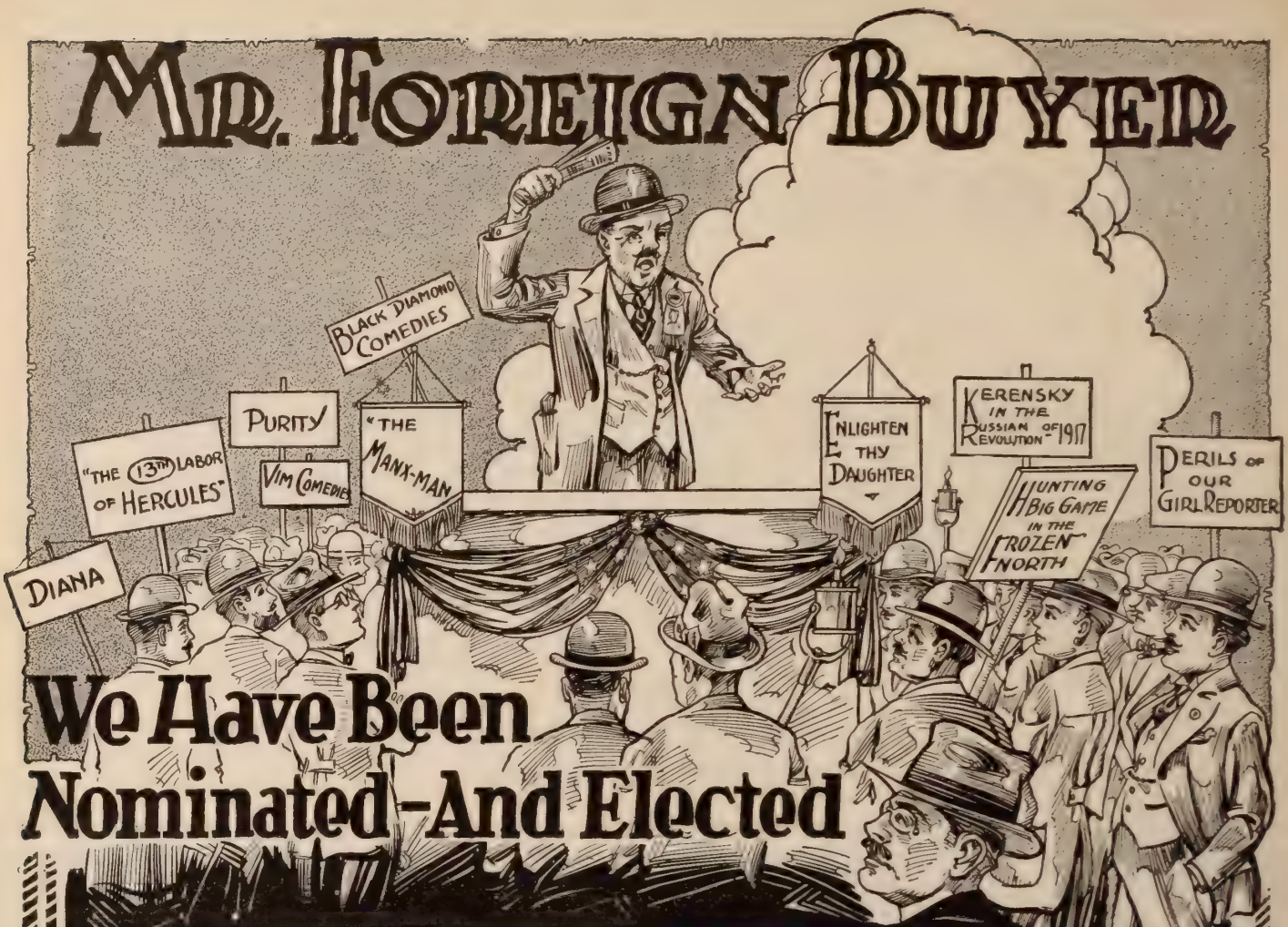
SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City.



A scene from "The Moth," a Select Picture. Norma Talmadge as Lucy Gillam and Hassard Short as A. Valentine Spencer.

MR. FOREIGN BUYER



We Have Been Nominated-And Elected

THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

WHY?

BECAUSE WE CONTROL EXCLUSIVELY FOR EXPORT NOTHING BUT

$UCCE$$FUL PRODUCTION$

INCLUDING THE FAMOUS

WORLD-BRADY-MADE FEATURES

52 FAMOUS PLAY AND STAR PICTURES A YEAR 52-AND OTHER DRAMAS-COMEDIES-SERIALS-EDUCATIONALS-CARTOONS

→ EXCLUSIVE EXPORTERS OF SPEER CARBONS ←

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
Pres. & Genl. Mgr.

220 W. 42 nd St.
New York City.

SEHLES

PARALTA PLAYS

PICK OF THE PICTURES

We are making pictures that are truly great.

We will distribute these pictures
through a great organization.

We have complete arrangements
with such an organization
headed by a man
whose name stands for
Progress—Integrity—Permanence;

whose working principle is
The Fair Deal.

This, all exhibitors will gladly acknowledge
at the publication
of the name of the man
and his organization.

The announcement of the organization distributing
Paralta Plays
and the method of their distribution
will be published in this space next week.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan

IN

Screen version by THOMAS G. GERAGHTY

"A Man's Man"

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL

The Rousing—Ebullient--Vibrant—Seething Story of an American Superman.

Bessie Barriscale

IN

Screen Version by Monte M. Katterjohn

"Madam Who?"

Written by Harold MacGrath

DIRECTED BY REGINALD BARKER

The Secret Service Classic

Mystery Compelling—and the Speed and Splendor of a shooting Star.

Henry B. Walthall

IN

"His Robe of Honor"

Screen Version by Julian L. Lamothe

Written by Ethel & James Dorrance

DIRECTED BY REX INGRAM

A Leopard-Lawyer sheds his Spots and chooses between Loot and Love

---

ROBERT BRUNTON, Manager of Productions.

PARALTA PLAYS, INC.

"BIG STARS ONLY" Plus This Service

Plus ***big stars, big stories, big productions in every sense of the word,*** Mutual Star Productions offer you a ***service*** designed especially to help you get business—a service that stands out conspicuously in the minds of the thousands of exhibitors who are profiting by it. Note these items:

Press Sheets Complete press stories written for the exhibitor's use and all ready to be given to your newspapers. Synopses, catch-lines for ads, complete newspaper ads all written and set for you, "Who's who" in each subject, "What the critics say," Operator's cues—everything you need to play to big business. A new press sheet for each feature.

Music Cues Complete suggestions for incidental music. Special music cues prepared for each subject by Mutual's Director of Music, Joseph O'Sullivan.

Posters Every size and style of paper, elaborately produced in five and six colors. Special star posters by America's greatest poster artists. The sort of paper that IS inviting.

Advertising Accessories Lobby photos in sets of six—11 x 14 in. and title card. Banners 3½ x 9½ feet. Slides—the finest colored slides available—new styles for each subject. Publicity cuts of stars in all sizes and styles for heralds, newspaper use, etc. All are ready at your Mutual Exchange.

Inspection Careful inspection of each print is vital if you are to be certain of clean film, in good condition to be run without interruption. Note how Mutual prints always reach you in good condition.

* * * * * * * *

You'll find your nearest Mutual Exchange ready to give you a demonstration of this ***service*** that goes with Mutual Star Productions, featuring these stars:

ANN MURDOCK	MARGARITA FISCHER
MARY MILES MINTER	WILLIAM RUSSELL
EDNA GOODRICH	JULIETTE DAY
JULIA SANDERSON	JACKIE SAUNDERS
GAIL KANE	ANITA KING
OLIVE TELL	NANCE O'NEIL
MARJORIE RAMBEAU	CHARLIE CHAPLIN

Go to your nearest Mutual Exchange and have this better Mutual Service explained. See how you can benefit. See how you can get *more service per dollar* than anywhere else.

MUTUAL BIG STARS ONLY PICTURES

President
Mutual Film Corporation

BOOK A CHAPLIN WEEK!





Samuel S. Hutchinson, *President*
AMERICAN FILM COMPANY, INC., *Presents*

Gail Kane in "A Game of Wits"

By Daniel F. Whitcomb. In five acts. Directed by Henry King. Released the week of Nov. 6th.

The popular stage favorite, Gail Kane, in a most unusual production—supported by a cast including such notables as George Periolat, Spottiswoode Aitken and Louis J. Cody. Book this and other Gail Kane features at your nearest Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, *President*

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, *President*

BIG STARS ONLY





WALKER WHITESIDE
As Victor Morenne

VALENTINE GRANT
As Jeanne Destree

Sidney Olcott's

First Presentation of

MR. WALKER WHITESIDE AND MISS VALENTINE GRANT

IN

"THE BELGIAN"

at the Strand Theatre, New York City, Thursday morning, went "*over the top*" with an outburst of wild enthusiasm that will be felt in every motion picture theatre box office throughout the world.

Hardened reviewers sat first moved by emotion, then thrilled by excitement, and were finally brought to their feet by a wave of patriotism.

Mr. Harold Edel, manager of the Strand, complimented Mr. Olcott most highly on his wonderful production and also declared that the audience was the largest and most representative one ever seen at a morning showing on Broadway.

Story by FREDERICK ARNOLD KUMMER **Personally directed by SIDNEY OLCOTT**

WATCH FOR NEXT WEEK'S ANNOUNCEMENT

SIDNEY OLCOTT PLAYERS, Inc.

1205 Candler Bldg. — 220 West 42d St., New York, N. Y. — Phone Bryant 3607



the Planter

Available November 12

OVER FIVE MILLION persons have read Herman Whitaker's fascinating novel of the life of tropical America—adventure, love, and hate fill the story with the fire of vital action—big, strong characters, a brute of a "heavy"—a hero with typical American luck and pluck—a native heroine of charm— a slave girl with the soul of an orchid—seven parts—sure fire at the box-office.

Starring
TYRONE POWER, presented by F. M. Manson. A celebrated star with big box-office values in his record.

THE SEASON'S PREMIER SPECIAL

Distributed by

MUTUAL FILM CORPORATION

One thousand dollars a week



the Ranter

Available November 12

A SUPER-FEATURE of action, action, action!! Made on the spot in Southern Mexico—scores of big scenes, a plantation burned—a battle with hundreds of slaves in mutiny—a man-hunt in the jungle—beautiful women in tense dramatic situations—sure fire at the box office.

Starring
TYRONE POWER, presented by F. M. Manson—
big supporting cast including:

Helen Bateman — Louis FitzRoy — Lamar Johnstone
George O'Dell — Pearl Elmore — Mabel Wiles — Lucille King

THE SEASON'S PREMIER SPECIAL

Distributed by

MUTUAL FILM CORPORATION

ne thousand dollars a week

FROM DIRECTOR

A STEP FORWARI

BRENON DISTRIBUTING CORPORATIO

(CONTROLLED BY HERBERT BRENON)

Formed To Market Direct To The Motion Picture Theatres of New York State and Northern New Jersey All Photo-dramas Bearing This Trade Mark

BRENON PRODUCTIONS
Personally Directed By Herbert Brenon



OTIS SKINNER
AS HAJJ
IN KISMET

COMIN

OTIS SKINNE
IN
KISME
BY
EDWARD KNOBLAC

THE WOMA
THOU
GAVEST ME
BY
HALL CAIN

TO EXHIBITOR

IN THIS GREAT INDUSTRY

READY FOR IMMEDIATE BOOKING

Herbert Brenon's FALL of the ROMANOFFS

with ILIODOR former confessor to the Czar

(by special arrangement with New York Statesmen)

and

EMPTY POCKETS

by RUPERT HUGHES

ITH A NOTABLE
RENON CAST



ILIODOR
(HIMSELF)

BERT LYTELL
AS
DR WORTHING
IN
EMPTY POCKETS

ADDRESS ALL
COMMUNICATIONS TO

BRENON DISTRIBUTING CORPORATION

EXECUTIVE OFFICES

509 FIFTH AVE NEW YORK CITY

ORO Pictures

PICTURES FOR THE CLEAN MINDED.

Many links ahead in the Chain of Progress.

First offering on the Oro Program

LOYALTY

a Bernstein Production in Six Reels

with

BETTY BRICE—MURDOCK McQUARRIE—JAY MORELEY



From Loyalty

ORO PICTURES INC.

729 Seventh Ave.
New York City

HARRY GROSSMAN, President

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Ivan Presents

"Sins of Ambition"



"Beware of unrighteous ambition, the iron wheel on which hearts are torn, the stony road on which men's souls are crushed"

Ivan Abramson's Crowning Creation

Portrayed by an Ensemble of Brilliant Stars, including

WILFRED LUCAS,
BARBARA CASTLETON, LEAH BAIRD,
JAMES MORRISON, MADALINE TRAVERSE,
ANDERS RANDOLF

FOR TERRITORIAL RIGHTS

ADDRESS

IVAN FILM PRODUCTIONS INC.,
130 W. 46TH ST.,
N.Y.



Harry Rapf Presents



BANKER



CHAMPION



WORLDLY WISE

FLORENCE REED

IN

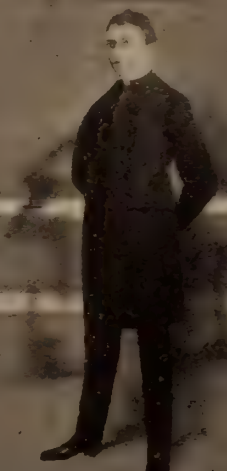
THE MODERN MORALITY PLAY



MIND



BODY



SOUL

THE STRUGGLE EVERLASTING

by Edward Milton Royle Directed by James Kirkwood

ALL STAR CAST INCLUDING

MILTON SILLS & IRVING CUMMINGS



MUSICIAN





ARISTOCRAT

A Masterpiece of Screencraft

1564 Broadway

A frank statement to the Exhibitors of America

Gentlemen:

A WORD to you about Mr. Bushman and Miss Bayne. You have seen the celebrated stars in various productions and most recently in "Their Compact" a splendid and a most successful picture. I want to advise you of the importance of their newest and their greatest work.

THE ADOPTED SON

Directed by Charles Brabin. From the story by Max Brand.
To appear in the All Story Weekly.

I guarantee to you that this is by far their finest contribution to the screen - a production which will be difficult to surpass. If you want farther proof ask your exchange to show you the production.

Sincerely yours

President METRO Pictures Corporation

P.S. This production with "A Sleeping Memory," "Paradise Garden," The Slacker and other notable box office successes should prove to you that METRO intends to go after and get the leadership of the motion picture industry. WATCH METRO





Six Astonishing Acts

B. A. ROLFE

The Incomparable

EMMY

in The OUT

Superb drama of adapted from the novel Nobody by and directed by







Released by
METRO
November 5th

presents

WEHLEN SIDER

poverty and riches
Louis Joseph Vance
Charles. A. Taylor-
William C Dowlan





"Tess of the Storm Country" made Mary Pickford a star of the first quality

"The Lamb" made Douglas Fairbanks Famous over night

and

in a coming METRO production there is a character so wonderful that the star will, in one leap reach the pinnacle of motion picture success and fame-

Who's the star?

You'll know before long

Seeing the "Rialto" with S. L. Rothapfel

(Reprint from M. P. News, Nov. 3rd)

DO you think that it is possible to make a scenic stand out as one of the great features of your program—more than that to leave an impression upon every one in the audience that will cause a buzz of comment as the audience leaves, even though the scenic is the first number of the bill?

This is what happened at the Rialto this week, and again this is largely due to the wonderful settings to music that S. L. Rothapfel gives his presentations. The scenic, by Educational Films Corporation, is "Niagara Falls." And to accompany the grandeur of these waterfalls Mr. Rothapfel selected Elder's "Pomp and Circumstance" march, a remarkable composition which was rendered with the pealings of the great organ and the big orchestra. But the music did not fit the picture as it was originally arranged, so Rothapfel did what few exhibitors would think of doing—rearranged the scenic to fit the picture. The result was so perfect an accompaniment that the notes might have been written for the film by one of the world's masters. The audience burst into wild applause at the end of it.



When a celebrated exhibitor like Mr. Rothapfel features a scenic you know it must be good, and you also know he has the pick of the world.

Mr. Exhibitor, why don't you feature our pictures and then see the marked improvement in your program.

Extracts from America's Leading Papers

MORNING TRIBUNE, Los Angeles Cal.

Beautiful Scenes at Tally's Broadway

Robert Bruce's Film Hunters Take One Through Wonder Spots of Northwest

By MAITLAND DAVIES

There are occasions when a feature, though it be a good one, is not THE feature, and this is the case at Tally's Broadway Theatre this week. To my mind, THE feature of the program there this week is a short scenic film called the Film Hunters. It is another of the series of educational pictures, photographed by Robert Bruce, and it is so beautiful, so full of the spirit of the great outdoors, that I doubt if even The Silent Places excels it in attraction.

There is something about the work of Robert Bruce that makes his pictures things apart. He gets so far away from the stilted manner of setting his subjects before the public, and there is such an indescribable companionable personal touch to them, that one really feels one is making the journey through a wonder country with the artist, etc., etc.

THE MINNEAPOLIS, JOURNAL, October 4th, 1917

The real feature of the present program, however, is a scenic film of Alaska, showing glaciers in action. To watch huge masses of snow crumble and fall into the water, to see these floating in the current and to travel in a boat up to the edge of a glacier is an experience that dwarfs the thrills of any photoplay. These scenes are beautifully colored and give the most accurate idea of a glacier that the screen yet has recorded.

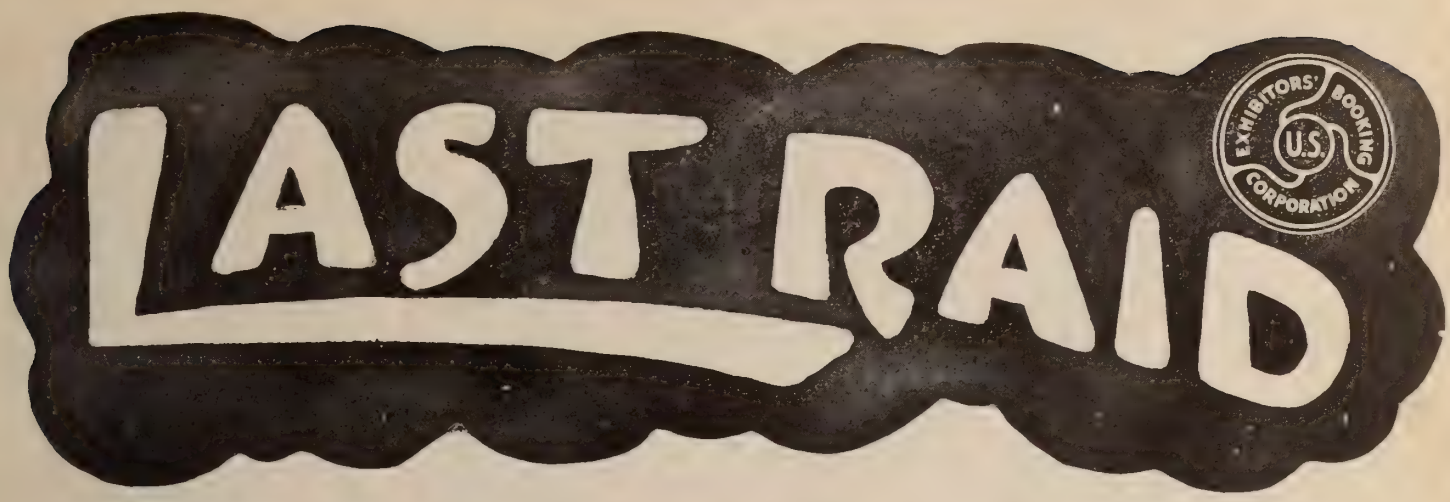
Book Through Our Independent Exchanges

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.


THOS. H. INCE
THE ZEPPELIN'S
THOMAS H. INCE'S
Newest and Greatest Spectacle
A powerful drama by C. Gardner Sullivan, containing an overwhelming procession of smashing episodes including:
The Zeppelin in action.
The inner workings of the mighty air monster.
The bombing and burning of towns and villages.
Mutiny in the gondolas of a dirigible.
A hugh "terror-of-the-skies" destroyed by fire in mid air.
Multitudes of enslaved people sounding the battle cry of freedom.
The triumph of democracy over Kaiserism.



COMING

Another New THOS. H. INCE Production

The Great BESSIE BARRISCALE Sensation

"THOSE WHO PAY"

BY C. GARDNER SULLIVAN

HOW TO BOOK THE BIG SPECIAL PRODUCTIONS OF THE

U. S. EXHIBITORS' BOOKING CORPORATION

"THE ZEPPELIN'S LAST RAID" and "THOSE WHO PAY" are the first of the very exceptional pictures bought outright for cash and booked direct to exhibitors by the *U. S. Exhibitors' Booking Corporation.*

Beginning with the great INCE Spectacle, the pick of the studio's most important offerings will be released each month.

EVERY EXHIBITOR can book them immediately—open booking. And if there are no *U. S. EXHIBITORS' BOOKING CORPORATION FRANCHISE HOLDERS* in your neighborhood YOU can get these "box-office winners" first-run.

BUT if you hold a franchise, you have first call on every U. S. Exhibitors' Booking Corporation production. You also get each picture at a franchise-fixed price. You can't pay *MORE* for it even if you want to. You must pay *LESS* for it when the purchase price of the negative allows for a reduction. And your franchise guarantees you the greatest record-breaking sensations that the most famous directors can produce.

FRANCHISES AWARDED IN ORDER OF APPLICATION

Wire today

U. S. EXHIBITORS' BOOKING CORPORATION

Times Building—New York

EXECUTIVES: Frank G. Hall, William Oldknow

ARRANGE BOOKINGS IMMEDIATELY THROUGH THE FOLLOWING EXCHANGES:

HOFFMAN-FOURSQUARE: NEW YORK (729 7th Ave.)—BUFFALO (47 W. Swan St.)—PHILADELPHIA (1325 Vine St.)—PITTSBURGH (127 4th Ave.)—CLEVELAND (Sloane Bldg., Prospect St.)—CINCINNATI (301 Strand Theatre Bldg.)—DETROIT (Peter Smith Bldg.)—CHICAGO (207 So. Wabash Ave.)—ST. LOUIS (301 Empress Th. Bldg.)—Farnk Gersten, Inc., NEW JERSEY (220 W. 42nd St., New York).

We have secured good advertisers to talk to YOU. Listen to them!



"The Natural Law"

IN SEVEN ACTS

THE CLIMAX OF HEART-GRIPPING EMOTION

PRODUCED BY

FRANCE FILMS . INC.

CHAS. H. FRANCE, Pres.

Suite 608

220 WEST 42 ND ST., N.Y. CITY

Featuring

Marguerite Courtot

with Howard Hall and George Larkin

AS A PLAY IT THRILLED NEW YORK FOR EIGHT MONTHS AT THE REPUBLIC THEATRE

TRADE SHOWING

10 A. M., Wednesday, Oct. 31st

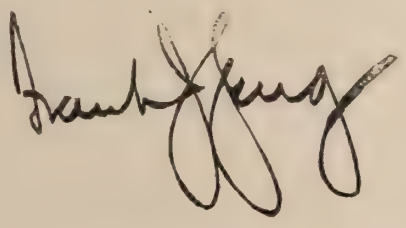
at the

Broadway Theatre

41st St. and B'way, N. Y. City

(Hesser Publicity Bureau)

We have been carefully investigating conditions in various territories. I am now closing negotiations. Announcement of the allotment of territory will be made each week in the Motion Picture News and in "The Parentage Messenger," the snappy little "service of ideas" which has been going forward to exhibitors throughout the United States and Canada for the past three months. If you are not getting the "Messenger" you are missing some real business building ideas. Send the name of your theatre to 610 Times Bldg., N. Y.



The Canadian Rights

for

PARENTAGE
A MESSAGE

have been sold to

FAMOUS PLAYERS FILM SERVICE, Ltd.

12 Queen Street, East

Toronto, Ontario

Rothapfel's Great

Rialto

Theatre OF NEW YORK

"The Temple of the Motion Picture"

Includes a

CHRISTIE COMEDY

On its Program

Booked thru

Reiban Film Corporation

729 Seventh Ave.

SOLE DISTRIBUTORS for GREATER NEW YORK and N. NEW JERSEY

Line up Now with

BEST THEATRES EVERYWHERE

New Release Each Week

CHRISTIE FILM CO.

LOS ANGELES

BOOK THRU BEST INDEPENDENT EXCHANGES

SAN FRANCISCO
Peerless Film Exchange
100 Golden Gate
N. California and Nevada

LOS ANGELES, CAL.
Peerless Film Exchange
802 So. Olive St.
S. California and Arizona

MINNEAPOLIS
The Film Library and Exchange
731 Hennepin Ave.
Wisconsin, Minnesota, Montana, North and South Dakota

PHILADELPHIA
Peerless Film Exchange
940 Penn. Ave.
E. Pennsylvania, S. New Jersey, Delaware, Maryland, District of Columbia and Virginia

NEW YORK CITY
Reiban Film Co.
729 Seventh Ave.
Greater New York and N. New Jersey

CHICAGO
Celebrated Players Film Service
207 So. Wabash Ave.
Illinois and Indiana

CLEVELAND
Standard Film Service Co.
Columbia Bldg.
N. Ohio

CINCINNATI
Standard Film Service Co.
S. Ohio and Kentucky

DETROIT
Standard Film Service Co.
Michigan

OKLAHOMA CITY
R. D. Lewis Film Co.
1004 Campbell Bldg.
Texas, Oklahoma, Arkansas

PITTSBURG
Liberty Film Renting Co.
940 Penn. Ave.
W. Pennsylvania and West Virginia

KANSAS CITY
Standard Film Corporation
1305 Walnut St.
Missouri and Kansas

OMAHA
Standard Film Corporation
Nebraska and Iowa

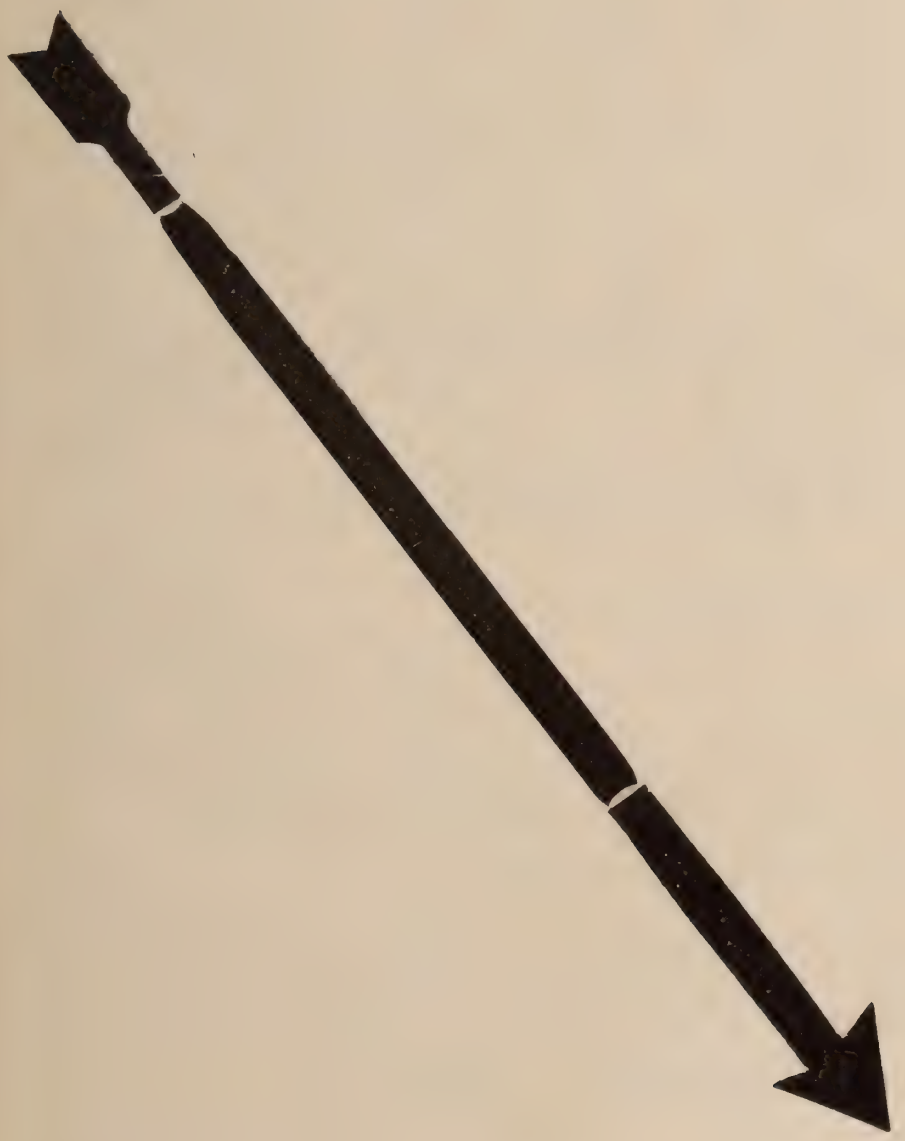
TORONTO
Famous Players Film Service
12 Queen St. East
Dominion of Canada

BUFFALO
J. H. Michael
Academy Theatre
N. New York State

SEATTLE, WASH.
Greater Features Co.
Oregon, Washington and Idaho

BOSTON
Boston Photoplay Co.
New England States

¶ The circulation of this issue of Motion Picture News is 11,500



¶ The above figures can be verified at our office by our advertisers. Similar figures for the past fiscal year (July 1st, 1916-1917) prepared by Morse and Company, Certified Public Accountants, are also open to inspection.

Many a packed house is directly traceable to an advertisement in the "News."

An Advertisement

by

WILLIAM W. HODKINSON

A motion picture distributing organization to be known as the

W. W. Hodkinson Corporation

is now being organized.

My own name is being used because the new company will stand for only those principles in the motion picture business to which I am willing to give my name.

Important connections have been made with quality producers. The first of these will be announced in next week's trade papers.

Wm. W. Hodkinson

527 Fifth Avenue, New York

Motion Picture News

Vol. 16. No. 19. Nov. 10, 1917

Contents

THE FIFTEEN CENT BLUNDER (WM. A. JOHNSTON) 3239
EDITORIALS 3240
THE READER HAS A SAY....3241
NEW DEVELOPMENTS IN THE TAX SITUATION..3242
ADMISSION BOOSTERS CONTINUE TO RALLY...3245
ANOTHER WAIL ON HIGH RENTALS....3246
HODKINSON IS BACK "TO RESCUE DROWNING EXHIBITOR" 3247
NEW ORLEANS PLANS MINIATURE EXHIBITORS' CIRCUIT 3249
ROTHAPFEL RETAINED BY COLLINS....3251
Brulatour Names Advisers for Pictures Abroad....3251
Paralta Reaches Decision Upon Distribution....3249
Bluebird Prepares Special Christmas Release....3269
Work Rushed on Paralta's Hollywood Stages....3269
Vitagraph to Feature Florence De Shon....3270
Studios Grinding Out Features for Mutual....3271
Herbert Brenon Buys Hudson Heights Studio....3272
Triangle Has "Man Hater" Ready for Showing....3273
Ralph Ince Plans New Feature in New York....3274
Metro Acquires "Daybreak" for Emily Stevens....3277
Mary Garden Returns from Scene-Taking Florida Trip...3279
Georgie Stone Heads New Fox Company of Youngsters..3281
Triangle Making Good on Program Promises....3283
Gail Kane Tops Mutual's Release Schedule....3284
Chaplin Reissue Among Current Perfection Releases....3285
Hall and Oldknow Busy Organizing Sales Forces....3290
West Progressive, Likes Novelty, Says Bob....3291
Clara Kimball Young's Second Picture Completed....3292
Hoffman to Distribute W. J. Flynn's Serial....3294
Herbert Brenon is New in Full Control....3294
Exhibitors Box Office Reports....3254
Exhibitors' Service 3256
Ready-Made Ad-Talks 3266
The World Market....3268
Live News from the Producers....3269
Advance Offerings of the Programs....3283
Film Specialties 3287
Among the Exchanges (Here and There)....3289
In the Independent Field....3290
In and Out of West Coast Studios....3298
The Eastern Studios....3301
Just for Fun....3302
Newsy Reports from All Sections....3303
Chicago News and Comment....3304
"Adventurer, The" (Mutual-Chaplin)....3305
"Belgian, The" (Sidney Olcott Players, Inc.)....3305
"Best Man, The" (Balboa-Falcon)....3307
"Daughter of Maryland, A" (Mutual)....3308
"Fatal Ring, The" (Pathe)....3306
"Game of Wits, A" (Mutual-American)....3308
"Loyalty" (Oro Pictures)....3306
"Maid of Belgium, The" (World Film)....3306
"Man Trap, The" (Bluebird)....3306
"Marked Man, A" (Butterfly-Universal)....3307
'Mothers of Men" (Robard's Players)....3310
"Munitions Plot, The" (Kalem)....3308
"Planter, The" (Mutual)....3307
"Price Mark, The" Paramount)....3310
"Savage, The" (Bluebird)....3308
"Scandal" (Select Pictures)....3309
"Seven Pearls, The" (Pathe)....3306
"Race to the Drawbridge, The" (Kalem)....3308
"Race With the Limited, The" (Signal-Mutual)....3308
"Spreading Dawn, The" (Goldwyn)....3305
"Two-Cylinder Courtship, A" (Strand-Mutual)....3307
"Under the Stars and Stripes in France" (Pathe)....3307
"Weavers of Life" (Edward Warren Prods.)....3309
Releases 3312-3315
Monthly Index 3316
Editorial (E. K. Gillett)....3323
Projection 3324
The Camera 3328
Music 3332
Theatres Worth While (Directory of New Theatres)....3335

Newsy Announcements of the Week Found in the Ad-Pages

Second "Bab's" Picture for Marguerite Clark.... 3165
Geraldine Farrar's Triumph Is "Woman God Forgot"....3166-67
Julian Eltinge in Another Female Impersonation....3168-69
Vitagraph Pictures Bid High for Exhibitor's Favor....3170-71
"Over Here," Something New.... 3172
Paramount Offers More on Pages....3173-74
George Kleine Presents Added Attractions....3175-76-77-78
Goldwyn Distributes "For the Freedom of the World".... 3179
"Thais" Ready at Last....3180-81
"The Wickedest Woman in the World," Character in Rex Beach's "Auction Block" 3182
"Manxman" Is Record Breaker in Atltnta and Seattle.... 3183
"That Little Fellow," Billy Ruge, in Sparkle Comedies.... 3184
Another Serial! "A Daughter of the U. S. A."... 3185
Franklyn Farnum and Violet Mesereau Starring in Current Bluebirds 3186
Widely Different Pictures from McClure....3187-88
John Barrymore Reappears in Raffles Story....3189-90
Alice Howell's Latest is "Neptune's Naughty Daughter"....3191
"Seeing is Believing" Says Fox Concerning Sunshine Comedies 3192-93
Fox Offers Four Women Stars in November Releases.... 3194
Standard Pictures Bring Big Returns.... 3195
All Exhibitors May Now Have "Daughter of the Gods".... 3196
50,000 See "Cleopatra" in First Two Weeks of New York Run. 3197
"Public Must Pay Ticket Tax" Says Fox.... 3198
Triangle Blossoms Forth With New Pictures With Popular Stars, 3199-01-02
Thrills Aplenty on Pathe's Program....3203-04
M. H. Hoffman's Announcement.... 3205
"Kismet," With Otis Skinner and "Empty Pockets," Brenon's Next Features 3206-07
"Over There" Rich in Patriotic Appeal.... 3208
Clara Kimball Young Presents Own Company in "Magda".... 3209
Select Offers First Alice Brady Picture, "Her Silent Sacrifice." 3210
"The Moth," Norma Talmadge's Triumph.... 3211
Inter-Ocean Presents Attractive offer.... 3212
Paralta's Pictures Please Patrons....3213-14
Mutual's Feature Pictures....3215-16
King Bee's Don't Sting.... 3220
Ivan Has Interesting Announcement.... 3221
Rialto Shows Christie Comedies.... 3222
Comedies Offered by Film D'Art Corporation.... 3223
Oro Pictures to Come.... 3224
Metro Has Variety of Pictures....3225-26-27-28
Robert Bruce's Scenic Comedies and Others from Educational.. 3229
U. S. Exhibitors' Has "The Zeppelin's Last Raid"....3230-31
"Natural Law" from France Films—Sensational Play.... 3232
"The Struggle Everlasting" Stars Florence Reed.... 3233
W. W. Hodkinson Has New Distributing Organization.... 3236
"Do Children Count?" Series Going Big.... 3238
Jewel Productions Has Big Advertising Campaign.... 3295
"Mystery Ship" is Latest Universal Serial.... 3296
Butterfly Announcements 3297

Mr. Exhibitor:

WHAT COUNTS?



CHILDREN COUNT

with everyone more than anything else in the world. Children pictures have a magnetic attraction that draws all ages. Did you read what Marion Howard, the famous Boston moving picture writer, says of the twelve 25 minute dramas.

"Do Children Count?"

featuring

LITTLE MARY McALISTER

"Why do not all first class theatres put on the 'Do Children Count?' series? What excuse is there for denying your public the right to see something more than worth while? The very title is of itself an advertisement, for intelligent persons know well that children do count everywhere, and these pictures point it out dramatically. Adults and kiddies alike are enjoying the series, which are a credit to Essanay and to the theatres showing them."

Book at Any Kleine Office

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 19 November 10, 1917 80

The Fifteen Cent Blunder

INTO the midst of a turbulent industry, into minds already discontented and suspicious, another bombshell has been tossed.

The advance deposit ghost was settling in its grave, the question of higher rentals was losing its sting, and then the tax of fifteen cents a reel per day burst from a clear sky. And once more we hear of red-hot exhibitor meetings throughout the country, the revolution-mill is again grinding, there are threats to cancel services—manufacturer and exhibitor are again arrayed against each other.

At a time when harmony of thought and unity of action is more sorely needed than ever we have naught but recriminations, bitterness and overhanging storms.

Where direct, unfaltering action was needed to enable a settled industry to cope with the unavoidable problems we will have instead a few unsettled weeks, many readjustments but more bitter words, some compromises but still the antagonism.

* * * *

WITH distinguished counsel still quibbling and government officials still doubtful, it is not for us to judge the right or wrong of the manufacturers' action in passing the tax on to the exhibitor.

It is not the tax itself or the amount decided upon that can here be called a blunder.

There are those who say that the lawmakers intended the tax to be passed on down the line to his excellency the ultimate consumer. The authority of President Wilson is given for this statement.

There are others who declare the language of the law to be clear in placing the burden on the manufacturer.

These are quibbles for the lawyers. The point that is plain and clear is this:

No sane man expected that the manufacturer could carry in its entirety a tax burden amounting to many thousands of dollars every week. No business man believes that the present margin of profit is sufficient to enable a large program to give Uncle Sam five thousand or more a week and still keep his doors open.

A spirit of cooperation between manufacturer and exhibitor was necessary and to be expected.

* * * *

BUT compulsion does not secure cooperation. And here is where we find our reason for the use of the word "Blunder"—in the method employed.

Until authority has spoken let us lay aside discussion as to the right or wrong of the manufacturers' action. View the facts regarding the method employed:

The exhibitor is told, in collecting his admission tax, to "Educate the patrons." "Show slides," he is directed, "give them program talks, explain—educate. Then there will be no trouble."

"Above all," he is admonished, "don't dodge the issue until November 1st. Pave the way—*educate.*"

What was the course with the exhibitor? Was the way paved, was his confidence asked, was he—*educated?*

Short notices were sent from the exchanges. We haven't seen all of these notes, but of those which have been brought to our attention some were curt, others silly.

In some sections exhibitors were asked to sign contracts obliging them to pay the tax—a tactful, diplomatic step.

In at least one case an exhibitor's protest brought a cancellation threat.

Was not a storm to be expected?

* * * *

THE manufacturers have been paying the tax since October 4th. Quick action was needed, but one fact was clear from the start:

Either in a rental adjustment or outright levy the manufacturer tax either in whole or in part was to find its way to the exhibitor.

The ad. pages and editorial columns of the trade papers would have been gladly given to the manufacturers for frank, disinterested statements signed by all concerned and showing the necessity of this.

The motives of the manufacturers are of the best. They have met, conferred, figured and wrangled—seeking only the best way out for all.

But the abrupt method of action casts these motives into a shadow, distorts them, discolors them.

If education and preparation are necessary for the patron, most assuredly were they needed for the exhibitor.

If compromises were to be reached the time was before the storm and not after the wreck.

The tactical blunder results once more in bringing to exhibitor tongues the overworked rot of "downtrodden," "outraged," "buncoed."

Wm. A. Johnston

Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1917, by Motion Picture News, Inc.

Speaking Editorially:

The Seventy Per Cent Man

EXHIBITORS running at a five-cent admission are congratulating themselves on having escaped the tax on patrons. From some sections come reports that theatre men who have recently raised to the ten-cent scale are considering a return to the lower level.

In both cases exhibitors are reckoning without a full understanding of conditions.

Exhibitors with a five-cent scale should be preparing quickly and certainly to raise to a ten-cent price. And equally, there is no turning back for the ten-cent man.

Why? Because negative and positive film assessments, and taxes of all sorts will make it an impossibility to produce subjects for the five-cent house during the coming year. The margin between operating costs and admissions, already of tissue paper width in the five-cent house, will be wiped out entirely.

The studios are already giving the answer. Manufacturers of cheap-rental subjects are not waiting to pay the ghost, already many are disbanding companies, curtailing production.

Congress has not brought the five-cent house back into greater strength. The lawmakers have just pushed the five-center a step nearer the slide to Oblivion.

Some Quotations

THERE is an interesting passage in our correspondent's report on the two-state convention held by Nebraska and Iowa exhibitors to discuss the problems presented by the war tax. We give it here:

"The exhibitors said they feared that not only the $7.50 would be paid, but that the distributors were counting upon some rich war profits; the exhibitor bearing the burden. They were not opposed to paying a sum equivalent to the tax placed upon the film by the Government, they declared, as they realized the money must eventually come from the public anyway, but they were decidedly opposed to paying fat war profits."

There is the rub. It is not the tax, but the lack of information as to just what the tax means to the manufacturer that is the rub. It is the abrupt notice, and in individual cases lack of tact on the part of exchange men which has caused the storm.

Perhaps a further quotation from Omaha will be interesting. We'll give it to you as it comes—and let you search for your own moral:

"The first action was a request that the exchange managers tell whether the proposed fifteen-cent tax was imposed by the Government or by the distributors upon the exhibitor, and whether it did not more than cover the war revenue taxes upon the film.

"The exchange men said they could not answer. During the noon hour they had held a meeting and when asked for an explanation when the meeting was called in the afternoon they repeated, one after the other, that they did not know. They did not know the tax upon the film, or whether the fifteen-cents per reel would not more than pay it. They did not know whether the Government was asking that the exhibitors pay the tax, or whether the distributors had themselves asked it."

The table of contents and the advertising index will be found on page 3237

Don't Forget "The Last Chance"

ARE you preparing to have comparative reports ready on December 1st showing, by reference to October and November, the result of the admission tax on your business?

Don't forget that there is a "last chance." Proper representation at Washington with the opening of the new Congress may yet win a modification of the tax law.

General Manager Pettijohn, of the A. E. A., has already received assurances from numerous exhibitors that they have their October accounts in shape to do some real comparative figuring. Do your share. Every additional fact and figure will help.

Let's quit being a pacifist industry. With facts our armament, let's adopt a slogan of Preparedness.

A Word of Thanks

TO Ligon Johnson, general counsel of the United Managers' Protective Association, the picture industry owes a word of thanks.

While acting for an association more strictly allied with the large "legitimate" theatrical interests, and only slightly concerned with motion pictures, Mr. Johnson has been in constant willingness to aid in solving the film tangles of the new tax laws.

Few have been in such constant consultation with government officials as Mr. Johnson, few are so well posted on the law's intricacies and the varying interpretations.

For itself and for the industry, MOTION PICTURE NEWS says, "Thank you!" to Mr. Johnson for his broad-minded cooperation.

The Exhibitor Slacker

A CHICAGO reader of MOTION PICTURE NEWS has christened the "exhibitor slacker."

He means the man who is in a position to secure more than a five-cent admission, provided he has but the courage—and who cheats Uncle Sam by not doing so.

To glory in escaping a tax that will beat the Kaiser, and to give to patrons an opportunity to escape their just due is surely to earn the designation "slacker."

Take your courage in hand, Mr. Five-Center, make the jump and just as surely you will be "doing your bit."

America's Mr. Britling from Griffith?

CONSIDERING the splendid opportunity that was granted to David Griffith by the Allied Generals, to obtain, more closely than has ever been permitted any other picture man, to the real heart of the war, to feel the soul of the monster, and also considering Mr. Griffith's past performances, it seems quite within reason that he should emulate for the screen what H. G. Wells did for the printed page in the novel, "Mr. Britling Sees it Through."

Mr. Griffith has that enviable quality of transposing the purpose of life to the film.

Comparing "The Birth of a Nation" to the task now before him is like comparing a pigmy to a Brobdignag.

We think this is Mr. Griffith's great opportunity, and we are sure that he *knows* it is.

Our profoundest wishes for success accompany him in this titanic undertaking.

The Reader Has His Say

The Reel Tax Rouses the Ire of Some While the "Exhibitor Slacker" also Comes in For a Roast—One Has a Letter Which "We Won't Dare Publish," But Here it is Just the Same

"How About the Exhibitor-Slacker?" He Asks of the Five-Cent Man

Editor, MOTION PICTURE NEWS.

DEAR SIR: In regards to the editorial in Motion Picture News of Oct. 27, stating that "the patron, once he learns the government's intention and is assured that he is not paying the exhibitor's bill, and will not be a slacker," brings a question to my mind.

How about the exhibitor slacker? For example, most of the movie-houses in the loop district of Chicago are charging from ten to twenty cents, and some higher, but there are a few who still cling to the five cents admission price. The patrons of these nickel theatres escape the government tax, as there is no levy on five-cent houses.

If the exhibitors can run these places with a profit at a nickel admission they surely can on a ten or fifteen, or even higher, so why not raise themselves above the nickel class. The point I want to bring out is this:

They will not only profit by it, themselves, but in doing so, they will help the government, for then their patrons will have to pay the tax. How about it? And wouldn't it be a good way to test the patriotism of their patrons? Surely they wouldn't refuse themselves their pleasures for the sake of one or two extra pennies when they know they would be helping the government.

Why not get the five-cent exhibitors together and show them how they can help "Uncle Sam" beat the Kaiser and help themselves, too?

JULIUS E. FRANKE.

Chicago, Ill.

"Another Kick at the Exhibitor" He Says of Reel Tax

Editor, MOTION PICTURE NEWS.

DEAR SIR: The enclosed letter from an exchange explains itself—another kick for the exhibitor to help him on the downward path. It looks to me as though the producers and exchanges could have shown at least a spark of patriotism and stood their share of some of the burdens which the war has placed on us all. I believe this tax was placed there by the government with the intention that the manufacturers should pay it and that it should not be shifted on down to the exhibitor.

I consider a tax dodger at this critical time in the same class with a deserter from the army. When they hand this tax down to the exhibitor they are certainly dodging what the government intended them to pay.

In regard to the war tax at the box-office I have decided on my plan of procedure. I will pay the war tax myself. A real showman will not fail in this matter. I expect my wits to pull me through. Just a little stronger drawing card, just a little more advertising, just a little better music, just a little more effort during these trying times and I, for one, know I will not fail.

I figure I will get more gross money by leaving my admissions at even figures than I would with the added pennies. Unlike my fellow exhibitors in this territory I did not wait for a crisis like this to come along to raise my prices, but have been charging five, ten and fifteen cents for four years.

Eleven years' experience has shown me the way. Why it's just fun for me to go after the business nowadays. But when I see the big fellow handing that tax on film down to the exhibitor it just gets my goat.

WM. L. WOODIN.

Keystone Opera House, Tonawanda, Pa.

This Is Your Forum, Mr. Reader! Let's Hear from You!

¶ "The Reader Has His Say" here on this page. We want to hear your views—and to let others hear them by publishing them here. Give us your kicks, growls, boosts and praise.

¶ Make it a "Brickbat and Bouquet" page. But don't always wait until you have a grouch. The anvil chorus is over-played in pictures—say a good word sometime for someone or something.

¶ You have your say here—speak up.

"Ready-Made Ad-Talks a Good Thing"—A Suggestion

Editor, MOTION PICTURE NEWS.

DEAR SIR: Your "Ready-Made Ad-Talks" are a good thing. But although we would like to use them all the time yet we can hardly do it, for if we cut them out and send them to our newspaper readers we would be spoiling some other reading on the opposite side.

My advice is that you print them on pages so that the other side has advertising or other news items which we do not mind cutting out.

HENRY GOLDMAN.

Colonial Theatres, Green Bay, Wisconsin.

[Mr. Goldman's suggestion regarding the popular "Ready-Made Ad-Talks" has been put into effect, beginning with this issue of Motion Picture News.—ED. NOTE.]

"Uncle Sam Needs It—Enuf Sed"—Says a Courageous Showman

Editor, MOTION PICTURE NEWS.

DEAR SIR: I am enclosing the card bearing the information you desire.

My price for my regular feature programs has always been five cents for children under thirteen and ten cents for adults—specials fifteen or twenty-five for all seats.

Owing to the tax measure recently passed I cannot continue at my former ten-cent price. I know it would be business death. After Nov. 1 I will raise my admission price to a flat fifteen-cent level on the regular ten-cent shows. This will include the two-cent tax.

It is not an easy matter to raise prices in a small town and the result will be later history. However, "Uncle Sam" needs money and I am not going to kick. If I die in my business it will be with my boots on, making a try of it at least.

JAMES A. PATTERSON.

The "La-Net" theatre, Wellington, Ohio.

"I Read Every Ad. Carefully"—Says a Wise Exhibitor

Editor, MOTION PICTURE NEWS.

DEAR SIR: As you know I am a subscriber to your paper and without handing you any bouquets, it is *the* paper. I get it every Wednesday noon and I am always very much interested in it until I have got the entire contents.

I am very much interested in the ads and by going through them carefully I am always well posted on what the different manufacturers have to offer and when the agents come around I know just about where things stand.

The little heart to heart talks that are in the News each week are sure some fine articles and the man who writes them must have a whole lot of pep and push in him. That you may know just what articles I mean look on page 2711 of your issue of Oct. 20. I hope you will continue these articles, as they make one feel like doing something.

For good stuff I have a whole lot of confidence in Metro. They have got some fine stuff and most all of their stars get over in fine shape here.

EARL B. RAIFSTANGEL,

Mahaiwe theatre, Great Barrington, Mass.

"I Don't Suppose You Will Care to Use This"

Editor, MOTION PICTURE NEWS.

DEAR SIR: I am acting on the suggestion in your recent editorials and enclosing a story on the rental price evil which is upon us.

I don't suppose you will care to use this, as the advertiser will not consider it a favorable criticism of his motives, but it tells the story here better than you know. Conditions are not considered by the powers of the New York office. Prices of rentals are made in New York and based on conditions existing at some former period or under something that gave to the price asked by New York a queer twist.

The little fellow, the real life of the game, is going to be crushed because fewer people can afford to go and the bigger fellow will prosper and the little fellow go under.

Here we have always been asked awful rentals for pictures and we have always got a twenty-cent price. To raise is impossible and the new prices are ruinous.

JO. E. RICKARDS.

The Hip, Phoenix, Arizona.

[Mr. Rickards' story on the rental price will be found on page 3246 of this issue.—ED. NOTE.]

Fifteen Cent Tax Promises Stormy Time in Film Ranks

Exhibitor Organizations Up in Arms—American Association Issues Statement—Oregon and Iowa Leagues Take Action—Louisville Association Goes on Record

WITH startling rapidity, exhibitor organizations in all sections of the country have held meetings to protest against the fifteen-cent a reel per day tax. At least one organization, the A. E. A. branch in Chicago, has threatened legal action with the first attempt to collect the tax.

In most cases the organizations have contented themselves with protests and the appointment of committees to study the legal aspects of the tax.

C. C. Pettijohn Advises Protest; Holds Exhibitor Meetings

From the office of Charles C. Pettijohn, general manager of the American Exhibitor Association, a statement was issued last week advising exhibitors not to pay the 15 cents per reel tax levied by manufacturers to carry to positive and negative burden. "Michigan, Ohio, Illinois and Indiana have already announced that they will not pay," he said, "and in many cases the manufacturers have backed up."

General Manager Pettijohn is actively engaged in addressing exhibitor meetings concerning the new tax. Meetings have been held in Indianapolis, Cleveland and Detroit.

Chicago Won't Pay; Talk Legal Action

CHICAGO (*Special*).—The Motion Picture Theatre Owners' Association, Chicago local of the American Exhibitors' Association, at a meeting held in its club rooms at 19 West Adams street, Wednesday, October 24, expressed great indignation at the move over the new fifteen-cent per reel per day charge which Chicago exchanges began to levy last week.

Following a resolution adopted by the meeting the following letter was sent out to each member of the local association:

BROTHER EXHIBITOR:

After consultation with our attorneys, Messrs S. & F. Lowenthal, it has been made apparent to us that the exchanges have no right to add a tax of fifteen cents per reel to our film bills. We, therefore, advise you under no circumstances to pay this charge, and if your show is stopped get in communication with the office immediately or with our attorneys direct.

TAX COMMITTEE.
Motion Picture Theatre Owners' Association.

The exhibitors are making extensive preparations to fight this new item that is being added to their film bills, and are at present waiting for a show to be stopped because of refusal to submit to the new tax. As soon as an exchange refuses to give an exhibitor the film his contract calls for, unless he pays the additional charge, his case will be taken into court and the legality of the manufacturer's attempt to administer the extra tax, challenged.

A. J. Krug, formerly vice president of the Theatre Owners' Association, is now holding down the presidential chair previously occupied by Herman Schoenstadt. Mr. Schoensadt, who was a big factor in the organization of both the American Exhibitors' Association and its Chicago local, resigned after his two sons, Arthur and Henry, were both drafted into the national army. Mr. Schoenstadt, who up to this time had had them to assist in the management of his theatres, found that his new duties were too much for him and tendered in his resignation.

The Five Dollar a Reel Tax (?)

¶ William Wright, of the Kalem Company, appeared at the meeting of the National Association last Friday with a letter from Commissioner Daniel Roper, of the Internal Revenue Bureau. Commissioner Roper's letter was intended to define the position of the commercial film printer, but in so doing included the following sentence:

"The tax should be paid—by the owner of the film or positive print, and upon him the tax will be imposed at one-half cent per foot *each time* the same is sold or leased."

Strictly interpreted, this sentence might mean that a tax of five dollars per reel would be collected each time a film was rented. Interpreted otherwise, with the stress on the words "by the owner," it might mean that the tax could not be passed on, but that the manufacturer would be expected to pay $5 per reel tax on subjects for which he now receives $1 rental. Or it could mean that the Rialto, a week-run house, would mean a tax of $50 for the producer, where a five-cent daily change house would bring taxes of $350 per week.

Further interpretations might prove that the moon is made of green cheese. But New York attorneys who have been in consultation with Commissioner Roper since the date on his letter to Mr. Wright, and with Deputy Fletcher, declare that there is no such intention in the Commissioner's mind as might be gathered from his joker sentence. Revenue bureau officials in New York affirm this view.

Meanwhile William A. Brady, Arthur Friend, P. A. Powers and Lee Ochs, as a committee from the National Association, journeyed to Washington to confer with Commissioner Roper on Monday. The general cool-headed opinion is that when the genial Alabaman learns of the dire things he has almost done to the picture industry he'll spank the clerk who wrote the letter and cuss himself out for affixing his signature without close reading.

But on Saturday Lee Ochs's trade organ, which seems to have sensed the tax situation from the start as a golden opportunity for yellow journalism—or else "the new trade journalism" appeared with two page scare headlines which made the extinction of the industry an imminent, over-night affair. New York exhibitors were thrown into a panic and as the "new trade jourailsm" exponent reached other cities the effect was the same. And incidentally the storm also covered up the fact that a number of "exclusive interpretations" and "officially approved blanks" had been shown to be entirely wrong.

Oregon League Takes Action

Word was received on Wednesday of last week by MOTION PICTURE NEWS from its Portland correspondent that exchanges in that city had been notified by the Motion Picture Exhibitors' League of Oregon that none of its members will pay the 15 cent per reel charge exacted each day.

No further information has been received regarding the effect of the action. Exhibitors in Oregon have been firmly organized within the past few months and the outlook promises trouble.

Nebraska and Iowa Men Up in Arms; Pay Under Protest

OMAHA (*Special*).—A committee to find whether the government intended the exhibitor to pay a fifteen cents per reel tax was named at a big meeting of Iowa and Nebraska exhibitors held here this week. It was voted to pay the tax under protest until the committee reports.

The meeting was a most stormy one. Frank D. Eager, of Lincoln, who gained national prominence at the recent Chicago convention, presided. The members stated that they will refuse to pay the tax if the committee reports that the government intended it for the manufacturer and not to be passed on.

The organization also decided to fight the music tax by playing no music on which a tax was demanded.

Regarding the admission tax it was decided that the members would collect by an out and out increase in price to the amount of the tax, thus from a ten-cent price to twelve cents, and so on.

Excelsior Has Slides Explaining Tax

The Excelsior Slide Company, New York City, has prepared a series of slides for exhibitors' use in explaining to their patrons the new Government war tax. The slides are valuable in letting the patrons know that the tax is levied by Uncle Sam on the patron and cannot be paid by the exhibitor. The slides are now available.

Mutual Not to Charge Tax; Independents Uncertain

President Freuler's Message "To the Exhibitors of the United States" Mailed to Every Theatre—Hoffman Foursquare, First Independent to Act, Will Not Charge

WHILE manufacturers and exhibitors were already at their wits end over the entire tax muddle, a bombshell was thrown into the situation on Friday by the announcement from Chicago that the Mutual Film Corporation would absorb the excise tax and not pass it on to the exhibitors.

The announcement of the company's decision came from the office of President John R. Freuler, and was in the form of a "Message to Every Exhibitor in the United States." Copies of the declaration of the Mutual policy were immediately placed in the mail adressed to every exhibitor in the country. The statement reads:

MUTUAL FILM CORPORATION,
222 South State Street.
Office of the President.
CHICAGO, October 26, 1917.

TO THE EXHIBITORS OF THE UNITED STATES:

We are pleased to inform you that the Mutual Film Corporation will absorb the special war excise tax imposed on film, and that it has instructed its branch managers to this effect in a telegram under date of October 25, reading as follows:

CANCEL ALL WAR EXCISE TAX INSTRUCTIONS AND OPERATIONS. MAKE NO CHARGES OR COLLECTIONS. GOVERNMENT PERMITS US TO PAY DIRECT WITHOUT PASSING TAX ON TO EXHIBITORS. DESTROY ALL STAMPED CONTRACT BLANKS AND DISCONTINUE USE RUBBER STAMP ON VOUCHERS. NOTIFY EXHIBITORS STOP. HAD PREVIOUSLY UNDERSTOOD THAT LAW REQUIRED US TO CHARGE TAX TO EXHIBITORS AND BELIEVED THAT EXHIBITORS SUPPORTED FIFTEEN-CENT TAX CHARGE PROPOSED BY NATIONAL ASSOCIATION MOTION PICTURE INDUSTRY IN WHICH EXHIBITORS ARE REPRESENTED.

This means the Mutual Film Corporation will pay the war tax on film.

MUTUAL FILM CORPORATION,
JOHN R. FREULER, President.

M. H. Hoffman, Inc., Will Not Charge Reel Tax

The first of the independents to take definite action on the excise tax question was M. H. Hoffman, who announced that no charge would be made to exhibitors on pictures booked through the Hoffman-Foursquare exchanges. Mr. Hoffman's decision was made public in a telegram to the Cleveland Exhibitors League replying to a query regarding his stand. The wire read:

"Foursquare will not tax exhibitors any amount above rental price. Notwithstanding that we are taxed on every foot of positive film as well as negative, we feel that the exhibitor has sufficient burdens to bear without being further loaded. Taxation is the sinew of war. Foursquare will do its bit without compelling exhibitors to pay it for them."

Louisville Photoplay Association Adopts Resolutions

LOUISVILLE, KY. (*Special*).—Notices arriving from film manufacturers that the manufacturers had arranged to make a charge of 15 cents per day per reel to take care of the new Federal tax for war purposes led to members of the Louisville Photoplay Association calling a meeting and taking action on the matter. Members of the organization include the owners of every white moving picture house in the city of Louisville, it being a 100 per cent organization.

Figuring the tax that has already been placed upon the exhibitor, the local men are up in arms over the matter and have adopted resolutions which are being sent to the Kentucky Congressmen and also to the film exchanges supplying service in the Louisville district. A meeting of the association was held on October 20, at which a full vote was recorded and a committee appointed to launch a protest.

Later the association gave out the following statement:

"At a meeting of the Louisville Photoplay Association the following resolutions were adopted:

"Whereas, the Congress of the United States has passed the following law:

"'Upon all moving picture films (which have not been exposed) sold by the manufacturer or imported, a tax equivalent of ¼ of 1 per cent. per linear foot,' and

"Upon all positive moving picture films (containing a picture ready for projection) sold or leased by the manufacturer, producer or importer, a tax equivalent of ½ of 1 per cent. per linear foot.

"And whereas the moving picture theatres of this association and throughout the entire country are paying local war taxes based on the seating capacity of the houses operating, and will be required to place a tax on each ticket sold to the patrons, thereby curtailing its business.

"And whereas certain manufacturers are attempting to charge the exhibitor the sum of 15 cents per reel per day, to make the exhibitors pay the taxes imposed upon the manufacturers by Congress,

"It is the sense of this meeting that the manufacturers of films are unjustly and wrongfully attempting to evade the taxes justly laid upon them by the Congress of the United States, and are attempting to make the exhibitor assume in addition to his individual taxes the burden of the manufacturers.

"And what is more intolerant and undemocratic, the manufacturers by the charge of 15 cents per day per reel will not only make the exhibitor pay the tax intended for the manufacturer, but will make a profit of from $20 to $30 per reel. This association is convinced that the war tax was not passed to be a weapon of greed and evasion in the hands of manufacturers, but was designed to place the expense of this war upon all the manufacturers and exhibitors equally and justly.

"It is the sense of this meeting that the officers of this association protest to its representatives at Washington against the high-handed and unjust methods of such manufacturers, and that the action of this association be communicated to all of the trade papers of the nation, so that concerted action may be taken to protect the rights of the exhibitors and the integrity of the act of Congress.

"LOUISVILLE PHOTOPLAY ASSOC.,
"(Signed) C. M. Greene, Secretary."

Some Questions Answered in Brief

Q. Does the child under twelve years of age pay a tax on a five-cent Admission when the maximum charge is ten cents or more,

A. *YES.*

Q. Does the child under the age of twelve years of age who enters a motion picture theatre (or any other place of amusement) where the maximum admission is ten cents or more have to pay a tax?

A. Yes.

Q. Does the child pay the same as an adult?

A. Yes, where the admission for adults is ten cents and no more. No, where the admission for adults is more than ten cents. The child, whether he or she pays five cents or five dollars to enter a theatre, pays a tax of one cent and NO MORE. The adult pays ten per cent of the admission price—one cent on a ten-cent admission, two cents on a fifteen or twenty cent admission, three cents on a twenty-five or thirty cent admission, and so on up the scale.

Q. Are five-cent seats exempted from tax where there is a maximum price of admission of ten cents or more?

A. No.

This was explained in last week's issue of the MOTION PICTURE NEWS, but since other publications have interpreted this phase of the tax law in a different light, and erroneously, the editor repeats this part of the ruling.

Q. If an exhibitor charges ten cents admission on one day a week, as a maximum, and other days of the week he only charges a maximum admission fee of five cents to all parts of the house, does he have to collect a tax on the days he only charges five cents?

It is the opinion of the writer and several attorneys that he does not have to pay a tax on the days he charges a maximum admission fee of five cents, but on the day or days he charges a maximum admission fee of ten cents or more, he must collect a tax on all admissions, including the five-cent admissions.

A trade publication has run in its columns what is purported to be an official form, approved by the proper officials. According to a statement issued by Mark Eisner, Collector of Internal Revenue for the New York district, under the date of October 27th, THERE HAS BEEN NO FORM OF REPORT OR RETURN APPROVED AS YET BY THE COMMISSIONER OF INTERNAL REVENUE.

Mr. Eisner states that as soon as the monthly form has been approved by him and copies are available, they will be distributed. "In the meantime," continues the statement, "all proprietors of motion picture houses which charge admissions of over five cents should be prepared to collect the tax, beginning November 1st, on all admissions."

Clearing the Airdome and Other Questions

AS previously stated in the MOTION PICTURE NEWS, five-cent admissions will not be exempted under the War Tax Law, where the maximum price of admission to any theatre is ten cents or more.

Mark Eisner, collector of Internal Revenue for the New York district, so states. Mr. Eisner cites Section 700 of the War Tax Law, which reads that admission tax "SHALL NOT BE IMPOSED IN THE CASE OF A PLACE, THE MAXIMUM CHARGE FOR ADMISSION TO WHICH IS FIVE CENTS." Mr. Eisner says that the proper officials at Washington have ruled that this means that where a house charges ten cents, for example, for an orchestra seat, and five cents for a gallery seat, the five-cent gallery seat will be taxable at the rate of one cent.

It has also been erroneously stated that admissions up to ten cents are exempt from taxation when applied to airdomes. This is not correct, says Mr. Eisner. Airdomes, where the maximum charge for admission is more than five cents, will be taxable on admissions, unless they are situated within outdoor general amusement parks. The law provides that there shall be no tax for a show or other form of amusement, the maximum charge for admission to which is ten cents, WITHIN OUTDOOR GENERAL AMUSEMENT PARKS.

This is most important. Remember—where the airdome is situated WITHIN OUTDOOR GENERAL AMUSEMENT PARKS, there will be no tax on a maximum admission of ten cents. But where the airdome is situated WITHOUT an outdoor general amusement park, there is a tax on admissions of more than five cents. In other words, where an airdome is a distinct and separate amusement place from an amusement park (and this is usually the case), there is a tax imposed on admission where the maximum admission charge is more than five cents. An airdome, for example, situated within the amusement center at Coney Island, would not be taxed on its admission because it is WITHIN an outdoor general amusement park. But if there is an airdome situated in your town or city, separate and apart from other amusements, the tax applies.

Cardinal Gets Indictment on Alleged Duping

Was Claimed That Fred Beck, Lewis Weiss and Leo Singer Infringed on "Joan the Woman"—Held in $2,000 Bail Each

ON complaint of the Cardinal Film Company, a subsidiary of the Famous Players-Lasky Corporation, indictments were returned on Oct. 24 by the U. S. Grand Jury on two counts against Fred Beck, Lewis Weiss and Leo Singer, who, it was alleged, formed a conspiracy to infringe upon a copyright of "Joan the Woman," the motion picture feature owned by the complainant.

The defendants were brought before United States Commissioner Hitchcock, and, after hearing were held for the Grand Jury in $2,000 bail each. Their arrest recently was said to be the result of the development of events following the alleged theft of one of the prints of "Joan the Woman." Ralph A. Kohn, attorney for Famous Players-Lasky, took the matter up with Assistant District Attorney Stanton and the latter conducted the criminal proceedings. It is claimed that the stolen positive was taken to New Jersey, where a duplicate negative was made and placed on the market.

"Joan the Woman" was produced by Cecil DeMille, and starred Geraldine Farrar. The feature had a long run at the Forty-fourth street theatre, and it was following the winter run that the positive was said to have been stolen from a film exchange.

Laemmle Explains Temporary Lull on Coast

Waits to See How Seriously War Tax Is Going to Affect the Universal Company—Has Large Stock of Reserve on Hand

CARL LAEMMLE, president of the Universal Film Manufacturing Company, last week issued the following announcement concerning the temporary suspension of a few of the producing companies at Universal City. The statement will no doubt be of general interest and of particular importance to exhibitors who use the Universal product.

"Until we know exactly how seriously the war tax is going to affect us, and until we are positively convinced that the exhibitors will co-operate in collecting the money from the public, we intend to take advantage of the fact that we have accumulated the largest reserve stock of negatives in our career by laying off several feature companies for about four weeks.

"This will not affect the production of serials, because we are not far enough ahead on serial negatives to suspend producing them. The same thing, of course, applies to the Animated Weekly, the Current Events and the Universal Screen Magazine because of the fact that it is impossible to have a reserve supply of negatives on news events.

"The fact that the cloudy and rainy season are about at hand helped us to arrive at this decision, for we have not quite enough electric light stages in Universal City for all our companies. By suspending operations until we have used up a certain amount of our big reserve supply of negatives, we avoid the heavy loss of having several companies lying idle on cloudy or rainy days. This, by the way, happened only last week entailing a loss of approximately, $15,000."

Mr. Laemmle continues: "It has taken us a long time to arrive at the point where we have accumulated enough high-class negatives to carry out this economic policy. In fact this is the first time we have been in a position to take such radical steps. No doubt this temporary suspension will give rise to various rumors and it is to prevent any possible misapprehension of the true situation that the Universal company has issued this official announcement."

St. Louis Men Refuse to Pay Footage Tax

A resolution was passed October 26 at a meeting of the Theatre Managers and Exhibitors' Association of St. Louis, as follows: "That the president and secretary notify all film exchanges that the members of this association refuse to pay their tax, and that no member pay any film tax until notified by the Government, and not sign any riders to be attached to contracts for that purpose.

"The manufacturer has taken the wrong view in this matter in charging the exhibitor this tax, as the law specifically states that the manufacturer must pay same."

Eastern Pennsylvania and Jersey in Line, Says Mastbaum

The following telegram was received at Friday's meeting of the National Association from Stanley Mastbaum, the prominent Eastern exhibitor:

"Samuel Goldfish,
"Goldwyn Pictures Corporation,
"16 East 42nd Street, New York.

"In reference to the additional charge of fifteen cents per reel that the exhibitors in Eastern Pennsylvania and Southern New Jersey have been asked to pay, I have conferred with a great many of them, both small and large exhibitors. They are ready, anxious and willing to pay this charge, realizing the impossibility of the producer paying same. The attitude of many of the manufacturers trying to give to the exhibitors film productions at prices which they can afford to pay, should make every exhibitor in this country doubly anxious to keep all hardships from his source of supply.

"STANLEY V. MASTBAUM."

Nazimova Christens New House in New Orleans

One of the events of the month in motion picture circles of New Orleans was the christening of the new Liberty theatre in an appropriate manner a few days ago by Mme. Nazimova, Metro star, who was there with a company of players producing a feature under the working title of "The Madonna of the Rosebush."

It is announced that Manager Boehringer, of the Liberty, has arranged to open the theatre with the Nazimova production, most of the scenes of which were taken in New Orleans.

Long Wail of Tax Stricken Brings More Boosters in Line

Admissions Go Up as Tax Lays Its Clammy Grip on Hesitators—Portland Climbs a Rung—Chattanooga Advances a Nickel—Omaha Still Active—New Orleans Hesitates—Los Angeles Again Heard From

WITH clamorous meetings going on in scores of cities, big and little, where the downtrodden exhibitor is endeavoring to express his woes at the tragedy which has descended in our midst in the gloomy person of the war revenue bill, or devising ways and means of telling the public how the tax tickets must be patriotically paid for, the hordes of individual exhibitors who are seeing the light sufficiently to jack up their admission prices without indulging in wailing continue to increase.

Up They Go!

The admission boosters are gathering in converts every hour. All sections are taking heart. The old, weary cry, "My patrons won't stand for it," is being heard less frequently on all sides now. "The patrons will stand for it," is the revised slogan.

Out in Portland, Oregon, the Liberty and Columbia, two of Portland's leading photoplay theatres, increased admission prices from fifteen to twenty cents for adults, and children from five to ten cents, Sunday. November 1, the remaining first-run downtown theatres—People's, Majestic, Star and Sunset—will adopt this price schedule.

Suburban houses, the majority of which have been charging ten cents, will go to fifteen when the new admission tax becomes effective, while throughout the state where a fifteen cent charge has almost universally prevailed the jump will be to twenty cents. A few twenty-five cent houses are expected to remain at this figure, while many five cent houses will adopt a more elaborate Sunday program policy and go to ten cents. Portland's five cent theatres are in a quandary as to their position but may be forced to raise through a rumored drive of the first run exhibitors against the exchanges.

Folks Don't Mind Paying

Admission prices at the Alcazar Motion Picture theatre, principal film house in Chattanooga, were formerly 10 and 15 cents, but now range from 15 to 25 cents. The Alcazar and a string of theatres are operated by the Signal Amusement Company, but it is stated that the prices at the other film houses have not been materially changed. It is also stated that the price of admission at the Alcazar is governed by the quality of the picture. People gladly pay more to see a first-class picture.

Another Los Angeles Convert

The DeLuxe theatre, an eight hundred seat house in the Westlake residence district of Los Angeles, has this week increased the admission prices from ten, fifteen and twenty cents, to fifteen, twenty-five and thirty. This house is showing Fox Standard Pictures second run in Los Angeles, and has contracted for second run of Fox Sunshine Comedies, first run of which for the territory will be at Miller's Alhambra theatre.

Detroit in the Ring

In view of the coming tax on film and the rising costs generally of doing business, Detroit exhibitors are advancing prices to meet the new condition. Many theatres that divided their house at night on the first floor between ten and fifteen cent prices, are making the entire floor fifteen cents straight. Others are advancing fifteen cent seats to twenty. Anyway, there has been a general advance in Detroit by the best houses, and they report no falling off in business.

Omaha Gathers Them In

President H. M. Thomas of the Motion Picture Exhibitors' League of Nebraska called a meeting of the exhibitors of Iowa and Nebraska at Omaha for Tuesday October 23, to discuss the tax and a uniform method of meeting it.

A number of Omaha exhibitors, both suburban and downtown, are planning a general increase in admission prices to offset the government tax and the increase in rentals, expected to follow on the heels of the taxation of the raw materials. Their method in making this move general is unique.

Exhibitors C. Pramer of the Alhambra, Oscar Rohlff of the Rohlff, Eric Helgren of the Suburban and Jules W. Rachman of the Grand drew up an agreement to be signed by other exhibitors. Those signing it agreed to increase their admission price to fifteen and twenty-five cents beginning November 1, to put up a bond of $100 to show their good faith. These agreements are now being circulated among suburban houses.

When the suburban houses complete signing them, they will be taken to the downtown houses.

Big Fellows Lined Up

"With the big majority of suburban exhibitors signed, and with their bonds to show their good faith, we do not expect much trouble in getting the big downtown houses to fall into line," said Mr. Rachman.

As in other parts of the country, exhibitors in the Omaha territory have thought and talked of little else since the tax became a certainty. It has been freely predicted no average house could remain in business unless some step was taken. The Omaha exhibitors, discussing the matter, decided upon the fifteen and five cent admission plan as the best way out. The next best plan in their estimation was the coupon book.

Practically all of the houses now charge ten and five cents. In the suburban houses where a large percentage of patrons are children, the increase will not be so marked as to arouse opposition, the promoters believe.

The exhibitors declare it is improbable that more than a few will even try to return to the old five-cent-admission plan. "Unless it is a downtown house open for twelve hours a day, it will be impossible," said Rachman. "Costs even outside the tax will be too high. And the patrons will not stand for the class of film an exhibitor would be compelled to show if he charged five cents.

"He cannot get by, by cutting down on his program, either. The patrons don't notice the additional reel you put on, but it doesn't take them a minute to get next to the reel you have taken off. The other evening I showed 'The Flame of the Yukon' to packed houses, and in order to handle the crowds better I neglected to run a two-reel comedy I had advertised in the lobby. I don't know how many of my patrons jumped me about leaving off those two reels."

Tax Coupon Books

Every exhibitor heard from throughout the Omaha territory declares now is the time for exhibitors to get together. Something must be done or the motion picture business will be crushed for the time, they say. No plan has yet been advanced for the out-state showmen; that is, a plan which has been distributed with the recommendation of the state league.

The coupon book plan rests its hope for profit on human carelessness. Some exhibitors figure that by selling a book of ten coupons for one dollar, the holder will use most of the tickets and allow the others to wear out or become lost. Some "legitimate" houses in the central West are considering this plan, rather than go to the expense and inconvenience of keeping a stamp cashier along with the ticket seller.

New Orleans Fears Higher Rentals

There is no doubt that the exhibitors in the New Orleans film territory are confronted with a very serious situation, notwithstanding the fact that nearly everybody has money and the South is enjoying higher market prices than it has known within the past fifty years. On the face of it the exhibitors should be doing a fine business, but they complain of increased expenses to an inordinate degree in labor, overhead and film rentals. Their only hope appears to lie in an increase in admission prices and even the suggestion of this causes a chill to creep over the unfortunate theatre owner and he immediately sees visions of increased film rentals.

He has come to believe that the film exchange manager makes it his particular business to watch every source of income for the exhibitor and to immediately increase the price of service if he thinks the exhibitor has a spare nickel in his pocket.

Exhibitors frankly make the charge when the expedient of increasing the admission price is suggested and they do not care to undertake what they consider to be a forlorn experiment.

Occasional experiments are made in price boosting, but in every instance the exhibitor is sure of his subject before he tries the experiment on his patrons. If the show has a reputation, he finds little

(*Continued on page* 3246)

Another Wail of Protest at High Rentals

"I Don't Object to High Rentals When Producers Deliver the Goods, But I Do Complain About Being Sandbagged for Second Raters"

ONE should welcome your invitation to air individual opinions of provincial exhbitors on a subject so paramount as that of the present day increased rentals.

Thewave of high rentals now threatens to engulf the business, and it really amounts to that when one considers the inevitable outcome of the determination of most all of the producing concerns to exact more rent from the retailer of pictures regardless of the drawing power of the individual product.

I hesitate to say, lest I be accused of lack of modesty, that I am a successful exhibitor. I have made money since my transition from the legitimate to the screen end of the game, and I have been a close student of conditions. I do not need to recall to you my successful exploitation of pictures to the extent of attracting national attention from the trade journals, and not a day comes that does not bring mail from other exhibitors whom I have never met, asking me for copies of the ideas that have carried different exploitations to success in my theatre. Hence I trust I am not one of the brand you observe in your recent issue under the apt classification of "a swimmer on the tide of picture prosperity."

I do not think any showman (there is a vast distinction between showman and exhibitor) will complain of a legitimate increase in film rentals on a product or star that has the pulling power to offset the advance, but it is not this producer that the exhibitor is destined to battle for a just film rental.

It is the producer who is not able to secure stars and stories to measure up to the mark of the concern with the established star, that the exhibitor must fear. First, because the producer sees with greedy eye the success of the tilt in prices accomplished by the man with the stars and tries to emulate his innovation; second, he has nothing upon which to base a claim for extra rentals save a promise of better pictures, for his second rate stars are at the limit of their drawing power.

He further knows that the exhibitor who has his program is shut off from that of the owner of the really successful stars (and they can be counted upon the fingers of one hand) by reason of the fact that his competitor controls the service for his section. With this weapon the man with the second rate service demands, and as you say in nine cases out of ten gets, the increased rental, for the poor goof who has his service has probably built up a fair business at the former rental price and is getting by. He has only one other course—give up his theatre, which often happens he is not able to do without losing the fruits of hard years of work.

Take my own case. I have a second rate service, which by dint of hard work and personal application and much original publicty I have made bring money into my house, but the man who is my competitor obtains the same result without the personal touch because he has the real "McCoy."

Recently this concern announced a series of "extra priced pictures," and, mind you, they are taking the same stars that they show in program offerings to make these "extra priced pictures," which have not a single extra drawing trait save the trade journal advertisements to the effect that they are "world beaters." To buy this sandbag product the contract holder must agree or see his program stars exploited by some big open shop house and their value forever gone to him.

For these so-called extra pictures the exhibitor is asked to pay three and four times what he is paying for program pictures. If he asks what to do to offset the extra cost, the $40 a week exchange manager, who is "hopped" with the "stingem" serum of the swivel-chair solomons of the New York offices, says *"raise prices."*

An exhibitor with brains enough to go home without a guide knows that is impossible when he has offered the same star two weeks previously at his regular house price. How impossible is best judged when the wideawake exhibitor ponders over how he can "hop" a couple of thousand patrons who have been wise so long that they can tell you the color of the director's hair in half the cases.

The same bunk the exchange manager slips the man who has to take his service or get out of the game won't work on the public.

One exchange manager when I called his attention to a legitimate actress whom his concern had sent out in an extra-priced special, said: "But she is a great actress." Perhaps a fact, but the sphere of her special vogue is bounded on the north by the Bronx, west by the Jersey meadows, east by the Atlantic and south by Philadelphia. She is not known in provincial picture circles as well as some of the corn-fed serial thrillers. Why extra price for her, I ask. "She is a good actress." I admit it. So are Queen olives good, but you can bet your show shop aganst a German promise, and not give too much odds, that a Fiji Islander will not pawn his case breech clout to buy Queen olives if he has never stuck a tooth in an olive.

She is not known, and her vehicle is a made to order one for an of the moment picture. I played her on my best days, worked for weeks to create an interest in her, did a nice business because my clentele took my word for the picture and its merits. It was good, but I turned around the next two days and topped the business $4 with one of the same concern's program stars who was a lot better known than the "great legitimate actress" to picture patrons, and who had a vehicle with a good title and better paper than the so-called "special," which was a high rental picture only in the minds of the "solomons" in New York, who in nine cases out of ten don't know where my burg is and could not find it on a map without the aid of the stenographer.

These extra-priced champions have seen one concern grab most of the stars of the picture world, tilt prices because they have the goods, and they long to pull the same stuff. There seems to be no relief in sight from this sandbag policy save organization and community agreement.

There might be one solution, but it lacks solution—"the independent marketing of good high class independent pictures."

Admission Boosters

(*Continued from page 3245*)

objection to the increase in price, but the great trouble, he argues, is in making a horizontal raise in the price af admission when he is showing the ordinary program releases.

"We are going ahead and spending a considerable amount of money in improvements which amount to the complete rebuilding of our theatre," declared M. H. Jacobs of Jacobs & Landry, in speaking of the Prytanis theatre, "but we are doing it because the character of our patronage demands it, not because of the rosy outlook for business at the present time. We feel that admission prices should be increased yet we cannot see, under existing conditions how it can be done with any degree of success."

William Isenberg, proprietor of the Bijou theatre, Greenville, Miss., and second vice-president of the Motion Picture Exhibitors' League of America declares that admission prices to the theatres should by all means be raised and that the exhibitors are confronted with a situation where something must be done to relieve it. Yet he fears that a radical advance in prices would meet with such opposition from the patrons as to make it a very dangerous experiment not so much on account of the money involved, but on account of the general belief that the present quality of feature productions does not warrant the payment of more money to see them.

Manager R. M. Chisolm, of the Diamond theatre in New Orleans, the largest exclusively motion picture theatre in the city, is a believer in the ideas of advanced prices. "Originally," he declared, "the Diamond theatre held to the invariable rule of one price, ten cents, for all productions, but I find that the people are willing to pay what a picture is worth. Recently we have been running some exceptionally strong subjects which, under our policy of personally passing upon every picture before allowing it to go on our screen, were clearly worth double the price of the ordinary feature production, therefore we doubled the price and our audiences actually increased under the plan. This proves conclusively that any fault to be found with the fixing of the prices of admissions, is to be laid at the door of the production and not at the door of the people or the theatre."

Jitneys Dying Like Flies

The Josiah Pearce and Sons syndicate have occasionally increased their admission prices recently in the face of the fiercest competition ever known in the city, and they have found it to be to their advantage, although they are compelled to drop at once when a picture of only ordinary merit goes on the screen.

One of the noticeable conditions is the marked falling off in the patronage of the jitney motion picture shows. They are dying like flies in the suburbs and have a fearful struggle for existence in the downtown districts.

Hodkinson is Back "To Rescue Drowning Exhibitor"

Prominent Distributor, Formerly President of Paramount and Triangle Respectively, Returns to the Industry—Has Well Thought Out Plan—Will Proceed Methodically—No Releases Yet Named

W. W. HODKINSON has returned to the film industry. Following a summer's rest since his resignation from the presidency of the Triangle Distributing Company, he announces his intention of returning to form a new distributing organization to be known as the W. W. Hodkinson Company. The reason for the use of his name is that the new company will stand only for those principles to which he is willing to give that name. The announcement of the first of his producing connections is to be made next week.



Regrets Inability to Be Specific

In an interview given Friday, Mr. Hodkinson went somewhat into detail regarding his reason for taking his place in the business again at this particular time, while regretting his inability to be more specific in his statement of what he expects to do.

"I am coming back into the business now," he said, "for reasons similar to those which have been behind every move I have ever made—because I feel that the time is ripe for the raising of some sort of solid ground under the exhibitor to let him lift himself above the waves of confusion which are threatening to drown him—and drown him really, in a financial sense. I have a plan which I can frankly say I believe will give him a chance of life, and that plan is the creation of a distributing organization whose services, in the form of guarantees of the highest class of all round pictures that are produced, of an adequate supply of such pictures, and of a type of screen story which will appeal to his audience as the story can and will appeal, if properly presented by the proper stars for the parts.

"These are the surface things which my plan will give the exhibitor, and behind that will be an organization which will do for him the sort of looking out for his interests which he demands and the times demand.

In Spirit an Exhibitor

"You know, I am in spirit an exhibitor before I am anything else. My whole experience has been with exhibitors' problems, first in my own theatre and later in exchanges and distributing organizations. I make no claims, moreover, to knowledge of the producing field, and my distribution success, so far as it has gone, has been due to my years of experience with, and understanding of exhibitors, and my recognition of the rights and desires of the exhibitor as the thing of first importance. I am very sincere in this, and the friends, personal and business, whom I have over the whole country, help me to believe that when I say that I will not be misunderstood.

"My plan doesn't consist in the distribution of a few state rights pictures—I could have cashed in on the exhibitor's confidence in me in good, round figures this last summer on state rights' pictures if I had cared to do so. But I had a broader thing in view in that, a thing which has now taken very definite form in the company to which I have given my name. And the name is there because I want the exhibitors to realize that this is something in which all that I have and all that I know and believe about the motion picture business is staked. It is all W. W. Hodkinson, and the things he has stood for and fought for for ten years."

Mr. Hodkinson began has career in the motion picture business in 1907, when he bought a theatre in Ogden, Utah, and made it a place where better class patrons would feel comfortable. Shortly afterwards he entered the enchange end—in the free-and-easy ways of the exchange methods of those days—in an effort to get a better choice of pictures for his theatres. He went through some lively times during the next five years, ending, at last, in charge of the Utah and California territories for the General Film Company. He first gave a chance to the development of high-class houses by controlling the distribution of films so that theatres side by side were not showing the same pictures at the same time, and a premium was at last placed on exclusive showings and better pictures.

Success at Very First

His solution of the distribution problems of his own exchanges was not being followed in other parts of the country, although even at that time Mr. Hodkinson had drawn up, for the General Film Company, a statement of conditions as he, almost alone, saw them, and a definite plan for their solution nationally. This plan was rejected by the forces then controlling the film trade of the country, and it was these same principles and largely this same plan which he applied in achieving the tremendous success which he succeeded in bringing to his first national organization.

The first long features had already appeared, and the first principle of development which Mr. Hodkinson worked on was a belief that the ultimate possibilities of the film business lay not in a vast increase in the number of five-cent houses, as was then generally believed, but in the production and distribution of quality pictures for a public already tired of second and third-rate productions.

When the first long features were brought to this country, and later manufactured here, he was one of the few men who saw them as anything different from five reels of miscellaneous subjects. One of the landmarks of the business in this country, if not in the world was his showing, in 1913, at the Cort Theatre, a "legitimate" house of San Francisco, the film of "Les Miserables" as a full evening's entertainment at an admission of 50 cents. The run was for but one week, but the success was unqualified, and from the date of that daring innovation the history of the exhibiting business as it is organized today must be counted.

The American feature producers, Famous Players and Lasky, were then working, and it was when Mr. Hodkinson and other owners of the state rights of their pictures came to New York in 1914 to discuss new contracts that the Paramount Pictures Corporation was organized with Mr. Hodkinson, who had called the meeting, as the first president.

No Hit-or-Miss Plan

The two years that followed saw the development of this phase of the business to maturity, and also marked the recognition for the first time, of the exhibitor as a really vital factor in the trade. The principles which Mr. Hodkinson had advocated in the West, with only the hit-or-miss productions of the old companies to work with, were then applied nationally through Paramount. Better pictures, better theatres, higher admissions, longer runs, were drilled into the business with all the strength of the new organization, and of its understanding of conditions and the future.

Mr. Hodkinson was eliminated from Paramount when that great distributing organization was taken over by the producers, in the summer of 1916. During the first months following this change in the face of the business, Mr. Hodkinson was approached by a number of companies which were already feeling the pinch of their new difficulties. The Triangle Distributing Corporation was formed in the winter of the same year, with Mr. Hodkinson president, and Raymond Pawley, who had been eliminated from Paramount with him, as treasurer. The lively three months which followed ended in the sale of their holdings and the resignation of both as the result of the same tendency toward union of producers and distributors which has been the outstanding development of the business during the year now closing.

New England Merger Excludes Exchange Men

Massachusetts Exhibitors Join New England Picture Theatres and New Title Is Chosen—Boston Meeting Is Spirited and Lengthy

THE Motion Picture Exhibitors' League of Massachusetts and the New England Picture Theatre Association, meeting in joint convention at the Copley Plaza Hotel in Boston on Tuesday of last week, voted to merge. The combine was brought about only after members of the New England association were assured that the merger would exclude hundreds of exchange men. In barring the latter even from an associate membership in the new association, the Boston convention is believed to have blazed the way for permanent exclusion of the exchange men in exhibitors' associations.

The name chosen by the members for the new organization is Motion Picture Exhibitors' League of Massachusetts and Rhode Island, and the association will be purely one for exhibitors.

The meeting, which will undoubtedly go down in history of the industry, was an executive session that lasted from morning until late in the afternoon. More than 300 representative exhibitors from all parts of New England attended the star chamber conference and the battle on the merger was waged for hours.

Another feature of the business meeting was the discussion and final decision on the new revenue tax question. It was voted after an hour's fight to shift this tax to the shoulders of the theatre patrons, as various exhibitors declared that other taxes on films would have to be met by the exhibitor.

William A. Brady, president of the N. A. M. P. I., special guest at the banquet, took occasion during his speech to rap the attitude of the convention for eliminating the film men from their organization.

"It is the patriotic duty of every man and woman in the industry to get together until the war is over at least," he declared. "We should make good. This method of individual associations going off into a different corner and holding their star chamber proceedings is weak minded. Producers, manufacturers and exhibitors should stop these quibbling actions and all come together for the good of the industry.

"The motion picture industry has the greatest possibilities of any industry in the world. We are mere babies, just crawling, and cannot realize the great possibilities of working this huge gold mine. Up to a year ago the motion picture industry was beaten around from pillar to post by every conniving politician in the country.

"We were looked on a few short years ago as smut providers and panderers. But to-day the greatest President of our time has declared over his signature that he believes that the motion picture industry is the greatest publicity medium of the times.

"In the past few months censorship has nearly vanished in most sections of the country. Chicago has the most disreputable censor in the country. All he needs now is a little David with a pebble and we will see the greatest Goliath of modern history go down and out with a wallop on the head.

"Honest men and women in this industry should not lose another day in getting together. We all call ourselves patriots—now it is up to us to prove to the world that we are. We have been honored by a call from our President and it is the duty of every man and woman in the industry to stand together, at least until after the war. If we do this we need never again fear censorship, because we will prove we wish to be decent.

"A few weeks ago when a representative delegation of your members called on the President, God bless him, he called them into conference at the White House to see what could be done to properly put before the Russian people the true facts of America's entrance into the war. The moving picture men then told him that the motion picture would tell the exact story of the work going on at every cantonment, naval training station and even depict the American troops on French soil.

"This is not a cock and bull story, it is a reality, and I urge you to take this national situation seriously. We have here with us the very man that your associates have picked to do this great work in Russia, and I am going to rob the presiding officer of this gathering of the honor of introducing to you Walter Irwin, our representative to Russia."

Mr. Irwin tactfully avoided even a brief mention of his mission to Russia but urged everyone to stand solidly united, declaring that this is no time for wrangling or jealousy. "The motion picture has already played an important part in the furtherance of democracy and I hope that it will soon be the means of ending this terrible slaughter on the other side," he declared.

Lee A. Ochs, national president of the M. P. E. L. of A., declared that the price of the motion picture show was far too low, and urged the members to get together and demand their price. "At the present you are selling a $2.00 production to the public for 25 cents," he declared. "You must either boost your prices or you will be forced to get out of the business within a few years."

Mayor James M. Curley of Boston was on hand to welcome the association to Boston and impress on them that the city of Boston would guarantee them a regular time at the National Convention in 1918. "It will be an extreme pleasure, I assure you, for the city of Boston to spend $3,000 to entertain members of the motion picture industry," he declared.

Other speakers were Granville S. McFarland, Stephen W. Bush and E. H. Horstmann.

Garner Appointed Canadian Manager of K-E-S-E

Announcement was made last week that Charles A. Garner, formerly Mutual manager in Toronto, has been appointed Canadian general manager of the K-E-S-E organization. It is said that General Manager Garner expects to have six branches of the K-E-S-E in operation in Canada before February of next year. This will likely include offices in St. John, Winnipeg, Calgary and Vancouver.

Board of Review to Examine All News Pictures

The Committee on Public Information has asked the National Board of Review of Motion Pictures of New York City, owing to the difficulties encountered in examining all films of news character in Washington, before their distribution and release, to examine such films in New York in an advisory capacity. This is said to mean that the National Board of Review, in looking at films, will be expected to call to the attention of the Committee on Public Information any scenes in films which might give information to the enemy and be harmful to the military activity of the United States. The committee of the National Board of Review already see more than 99 per cent. of the photoplays exhibited in America before they are released. Prints of all pictures are early brought to New York because of the important place it occupies in the film industry, nearly all of the big companies having their executive offices here.

Booking Records Boosted by National Army Film

"Who Leads the National Army?", the one-reel military training picture being distributed by the Triangle Distributing Corporation, showing how the drafted men are trained by efficient officers, is said to be breaking booking records for one-reelers.

The reason assigned by Triangle is the timeliness of the picture, the patriotism of the exhibitors in booking it and the bonus offered by Nat Stronge, who is handling the picture for the Military Training Camps Association, to members of the Triangle Distributing organization. It is said that as a result of the bonus offer every Triangle salesman throughout the country is working for the extra money.

In an announcement last week Nat Stronge declared that of the sixteen motion picture theatres in Utica, N. Y., each had booked "Who Leads the National Army?".

Maryland Exhibitors Hold Meeting in Baltimore

Members of the Maryland branch of the Motion Picture Exhibitors' League held a state-wide convention at the New theatre, Baltimore, beginning Sunday, October 28. Various features affecting the motion picture industry of the state were taken up and discussed, particularly the phases of state legislation which are felt to be adverse to the exhibitors of Maryland.

Detroit Prepares for Convention Next July

Detroit committees have already started work on arrangements for the convention of the American Exhibitors' Association which will be held in Detroit July 3 to 6. It has been definitely decided that there will be no exposition, inasmuch as there will be so much business to take up. An elaborate entertainment program, however, is planned.

George Wilbur is president, and King Perry, secretary, of the Detroit branch of the A. E. A., and both are members of the committee on arrangements.

New Orleans Exhibitors Plan Merger for Renting Films

Success of First National Exhibitors' Circuit Induces Southerners to Try Plan on a Smaller Scale—Will Establish Agency—Thirty Exhibitors Aligned—Exchanges Alarmed

NEW ORLEANS exhibitors, if a new plan of theirs goes through, are going to place themselves in a position where the "czarism of the exchanges will be given the Siberia treatment."

Preliminary details of the plan are leaking through. The exhibitors have met, planned and are prepared to take swift steps. The result will be, they hope, a squarer deal for the individual exhibitor and better service all around.

First National the Model

The plan had its inception with the first National Exhibitors' Circuit, of which E. V. Richards, Jr., managing director of the Saenger Amusement Company, is the representative in this territory.

Briefly, the plan is to arrange for all film rentals through a central agency of which Mr. Richards is said to be the official head. The exhibitors who have entered into the agreement will not rent their film service from the various exchanges direct. Instead they will be served through the agency which contracts for film rentals in their interest and supplies them with the service.

There are probably sixty exhibitors in Louisiana and Mississippi who have already affiliated themselves with the movement and it is expected that others will be added to the lists.

Advantage Expected

It is expected that the arrangement will afford advantages that could not be secured by any exhibitor who might be acting independently and that one of these advantages would be a marked decrease in rental prices, ultimately. Some of the most prominent exhibitors in this section have been identified with the movement, among them being E. M. Clark, who is the official head of the exhibitors' organization in Mississippi and generally accredited with being a farsighted and progressive exhibitor. Over thirty of the Mississippi exhibitors have aligned themselves with Mr. Clark in the new arrangement.

Naturally there has been considerable opposition to the plan by the local exchange managers but they have been unable to devise any means whereby any effective method of preventing the consummation of the plans of the exhibitors might be employed. The exchange managers contend that it means the eventual dictation of prices by the head of this organization and also the arbitrary cancellation of service at will.

Exchanges "Het Up"

What causes the local managers more concern than the actual formation of the alleged combination, is the air of secrecy with which all of the steps in the matter so far have been taken. It is openly charged that the idea is nothing more nor less than a desire to dominate the situation without reference to the permanent benefits which may accrue to the individual exhibitor, but the projectors, in a guarded manner intimate that the movement is entirely altruistic.

Already one of the leading exchange managers has accepted the offers made for service and it is understood that contracts are being signed.

Other leading managers are either on the defensive or preparing for the offensive, boldly asserting that any way they fix it, the movement means lower rentals.

Northern Gobblers Have South Up in Arms

One of the announcements that has set the Southern exhibitors "by the ears," as the saying goes, is that New York capitalists have formed a syndicate for the purpose of leasing, building and operating a chain of motion picture theatres in New Orleans and other advantageous cities in the contiguous territory. The details of the arrangement were worked out in New York and were at once put under way. Mrs. Anna H. Sessions, manager of the New Orleans exchange for the World Film Corporation, has just returned from a trip to New York with the commission to secure leases and options on suitable theatres and sites in this and other cities.

Modestly Reticent

Mrs. Sessions is modestly reticent concerning the plans but she at once set about to carry out instructions upon her arrival home. She is an aggressive woman and has a wide knowledge of film conditions in this territory. She doubtless laid before the New York promoters the details of important changes that appear to be inevitable in this section but which have not yet become public property so far as publicity is concerned.

It is certain that the entrance of such a syndicate in this field at present would upset the plans that have already been laid out by other interests for the ultimate control of the most profitable part of the field. With such a syndicate operating there is a very strong probability that film rentals would not suffer any considerable slump and that none of the established services would go begging for places on desirable programs.

Mrs. Sessions is expected to return to New York within a month with sufficient tangible material in her possession to warrant immediate inauguration of the next step in the plans.

Paralta Reaches Decision Upon Distribution

Full Details Not Announced, But Plan That Works for Best Interests of Exhibitor Seems Assured—Features of High Grade

THE interrogation point that has been hanging over the Paralta organization since the announcement in September that changes had been made in the matter of choice of medium for the distribution of its pictures, seems to be preparing to spread its wings and fly away, according to developments of the past week.

In a conservative announcement last week, Paralta made known the fact that it has come to a decision upon the matter of distribution, and that the decision is accented by the appearance of advertising in current issues of the trade papers. However, no other information is available further than that a definite plan has been established. It is expected that full details will be forthcoming within a few days.

Since September the question of Paralta distribution has been a subject of spirited conjecture within the industry, without any hint gaining currency as to what the company's intentions were. It seems assured, however, that no matter what the form of distribution, it will work for the best interest of exhibitors.

Paralta, since it began making productions in June, has expended great sums in order to bring its producing staffs, companies and studios up to such a high state of efficiency that a picture of the better type could always be assured.

When the channel of distribution first contemplated was not followed, Paralta is said to have felt that in J. Warren Kerrigan's "A Man's Man" and Bessie Barriscale's "Madam Who," it had established a high standard and had proved it could make really great pictures; and, therefore, could afford to wait and bide its time to attain such a medium of distribution as would assure to every exhibitor a means of procuring its productions on the fairest and most equitable terms.

With the constant making of productions of substantially standardized merit, in connection with efficient, permanent and equitable distribution, the officers of Paralta declare they feel that they will have very largely answered one of the great problems of the motion picture industry.

Paralta now has five star feature productions ready for release and several others are said to be in rapid production.

Cinema Exhibitors of Bronx Stage Fifth Ball

The Cinema Exhibitors' Association, Bronx Local No. 2 of the M. P. E. L. of A., has completed all arrangements for its fifth annual movie entertainment and ball to be given at Hunts Point Palace on the evening of November 5, it was announced last week by Henry Cole, chairman of the Ball Committee. Mr. Cole, in his announcement, said the All-Star Photoplayers Grand March will be led by Earle Williams and Leah Baird.

It is expected that a large assemblage of well-known players will shake a nimble hoof at the ball, and that a good entertainment will be provided.

Motion Picture Division of the Our Boys in France Tobacco Fund

Total to date..... $301.76

A SPLENDID patriotic opportunity is given to every American exhibitor to be of some use to our soldiers in France. They want "smokes" more than anything you can send them. Motion Picture News, which is the official organ of the campaign, urges all exhibitors to place receptacles in their lobbies, for the collection of coins and packages of cigarettes.

No cigarettes can be accepted except in original packages and on which the revenue stamp has not been broken. This is an order from the Government.

How to Go About It

1. Send to Motion Picture News for a card, inviting your patrons to drop pennies and packages of cigarettes into the bowl or box provided.

2. Arrange with the commissary department of your nearest cantonment for distributing (unbroken) packages of cigarettes. In case you have superfluous packages send them directly to Motion Picture News, New York, N. Y.

3. Pennies and other coins collected should be deposited at your bank and a check sent weekly to Motion Picture News. For every 25 cents you collect, you will receive a postal of thanks direct from the trenches. For example: If you contribute $10, you will receive 40 postcards of thanks direct from the trenches in France. These should be displayed in your lobby, photographed for slides or sent out to your mailing list.

Cigarette Fund Remittances

Previously acknowledged		*$231.66*
Olympic Theatre, Portsmouth, Va., S. L. Harris, Manager	*$6.00*	
Orpheum Theatre, Muncie, Ind., John J. Meehan	*2.17*	
Milton Movie Co., Milton, Wis., Mr. and Mrs. J. M. Wood.	*1.00*	
Firemen Theatre, Perkasie, Pa., W. B. Rosenberger, Mgr.	*.75*	
Opera House, Tarboro, N. C., P. L. McCabe, Manager	*20.55*	
Majestic Theatre, Willmar, Minn., M. H. Carey, Prop	*4.72*	
From Los Angeles Office of News:		
Alhambra Theatre, H. H. Bosley, Manager	*$18.65*	
Miller's Theatre, Frederick Miller, Manager	*8.58*	
Rialto Theatre, J. A. Quinn	*3.20*	
Woodley Theatre, Edward Holland, Manager	*.38*	
Broadway Theatre, T. L. Tally	*4.10*	*70.10*
		$301.76

Packages of cigarettes have been received from the Tarboro, N. C., Opera House, and from Miss Thelma Morehead, Port Gibson, Miss.

Picture Stability Evidenced by Conditions

Adolph Zukor Discusses Foundation of Industry and Compares Methods of Production—Says Experimental Stage Has Passed

DECLARING that the experimental stage in the production of motion pictures has passed, and that today the industry stands upon a sure foundation, able to face and overcome all obstacles, Adolph Zukor, president of Famous Players-Lasky Corporation, discussed last week the status of the industry and of his own organization under the existing unprecedented conditions.

"The best evidence that the stage of experiment in motion picture production is a thing of yesterday," said Zukor, "is that under the present conditions of stress and strain, it is strong enough to overcome all obstacles and face the future, whatever it may bring, without fear and with a certainty that whatever may come, the film industry will hold its own.

"Virtually," he continued, "the time when it was necessary to experiment in the matter of players has passed. There was a time, not so long ago, when we were all 'trying out' untried material from the ranks of the legitimate. Many of these try-outs were failures, many have proved successful and the result is that the screen today has a recognized roster of stars who are certain of their appeal and who have as powerful a following and are as capable and artistic as ever the stars of the legitimate stage could have been.

"The same applies to those who write for the screen, and while, as in the case of the actors, there are continual additions to the ranks, there is no longer a necessity to experiment. Real screen literature has been developed and great authors are turning daily to this medium of expression.

"The public is becoming daily more discriminating in the matter of motion pictures and therefore the producer can never stand still. Stagnation means decay. Progress means perpetual vigilance and continual effort to improve. That is what we are striving for and the results seem to indicate beyond the peradventure of a doubt that we are succeeding."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Rothacker to Print the Chaplin Releases

One of the most important contracts in motion picture printing and developing has been signed and entered into between the First National Exhibitors' Circuit of New York and the Rothacker Film Manufacturing Company of Chicago, it was announced this week.

By virtue of this document, the million-dollar Charlie Chaplin pictures, and other releases controlled by the First National Exhibitors' Circuit, will be made by the home of "Perfect Developing and Printing" at Chicago and shipped from that point to all parts of the world.

The contract was awarded the Rothacker Company after careful analysis of the situation made by J. D. Williams, manager of the First National Exhibitors' Circuit, and a committee of First National Exhibitors' Circuit members composed of Aaron Jones, Chicago; Robert Lieber, Indianapolis, and H. Schwalbe, Philadelphia, and was signed by S. L. Rothapfel and H. Schwalbe as president and secretary of the First National Exhibitors' Circuit, and Watterson R. Rothacker and H. J. Aldous as president and secretary of the Rothacker Film Manufacturing Company.

Details of this transaction are expected to be announced shortly.

Canadian Inspector on Trail of Elusive Films

Otto Elliott, chief moving picture inspector for Ontario, is kept on the job lately looking for films that are being shown without first being censored by the Ontario Censor Board. It is claimed that on account of the close proximity of Ottawa to Montreal, some exchanges in the latter place have been sending in films that have not been censored in Ontario. It is said a similar print had been censored and the exchanges evidently thought it worth while to take a chance. However, several current releases have been seized in Ottawa because there was no censors' tag of approval in the reel box. During the past week it is said that thirty-two uncensored reels were also seized in Toronto.

It appears likely that Provincial Treasurer McGarry will fine the companies to which the films belong for the alleged sending out of uncensored films, and, if the practice continues, Mr. McGarry declares there will be more severe punishment.

Car Strike Hurts Theatres in Chattanooga

With the city of Chattanooga, Tenn., in the grip of a street car strike, business has been considerably handicapped and motion picture theatres have suffered a very noticeable decrease in patronage, according to reports from that city last week. The strike, which began early in September, was thought to have been settled a few days ago when the strikers returned to work, but was resumed again.

Information from the Chattanooga office of the Signal Amusement Company, which organization operated a string of theatres, was that business picked up considerably the day the cars resumed operation.

Rothapfel Retained as Pre-Production Counsel

Frederick L. Collins of Superpictures Distributing Corporation Conceives Plan to Minimize Production Risks — Exhibitor Viewpoint Wanted

IT was announced last week through the First National Exhibitors' Circuit, Inc., that S. L. Rothapfel, managing director of the Rialto, has been retained by Frederick L. Collins, of Superpictures Distributing Corporation, as pre-production counsel. The announcement is said to bear striking significance when consideration is given the possible effects of such an arrangement.

Mr. Collins' idea in seeking the co-operation of the widely known exhibitor is said to be to get the exhibitor viewpoint, which is the public viewpoint crystallized, on scenario and production while the latter is in the making. The effect hoped for is the selection of scenarios with more popular appeal and the elimination of mistakes which are constantly apparent to the trained exhibitor.

Speaking of his engagement, which will in no way conflict with his duties as manager of the Rialto, Mr. Rothapfel said: "Since my connection with the industry the vital necessity of more judicous selection of scenarios has impressed itself on me with constantly increasing force. If producers could be present in the Rialto projection room during the hours I and my staff spend in eliminating proffered subjects, they would be astounded to see how much good money is thrown away on pictures which haven't a hope of achieving more than a modicum of success. Of course, my duties will be purely advisory—I can give only a limited amount of time to them. Aside from the pleasure I shall derive from the work, Mr. Collins' offer was so generous as to tempt anyone. In judging scenarios I shall have the aid of the board of directors and officers of the First National Exhibitors' Circuit, which is to handle the releases of the Petrova Picture Company."

Mr. Rothapfel will join in on Madame Petrova's second release and accompany it from selection of scenario to its presentation on the Rialto screen.

Brulatour Names Advisers for Pictures Abroad

Will Be Duty of Advisory Board to Assist in Selection of Films Sent for Showing to Soldiers—Shipments Coming In

THE personnel of the advisory board, comprising officials of representative companies within the ranks of the American motion picture industry who have volunteered to assist in the selection of American films which are to be sent to Russia, France and Italy for presentation to soldiers and the populace, was announced last week by J. E. Brulatour, of Eastman Films and treasurer of the National Association of the Motion Picture Industry. Mr. Brulatour was recently selected as chairman of the American Cinema Commission, with headquarters in the United States.

The Advisory Board includes William L. Sherrill, president Frohman Amusement Corporation; Adolph Zukor, president Famous Players-Lasky; Samuel Goldfish, president Goldwyn; R. A. Rowland, president Metro; J. A. Berst, vice president Pathe; W. R. Rothacker, president Rothacker Film Manufacturing Company; S. L. Rothapfel, managing director Rialto theatre; Carl Laemmle, president Universal, and Harold Edel, managing director Strand theatre.

Chairman Brulatour last week established offices at 235 West Twenty-third street, and within a few hours after the headquarters were opened film shipments began to arrive from some of the producing companies. In the next few weeks it is expected that the Advisory Board and the commissioners will have several hundred thousand feet of film offered for examination and approval.

As previously announced in MOTION PICTURE NEWS Walter W. Irwin, general manager of Vitagraph V. L. S. E., is the commissioner to Russia; P. A. Powers, treasurer Universal Film Manufacturing Company, is the French commissioner, and Frank J. Marion, president of the Kalem Company, is the commissioner to Italy.

A. A. Kaufman, George Mooser and John Tuerk have been selected by Commissioner Brulatour as his staff assistants with offices at the headquarters of the Commission.

Fairbanks to Make Ten Pictures Next Year

John Fairbanks, business manager of his athletic brother's Artcraft company, while discussing official plans for next year, said last week: "We hope to make ten productions next year. With two directors on the payroll, namely Allen Dwan and John Emerson, it will be a simple matter for each one to make five good pictures in twelve months, which allows Douglas a week's vacation between stories. Each director has a staff of assistants who look after the technical side of the production, while Dwan or Emerson concentrates on the story.

"Keene Thompson will collaborate with Dwan on scenarios, while Anita Loos continues with John Emerson, and, of course, Douglas will act in a supervisory capacity.

"We are gradually corraling several excellent scenarios to be developed along the lines of the Fairbanks school by our staff writers. Ruth Allen is scenario editor and is in a position to render immediate decisions on submitted manuscripts."

Wilson Not Reappointed on Ohio Censor Board

Through an error, it was announced recently that William R. Wilson had been reappointed by Governor Cox as a member of the Ohio Board of Censors. Mr. Wilson's term, it becomes known, expired a few weeks ago, and, because of the death of a member of the Industrial Commission of Ohio, the new appointee has not been named.

Stars of Industry Garner Millions in Nation's New Liberty Loan Drive

FIFTEEN million dollars is estimated to be the sum total raised for the Liberty Loan by Marguerite Clark, star in Paramount pictures, during her brief stay in Cincinnati last week, it was announced by Famous Players-Lasky.

Miss Clark went to Cincinnati on Tuesday of last week, at the invitation of Mayor Puchta and the Chamber of Commerce, determined to make her record in the sale of bonds. On her arrival she found awaiting her a band, a squadron of police, a company of Home Guards, twenty-five autos and about 5,000 spectators. She was escorted to Fountain Square, where a Liberty Loan booth had been erected, and, mounting the platform, the diminutive star said: "My gracious! I can't make a talk but I am so glad to be here with you. And I want every one to buy a Liberty Bond which our blessed nation is selling."

The bids came quick and fast and several hundred thousand dollars were raised in a very few minutes. Then she was escorted to the Chamber of Commerce, where she sold more bonds at offices set apart for her use and with her name painted on the door. This little courtesy was the work of the Chamber of Commerce. Later, at the reception in the ball room of the Hotel Sinton, she disposed of still more bonds and went again to Fountain Square to pick up additional buyers. Hotel lobbies, meetings, receptions, anywhere in fact that people had gathered were hunting grounds for Miss Clark, and she had secured $920,000 by the time that a big luncheon meeting of the various Liberty Loan committees was held at the Gibson Hotel.

En route to New York the following wire was received by Miss Clark from J. Maurice Ridge, of the Famous Players Exchange in Cincinnati: "Gibson Hotel meeting where Miss Clark appeared last raised $14,000,000 which goes to her credit."

Theda Bara Sells Liberty Bonds to William Fox

William Fox was one of the buyers of Liberty Loan bonds when his star, Theda Bara, made her first and only appearance under the auspices of the Stage Women's War Relief at their booth in front of the New York public library on Friday afternoon of last week. At this booth it is estimated that more than $300,000 worth of bonds were sold by the vampire star.

The usual Fifth avenue throng gathered in front of the booth, and sent up a lusty cheer when Mr. Fox assented to take $50,000 in bonds. He was the first buyer, and was followed by Miss Bara's attorney, who took $28,000 worth. J. Gordon Edwards, Fox director, chipped in with $5,000 and Miss Bara herself stored in a supply worth $13,000. Within a few minutes over $120,000 had been sold by Miss Bara.

A new trend in bond selling was introduced by Miss Bara, when she induced a French sailor who stood in front of the booth to permit her to auction his cap, the sum realized to go into Liberty bonds. The cap brought $1,000, and an American sailor then followed the Frenchman's example.

Mabel Normand Makes Whirlwind Speaking Tour

Mabel Normand, the Goldwyn comedienne star, made a whirlwind speaking tour in eight New York theatres on the night of October 22 in behalf of the Liberty Loan, thus polling her aid with that of other screen stars to help Uncle Sam in his hour of need.

Beginning at 8:30 in the evening at Marcus Loew's American theatre, Miss Normand made a two-minute talk first to an audience on the roof-top theatre and a few moments later met the audience in the main ground floor theatre. Thereafter, she averaged one theatre every fifteen minutes.

Pearl White Invests in Liberty Bonds

Pearl White, the Pathe star, made the rounds of some fifteen New York motion picture theatres the night of October 25, and made addresses for the Liberty Loan campaign. Miss White told her audiences that she had invested $25,000 in the second issue of the bonds.

Drews Sell Large Number of Liberty Bonds

Mr. and Mrs. Sidney Drew, producers of the Metro-Drew comedies, sold $54,000 worth of the second Liberty Loan bonds at the booth in a New York department store on a recent afternoon, it was announced by Metro last week.

National Association Offers Prize for Poster

The National Association of the Motion Picture Industry announced last week that it will offer a prize of $100 in gold for the best poster design to be used in advertising the motion picture exposition to be held in Grand Central Palace from February 2 to 10, next year. The Association has invited all artists and designers to participate in the contest, the judges for which are located on the eighth floor of the Times Building.

Liberty Loan Looms in Universal Current Events

Among the nine subjects announced for presentation in Universal Current Events No. 25, scheduled for release November 3, the Liberty Loan drive looms up as one of the features. This tinge of patriotic timeliness is expected to show the demonstration that brought to a close the second bond flotation, including the Caproni airplane over the Metropolitan Tower, the British tank rumblng down Fifth avenue, and the captured German U-boat in Central Park.

Other subjects are "Fighting the High Cost of Gasoline," "Victory on Gridiron Marks Opening of Football Season," "West Coast Honors Gerard," "Sousa's Naval Band," "Spectacular Fire in St. Louis," "United States Honored by France," "Food Control" and the cartoons.

Pauline Frederick Sells Bonds at Fast Pace

Pauline Frederick, Paramount star, according to an announcement made this week by Famous Players-Lasky, disposed of Liberty Loan bonds approximating $20,000 in about thirty-five minutes on Tuesday of last week in a New York department store.

Miss Frederick preceded her bond-selling program with a brief address to the people who had gathered.

Jaxon Film Takes Slice of Liberty Loan

The Jaxon Film Corporation, which produces Sparkle comedies, Jaxon comedies, and which is making a forthcoming patriotic serial, "A Daughter of the U. S. A.", all released through General Film, has subscribed for $300,000 of the bonds offered for the Liberty Loan, it was announced this week. At a meeting attended by President Frank A. Tichenor and other members of the Board of Directors, Frederick S. Peck, financial chairman of the company, conducted the purchase of the bonds.

This is said to be one of the largest bond subscriptions recorded among motion picture producers.

Animal Red Cross Also Doing Its Bit

Although not much heard of in motion picture circles, it has been disclosed that the American Red Star Animal Relief is doing for the horses of the army what the Red Cross is doing for the soldiers. Thus far it is estimated that a million and a half horses have been sent to the battlefield.

The strangeness in this connection is that some enterprising motion picture company has not snapped up the chance to get the pictures, as it cannot be denied this is a novelty that should be of great interest to the American public.

Soldiers at Camp Upton to See "Baseball Revue"

Marty McHale, president of the Atlantic Film Company, and producer of the "Baseball Revue of 1917" which was shown for revue recently, announces that he has made arrangements to show the picture at Yaphank, New Jersey, to the soldiers at Camp Upton. The picture is in five reels. It will be shown Thursday. Mr. McHale has received an offer from Washington to take the position of physical director at the Long Island cantonment. The position will carry with it the commission of lieutenant.

Tom Moore Does Full Share in Liberty Loan

Tom Moore, of Washington, president of the Moore Motion Picture Enterprises and the chain of Moore theatres, pledged himself to the Liberty Loan campaign for two weeks, retaining but one hour a day for personal affairs. He himself took $50,000 in bonds, and Mrs. Moore subscribed a similar amount.

THE WEST COAST

The Five Great Money Getters

EVERY ONE OF THEM
IN A CLASS BY ITSELF

"The Cold Deck"
W. S. HART'S GREATEST PLAY

"Redemption"
FEATURING EVELYN NESBIT AND RUSSELL THAW

"Intolerance"
D. W. GRIFFITH'S $2,000,000 SPECTACLE STORY

"The Whip"
THE WORLD'S GREATEST MELO-DRAMA

"Garden of Allah"
SELIG'S MASTERPIECE

WRITE OR WIRE FOR BOOKINGS

Controlled exclusively in

WASHINGTON—OREGON—IDAHO—MONTANA

BY

DE LUXE FEATURE FILM COMPANY

2014 THIRD AVENUE SEATTLE, WASHINGTON

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

Run your eye down the list and see if there is a letter for you.

Just drop us a postal card with your present address and the letter will be forwarded at once.

The Studio Directory maintains this Post Office service for actors, actresses, directors and others connected with the production end of the film industry.

MOTION PICTURE NEWS STUDIO DIRECTORY

Published by MOTION PICTURE NEWS, INC.

729 Seventh Avenue New York City

Adler, Lester W.	2	Frances, Eva	1	Nelson, Frances	1
Akers, Jean	1	Frederick, Alma	1	Nichols, Norma	1
Alexander, Sara	1	Frost, W. A.	1	Nielsen, K. N.	1
Allen, Estelle	1	Furry, Ella	1	Nires, A.	
Allen, Winifred	3	Fuld, Mr.	1	North, Tom	1
Altman, William	2	Fuller, Mary	2	O'Dental, Marie	1
Anderson, Augusta	1	Gabbe, A.	1	O'Malley, Pat	1
Anderson, Claire	1	Gail, Mrs.	1	Ostriche, Muriel	9
Angel, R.	1	Gibson, James	1	Pagano, Marie	2
Apfel, Oscar	2	Gilbert, Henrietta	1	Pagano, Mrs. G.	1
Argot, Lange	1	Gilbert, Maude	2	Palmer, Violet	2
Atcheson, Stuart	1	Girard, Charles	1	Pantill, Robert	2
Ayrault, W.	1	Gish, Lillian	3	Pardee, Madeline L.	3
Baldwin, Jean	1	Glaum, Louise	2	Paton, Georgia	1
Barber, G. R.	1	Godsil, Kid	1	Paul, Fred	1
Barrows, H. A.	1	Gonzales, Myrtle	1	Pawn, Doris	2
Barry, Frank	1	Gordon, Frank	1	Perry, Fayette	1
Beaumont, Grace	1	Gordon, Paul	1	Peters, George	1
Bellen, Cosmos	1	Gray, G. A.	2	Petit, Wanda	3
Bennett, Enid	1	Green, Dorothy	3	Pettus, Zuleme	1
Bennett, T. W.	1	Greenwald, Abe	2	Pollock, Helen	2
Benolt, Victor	1	Greeson, Elsie	1	Potel, Victor	1
Benson, Curtis	1	Grey, Jane	1	Prendergast, Betty	1
Bird, Frank	1	Griffin, Frank	5	Pretty, Arline	2
Birdstrop, A. J.	1	Hall, G. E.	3	Printzlau, Olga	1
Blair, Ruth	8	Hale, Alan	4	Putnam, Bob	1
Blessing, Christine	1	Hale, W. M.	1	Quinn, J. W.	1
Blinn, Jack	1	Hakes, Helen T.	1	Radcliffe, Violet	1
Bonde, Cosimo	1	Hansen, Bill	1	Raleigh, W. Stuart	1
Bondhill, Gertrude	1	Harenglon, J. H.	1	Rand, Anthony	1
Boyd, Clarence	3	Harron, Robert	1	Reach, Emil	1
Boyle, Miss	1	Hart, William J.	1	Reed, Florence	8
Buars, Tom	1	Hart, Betty	2	Reiff, Helen	1
Burke, Buel	1	Hawkins, Michael	1	Robinson, Olive	1
Burns, Edward J.	2	Hawks, Wells	4	Rockwell, Florence	2
Burns, Vinnie	1	Hawley, Orrin	1	Roden, J. B.	1
Burrough, Tom	1	Heywood, Doris	1	Roseman, Ed.	1
Cagerio, Katie	1	Hirsh, P. H.	1	Ross Lee G.	1
Campbell, Webster	1	Hodges, Runa	1	Roth, Michael	2
Carney, Harry	1	Holmes, Luly	1	Rotherhan, P. J.	1
Carter, Nan	2	Holt, Edwin	1	Rubini, Jan	1
Casper, George	1	Hopkins, Jack	2	Ruchti, J.	1
Chapin, Fred	1	Horner, Violet	3	Salzman, Aaron	1
Chenet, George	1	Howley, Irene	1	Sapp, Harvey	4
Christians, Marguerite	2	Hoyt, Marion A.	1	Saunders, Earl	5
Claflin, A.	1	Huhn, A. O.	1	Schwarz, Charles S.	1
Clare, Frank	1	Hunter, Kenneth	1	Schwerlind, Fannie	1
Clarke, Mrs. H.	1	Hulse, Vaughan	1	Scott, William	1
Clark, Jack	1	Hunger, E.	1	Sears, F.	2
Coburn, Gladys	2	Huntley, Fred	1	Seward, Arthur J.	1
Collier, Constance	1	Johnson, C. W.	1	Sharkey, Anna	1
Collins, Nick	1	Jones, Arthur	1	Shields, Ernest W.	1
Connolly, William	1	Jores, E. F.	1	Shipman, Nell	1
Coobs, Royce	1	Kathe, Leo	1	Shirley, Florence	1
Costello, Thomas	1	Kaufman, Ethel	2	Shirley, William	1
Courtleight, William	8	Keeley, Frank	1	Sibley, Laura D.	1
Courtney, Jane	1	Keith, June	1	Sidney, C.	1
Craig, Charles	1	Keough, M.	1	Siegel, Mary	1
Crawford, Florence	1	Kennedy, Anita	1	Sissing, J.	1
Crocket, Davy	1	Kimball, George	1	Smith, Alfred	1
Crowe, Eleanor	2	Kingston, Ethel	1	Smith, Cameron	1
Curtis, Marie	2	Kinsman, Mr.	1	Smith, J. M.	1
Daly, Arnold	2	Klaxton, Kale	1	Spencer, Ernest	1
Darling, Grace	4	Klinger, Yetta	1	Spong, Hilda	1
Daryean, Fred R.	1	Kolker, Henry	1	Spurgeon, Robert	2
Davies, Griffith T.	1	LaGrassa, P.	1	Stark, Leighton I.	1
Dawn, Hazel	1	Laird, Margaret	5	Sterling, Mr.	1
Daye, June	3	Langan, Frank	1	Stuart, Austin	2
DeCamp, Frank	1	Langford, Edward T.	2	Sullivan, Daniel	4
Decker, James	2	Lauillard, Edw.	6	Sweet, Blanche	33
DeCordoba, Pedro	2	Laurie, Frieda	1	Swensen, Albert	2
Deely, Ben	5	Leavitt, Harry	1	Taggart, Ben. L.	3
DeForest, Hal	2	Lee, Frank J.	4	Taylor, Walter	1
Delaney, Bert	4	Leeds, Cecilie	3	Thomas, H. H.	1
DeLopez, Mme.	1	Lehr, Anna	3	Thorne, Ruby	1
DeTorre, Calles	1	LeMond, Frank	1	Thorp, Ruth	4
Diamond, James R.	3	Lennon, Alice	2	Tarves, James G.	1
Diamond, Virginia	2	Leno, Al	1	Tincher, Fay	1
Dickson, Lydia	1	Leod, John	1	Titsworth, N. R.	1
Diggs, Ida May	1	L'Estrange, Julian	1	Trent, Viola	1
Dillon, John W.	1	Lewis, A. Lloyd	2	Tucker, William	1
Dix, Richard	1	Linden, Einar	2	Turner, Alcie	2
Doerr, L.	1	Loeffler, Velma	1	Tyler, Harry A.	1
Donnelly, Dorothy	1	Lowry, Lilla M.	3	Ulrich, Lenore	1
Doublier, Mme.	1	Laurie, Elfrieda	1	Van Nosdall, G. J.	6
Drawer, P. O.	1	Luther, Anna	3	Varela, Louis C.	2
Dwyer, James	2	Lytton, L. Rogers	1	Vaughn, Arthur	1
Ebersley, Miss	1	McCann, V.	1	Vaughn, Jackie	1
Eckstrom, Carl	1	McCord, Mrs. Lewis	1	Volare, Baby Lorna	1
Evans, Frank	1	McCormick, J. Lyle	1	Walker, R. D.	1
Fair, J.	1	McCullough, Walter	1	Walsh, William	1
Farnum, Franklyn	1	McDermott, Vincent	1	Walters, E. J.	3
Fenwick, Irene	1	MacGregor, Eugene	1	Ward, Mr.	1
Fielding, Margaret	1	Machado, M.	1	Ward, Carrie C.	1
Finch, Flora	2	Marcel, Sonia	2	Warshauer, Joe B.	2
Fineley, Ruth	1	Marcus, Miss	1	West, Lillian	1
Flegelman, L.	1	Marcus, Lillian H.	1	Weston, C. H.	1
Flemings, Claude	1	Marks, Aaron	2	White, C. T.	2
Fleming, Ethel	1	Marquez, F.	1	White, John J.	1
Ford, Charles	1	Mayall, Herschell	1	White, Olive	2
Ford, George	1	Mayfield, Charline	2	Whitmoyer, Mr.	1
Forde, Victoria	3	May, Natalie	1	Willis, Lloyd D.	1
Forest, Alan	14	Maynard, Myra	1	Willis, Paul	1
Foster, A.	1	Mayne, Eric	2	Willis, George H.	
Foster, William C.	1	Merkyl, Wilmuth	3	Wilson, C. T.	1
Fouche, Ella May	1	Messinger, Walter	1	Wise, Moses	2
Fowler, Henry	1	Miller, Jane	2	Woods, Mr.	1
Fox, Julius C.	1	Munsey, Edna	1	Wortham, Eddie	1
		Murray, J. K.	3	Yarnall, R. B.	1
		Musselbach, William	1	Young, Fred G.	1
		Nansen, Betty	1	Young, Whitney	1
		Nelson, Anna	1	Zabelle, Flora	1

THE WEST COAST

"FINGER OF JUSTICE" AROUSES INTEREST

"THE FINGER OF JUSTICE," the new picture founded upon the highly successful vice crusade carried on by the Rev. Paul Smith in San Francisco and produced by the Paul Smith Pictures Company, has aroused great interest in the city at the Golden Gate and it is certain that the run at the Savoy theatre, opening October 29, will be a memorable one.

THERE was some opposition at first on the part of people who were put out of business by the big clean-up. Mr. Smith and some of his associates received letters of very threatening character, demanding that the work be suspended, but the film-making went right along without hesitation or interruption, and when it became known gradually that types and conditions were being portrayed without the use of the names of men, women and resorts at whom and to which the Smith campaign was directed, the hostility died away.

AT the filming of the famous "What are you going to do with us?" raid of the 300 underworld women on the Rev. Mr. Smith's church, some of the women who had participated in the original raid appeared in the motion picture scenes. "I feel sure that I recognized the faces of a number of these women," said Mr. Smith to a representative of Motion Picture News. And others stated that numerous women who had been forced out of the underworld life were in the volunteer audience before the cameras. The raid scenes were filmed in the California Street Methodist Church, one of the largest and finest in San Francisco, and not in the smaller church, where the original demonstration took place.

JANE O'ROARK was the vampire queen of these women in the raid picture. A talented and beautiful young actress, with much stage experience, she is making her film debut in this production.

ON Saturday, October 13, 142 scenes were filmed at the church in San Francisco, these including the raid, the preaching of the fighting minister's great reform sermon, with the regular congregation in attendance, and various episodes of the work of the church people for the good of the city and in behalf of the unfortunate women. The previous record is said to have been eighty-one scenes in a single day, and Director Chaudet has reason to feel proud of the work, which began early in the forenoon and continued until late into the night.

Many well known clergymen and other church leaders appear in some of the episodes of the new picture.

MISS GRACE MARBURY SANDERSON, who wrote "The Finger of Justice," has just completed the scenario of "More Deadly Than Battle," the second picture in the Paul Smith series and containing an expose of the work of the bootleggers who bring danger into the camps of the soldiers.

RAISE IN PRICES SUCCESSFUL, SAYS LURIE

"OUR raise of prices has been very successful," said Louis R. Lurie, partner of Howard J. Sheehan at the Rialto theatre, one of the largest and finest downtown playhouses in San Francisco. He beamed with satisfaction as he told a "Motion Picture News" representative the story.

"UP to two months ago," continued Mr. Lurie, "our prices were ten, twenty and thirty cents. Then we made a five-cent advance, to fifteen, twenty-five and thirty-five cents, with not the slightest evidence of dissatisfaction resulting. On the contrary, our patrons seemed to realize that costs in the film industry had gone up, along with everything else, and they were ready and perfectly willing to pay the additional charge. At these prices we are showing films for which the New York houses charge as high as a dollar, with the minimum at twenty-five cents. When we increased our rates, the management of the Rialto made special effort to ascertain the sentiments of our patrons in regard to the plan, watching the box-office closely and keeping account of all that was said, and we feel that the public is quite as well satisfied with the change as we are.

"AS it is, our prices are very low, with such productions as 'The Honor System,' 'Jack and the Beanstalk,' 'The Conqueror,' 'Aladdin and the Wonderful Lamp' and Theda Bara in 'Camille' on the list. We are showing two big features every week. Our next program, for instance, will consist of 'Conscience,' with Gladys Brockwell, C. Post Mason's 'London,' the Hearst-Pathe News Weekly, an O. Henry story and organ selections. We could well charge more than we do, but with the theatre constantly thronged we are satisfied with the prices as they now stand."

THE new California theatre will charge fifty cents for box seats, of which it will have 250, all reserved. There will be 268 loge chairs at thirty-five cents. It is believed that this theatre, although having a total seating capacity of 2,800, will find it expedient to increase the number of its high-priced seats.

CALIFORNIA EXHIBITORS HOLD MEETING

THE Executive Committee of the Motion Picture Industry of Northern California held a meeting at the Palace Hotel on October 10 and discussed the war tax, which is hitting the small independent exhibitors quite as hard as they are able to stand, according to the statements made. No action was reached.

In this organization, Jack Partington, of the Imperial, succeeds E. B. Johnson on the Board of Directors, and M. J. Cohen, of the George Kleine System, succeeds W. D. Edmunds as member of the Executive Board. Other officers are: President, L. Reichert, Metro; vice-president, Eugene H. Roth, Portola and California theatres; treasurer, M. L. Markowitz, California Exchange; secretary, Norman A. Eisnar; directors, Howard J. Sheehan, Rialto theatre, and Herman Wobber, Progressive Exchange.

PUBLIC BOOSTS SALARIES OF SCREEN STARS

PRESIDENT HIRAM ABRAMS of the Paramount Pictures Corporation and General Manager B. F. Schulberg of the same company were among the notables of the screen and stage who recently visited Denver. Mr. Schulberg predicts higher salaries in the future for screen stars and says there is a real scarcity so far as male stars is concerned, with nothing in sight to relieve the situation.

"In all probability," said Mr. Schulberg, "salaries for screen stars will never be less than they are right now and I personally believe they will be much higher. It is the people themselves, you know, who really make the stars. Their verdict in all cases means the advancement of the screen actor or actress whose sole ambition is to reach the top of the ladder.

"Another condition which is of great importance is the great scarcity of male stars. Only a few are in the business now compared with the number of women stars. No relief is in sight.

"Still another thing that is also of vast importance is this," continued Mr. Schulberg, "we have now reached the point when the story itself must be good, no difference who the star is. The value of a story simply cannot be discounted."

Mr. Abrams and Mr. Schulberg both report a splendid business and are both optimists with a big O. They are looking forward to a good measure of prosperity in all departments of the business this fall and winter.

WILL RAISE PRICES IN PORTLAND

THE admission price situation, as it is to be affected by ticket tax, film tax, and perhaps higher film rental, is engrossing the attention of the exhibitors of Oregon. In Portland several of the biggest exhibitors are advocating an increase to 20 cents, from the fifteen-cent fee of to-day, planning to use the extra nickel in paying the two-cent admission tax, and the remaining three cents to cover increased expense of operation, including labor.

OTHERS believe that fifteen cents is the maximum figure for the average photoplay attraction in Portland, and that a step higher means a probable weaning away of the masses from its cheap form of entertainment.

If the admission tax is to be paid by the public in the shape of a direct tax of two cents on each 15-cent ticket, it may be announced that Portland's downtown theatres will not attempt another price increase this winter. If the tax can be paid by the exhibitor, he undoubtedly will increase the admission fee to 20 cents, thus making a greater net on the individual sale, even though temporarily the volume of business is decreased.

RICHMOND DISTRICT TO HAVE $200,000 THEATRE

THE Clement Theatre and Realty Corporation, with a capital stock of $200,000, has been incoroprated in San Francisco for the purpose of building a high-class film house in the Richmond District, the western part of the city. The site is on the south side of Clement street, between Seventh and Eighth avenues, with the dimensions 78 by 150 feet. A Class A theatre, to compare with the finest in the city, will be erected immediately. The corporation is composed of a large number of stockholders, the property owners, merchants and residents of the district, who have organized for the purpose of having a first-class theatre and the best film attractions in their own neighborhood, which is several miles from the big theatres on Market street.

WOMEN'S CLUB ENDORSED FOX SUBJECT

THE officers of the Women's Club of Berkeley, California, have written Manager Fred Moore of the U. of C. theatre at Berkeley personally thanking him for showing "Jack and the Beanstalk," the Fox Standard picture, at his theatre. The house has a seating capacity of twelve hundred on the ground floor, and according to Mr. Moore records were broken for the house during the showing of this Fox Standard picture. The opening day of the picture was the biggest in the history of the theatre, and this was topped the next day. On the first Monday of the two weeks' showing Mr. Moore stated he could close his house the remander of the week and still have a good profit for the time after paying all his usual expenses. The school authorities were quick to see the good qualities of "Jack and the Beanstalk" and one school was dismissed early on one day that children could attend.

WASHINGTON COMPANY SELECTS STUDIO SITE

OFFICERS of the Washington Motion Picture Company, recently organized in Spokane for the production of state rights pictures starring Tyrone Power, have selected a site for their studio in Minnehaha, a park suburb of Spokane. A number of buildings used previous for amusement enterprises, will be used for the studio buildings. Work of making other changes is now going forward under the management of J. C. Ward. In addition the company will build a scenic studio, 60 by 100 feet in size, a portion of which will be used for an interior stage. Frank Montgomery, it is stated, is to direct the production of the first subject.

ANIMATED DEMAND FOR UNIVERSAL WEEKLY

THE Universal Animated Weekly and Current Events films are very popular with first run houses in San Francisco, five prints being necessary to supply the demand. These are shown at Imperial, Alhambra, Hippodrome, Wigwam and Strand theatres. In Oakland the Kinema, American, Franklin and Broadway theatres are using the reels regularly as first run in that territory. In the past two weeks the San Francisco Universal exchange has found the need of increasing its regular order four prints for each week.

PICTURE WILL SHOW MANUFACTURE OF PHOTOPLAYERS

THE AMERICAN PHOTOPLAYER COMPANY, with factories and main offices in San Francisco, will shortly have a motion picture of several thousand feet showing the manufacture of their instruments. This subject is being prepared under the supervision of Jack Levy, manager of the publicity department, and will show all details of the making, together with a very comprehensive demonstration of the operation, of the mechanism of the instruments, and may be used by sales forces in all parts of the country.

SHOWS APPARATUS FOR SENDING WIRELESS PICTURES

L. J. LEISHMAN, of Ogden, Utah, has invented an apparatus for taking and sending pictures by wireless. His genius came to the attention of Frank Newman, manager of a Salt Lake City theatre, who at once arranged for a public showing of the apparatus, together with an explanation by the inventor. The plan packed the theatre. Mr. Leishman has not been able to perfect his machine to the point of taking motion pictures by wireless.

Film Reports from Denver, Los Angeles and San Francisco

DENHAM, DENVER, MAY BE PICTURE THEATRE

MARTIN BECK, managing director of the Orpheum Circuit; President M. Meyerfield, Jr., of the Orpheum and Realty Company, and F. B. Henderson, manager of the Orpheum in San Francisco, were in Denver on company business recently. Their coming settled the much discussed question as to whether the Denham theatre would be converted into a picture house.

MR. BECK announced before his departure that in all probability the Denham will be turned into a 10-20-30 cent vaudeville house. Business will continue at the Orpheum as at present.

"THE theatrical business is good all over the country," said Mr. Beck, "on account of the widespread prosperity now ruling everywhere in all lines. Amusements are drawing well in Denver, as in every other American city. I believe it will continue for some time."

HEAVY SELECT BOOKINGS REPORTED FOR DENVER

SELECT PICTURES CORPORATION reports heavy bookings of the new Select pictures and special features, which include Eva Tanguay in "The Wild Girl," Brenon's "Lone Wolf" and "Lest We Forget," the latter featuring Rita Jolivet.

HUGH RENNIE, manager of the Denver office, has closed a contract with the Empress theatre, at Colorado Springs, for first run Select productions, featuring Clara Kimball Young, Alice Brady and Norma and Constance Talmadge.

MURRAY HAWKINS, former manager for the California Film Exchange, at Phoenix, Arizona, is now connected with the Denver branch of the Select Pictures Corporation, and not with Goldwyn, as reported when he left Phoenix about a month ago. He is now covering Nebraska and the Black Hills, which have recently been added to the territory of the Denver office.

THE managers of the Isis theatre, at Longmont, are making extensive improvements which call for additional capacity of fifty seats. The stage for vaudeville has been removed and the screen placed against the rear end wall. Box seats are also being added.

MANAGER CHARLES DECKER of the Majestic theatre has announced further particulars of the new building to be constructed on the present site of the Majestic early this winter. The new structure, he says, will probably be four stories high, with a ballroom on one of the floors. It will have a seating capacity of 1,400 and cost approximately $100,000. It will be the most expensive picture house on the Western Slope. The owners are W. H. Swanson and H. T. Nolan.

EDWARD ARMSTRONG, district manager of the Denver, Salt Lake and Butte offices of the Universal Film Exchange, has been appointed general manager of the Jewel Productions, Inc., for the intermountain territory. This new brand has created a very favorable impression and the first few releases, including "Pay Me," "Come Through," "Sirens of the Sea" and "A Man Without a Country," have been booked for first run showings at the new America, in Denver, the Rialto, in Butte, and Swanson's American theatre, in Salt Lake City.

JOHN W. DRUM, formerly of the World and Triangle sales forces, has been appointed local manager of the Denver office of Jewel Productions, Inc.

B. W. MORRIS is covering Deadwood and Lead, South Dakota, for the George Kleine System.

THE Orpheum, at Twin Falls, Idaho, reports a big run on Goldwyn's "Polly of the Circus." A telegram from there says that large crowds were turned away.

"THE MANXMAN" started a week on the 11th, at the Paris, in Colorado Springs.

A GOLDWYN conference was held last week in Salt Lake. Those in attendance were W. S. Rand of Denver, W. W. Armstrong, special representative for "The Manxman," and Rex Beach, James Gilmore, who covers Idaho and Utah, and Harry C. Arthur, salesman for Montana.

THE Isis theatre is spending about $4,500 in repairs, which will make that popular playhouse one of the most attractive in Denver. The new decorations include large plate glass panels inside and also in the lobby. The work will be finished within a few days.

T. AND D. HOUSE TO CELEBRATE FIRST ANNIVERSARY

THE new T. and D. theatre, at Oakland, will on November 22 celebrate its first anniversary. William H. Jobelmann, the Turner and Dahnken publicity "shooter," states that the program will exceed in importance that of the opening night, when Sessue Hayakawa, Myrtle Stedman, Anita King and Tsuru Aoki appeared in person. "Joby" expects, and admits it, to have Mary Pickford, Douglas Fairbanks and Charlie Chaplin in real life on the stage at the November celebration.

Fred Dahnken, president of the big T. and D. Circuit, is soon to visit Los Angeles on business in regard to certain affiliations of the First National Exhibitors' Circuit, Inc.

E. C. Clover, formerly manager of the T. and D. Theatre De Luxe, San Jose, has assumed the management of the big new house in Oakland, taking the place of Frank Clark, who is now in New York.

THE Tivoli manager was recently ordered to report at police headquarters for delay in putting out the "S. R. O." sign, his negligence blocking traffic unnecessarily, according to the patrolman. This was during a performance of "The Lust of Ages."

NOTICE has been received by Maanger Cohen, of the George Kleine System that the War Department is sending out "Who Leads the National Army?" a film story of the boys in the camps, which the exchanges will issue to exhibitors without additional charge. The notice is in the form of a letter from H. C. Stebbins, adjutant general at Chicago, in charge of the training camps.

THE Kleine System has contracted with the Hawaiian Film Company to supply features for the islands. The Consolidated Amusement Company of Honolulu has booked "Gloria's Romance" for exhibition throughout Hawaii.

O. B. BATES, shipper at the Kleine Exchange for two years, was drafted last Friday, and started for Camp Lewis on less than twenty-four hours' notice. C. F. Foster has become assistant shipping clerk at this exchange.

MANAGER WILLIAM CITRON, of the Fox Exchange, reports a great boom in business. Contracts for Standard releases are coming in rapidly from all over the Western territory. One of the houses to take the Standard service during the past week was the American theatre, Oakland, of which C. W. Midgley is manager.

Turner and Dahnken have bought the California rights of "The Mormon Maid."

George M. Mann, general representative from the New York office of Triangle, has been in San Francisco. He is looking over all the Western branches.

C. H. Watson, formerly with the Vitagraph, at Seattle, has been appointed assistant manager of the Triangle office at San Francisco. Ralph Smith, booker, has become salesmen in the local territory.

M. A. Kruger, president of the Franklin Amusement Company, Oakland, has returned home after a tour of the South.

BILLY QUANN, assistant manager at the Tivoli, has gone to Sacramento to assist Manager Nafey in the T. and D. theatre.

H. von Emmel has made a trip through the northern part of California in the interest of Perfection Pictures.

AT a meeting of the motion picture theatre owners of Southern California on Monday, October 8, the question of advancing admission prices was discussed, but inasmuch as members were from many different localities and conditions in each were different, the members took no definite action. The discussion, however, has led exhibitors of several given localities to see the wisdom of increasing their admission prices, and agreements in two sections have all ready been made.

RECENTLY, all exhibitors of Hollywood, now and for the past several years a part of Los Angeles, decided admission prices were too low when they were charging ten, fifteen and twenty cents. On November 1 all Hollywood theatres will increase to fifteen, twenty and twenty-five cents, but will retain a child's admission ticket, which will sell at ten cents. The contention of the Hollywood managers is that all children who require a seat must have a ticket, and that an increase in the admission price for children would greatly decrease the attendance.

The city ordinance provides all children under sixteen years shall be accompanied by parents or guardian.

ALL owners of the principal theatres in the beach cities about Santa Monica Bay, which includes Santa Monica, Ocean Park, Venice, Redondo and Playa del Rey, will agree to plans now being perfected to increase their admission price on November 1.

THE action of Los Angeles downtown and suburban houses is taken without consideration for the theatre tax shortly to become effective. Whatever means the Government provides for the collection of this will add the tax to the regular admission price now adopted, making the increase ten per cent. more in all instances, if the interpretation put upon the Federal act is correct.



Wm. S. Hart and Vola Vale in a Scene from Mr. Hart's Recent Artcraft Picture, "The Silent Man"

West Coast Exchanges

D. S. MITCHELL, of the Los Angeles California Film Exchange, is home from a trip to San Diego, where he booked "The Red Ace" serial in three theatres, contracts being signed by Manager Gressler, of the Logan Heights theatre; Manager Nathorst, of the Hillcrest theatre, and Manager W. H. Hilts, of the Alhambra.

BOOKINGS on Perfection Pictures are being made by the sales force of the George Kleine Los Angeles branch in all parts of the territory. Manager E. H. Silcocks is just home from a trip to San Diego where he contracted with Manager G. A. Bush for this brand to be shown at the Superba or Illusion theatre. While there Silcocks also secured contracts from the Hillcrest, Palace, Logan Heights, Casino and Plaza theatres.

ARTHUR BRICK, a salesman of the Los Angeles branch, is making a tour of Arizona, and eighteen Perfection Picture contracts have been secured by him. Included in this list are those signed by A. J. Detloff, manager of the Orpheum at Bisbee; L. T. Gaines, of the Martin at Glove; J. Leggitt, of the Airdrome at Douglass. Brick also contracted for Clifton, Tucson, Miami, Lowell, Tombstone, and other towns.

BEN COHN, Pacific Coast manager of Select Pictures, spent the past week with Manager H. H. Hicks, of the Los Angeles branch. Mr. Cohn reports he found the business of the local exchange in excellent condition, and was very complimentary of the bookings made on new as well as the older subjects.

THE Pathe release, "The Tanks At the Battle of Ancre" were booked for showing at the Alhambra theatre for the weeks beginning October 15 and 22, contracts having been made by Manager L. E. Kennedy, of the local Pathe branch. Manager Miller plans to show these pictures in two installments, each of twenty-five hundred feet. In connection with the booking, he is putting on a very extensive advertising campaign, using billboards, newspapers and street cars.

W. A. CRANK, salesman of the Los Angeles Metro office, is making a tour of Arizona, and Manager Harry Ballance is receiving very excellent reports as Mr. Crank progresses with the trip.

Activities in Portland

JENSEN and VON HERBERG, leading motion picture exhibitors of the Northwest, have joined with F. C. Quimby, former Pacific Coast manager for Pathe, in the purchase of the world rights to the 1917 "Pendleton Roundup" pictures. J. G. Sill and H. H. Brownell took 5,000 feet of the roundup, and Mr. Brownell made the sale of the negative for the highest sum ever secured for a roundup picture.

MR. QUIMBY has taken the film to New York, and the report is that the First National Exhibitors' Circuit, of which Jensen and Von Herberg are the Northwest representatives, is to distribute the subject.

J. G. SILL has just completed a scenic of Mt. Hood, while H. H. Brownell is engaged in filming the Eagle Creek Trail on the Columbia River Highway.

HERMAN WOBBER, vice-president and general manager of the Progressive Motion Picture Company, distributor for the Paramount-Artcraft products, has been a visitor in Portland several times recently.

MRS. Clark Leiter, of the Arcade theatre, La Grande, spent an afternoon with the exchange managers last week.

THE Oregon Industrial News, the latest Northwest news and industrial pictorial, is becoming very popular throughout the state with the exhibitors. I. Leeser Cohen and Lewis H. Moomaw are putting out this interesting subject each week.

HARRY HUNTER, formerly with Mutual and Metro in Portland and more recently of San Francisco, is a new road man under C. M. Hill at the Portland Paramount-Artcraft Exchange.

FOR its screening of "Fools for Luck," the Essanay-Taylor Holmes comedy, the Sunset theatre used lucky and unlucky signs in its lobby display. A ladder for people to walk under, broken mirrors, four-leaf clover, many horseshoes, lucky pennies, and other gems of superstition were utilized with good effect.

C. G. BAUGHN opened his new Kelso, Washington, motion picture theatre on October 20 with "Snow White," the Marguerite Clark picture.

THE new Kelso house, the second in the town, is to be named by the public. It is a 350-seat house, made attractive with many devices unknown to Kelso theatregoers, and its program is bulwarked by the entire Paramount-Artcraft output.

MANAGER MYRICK, of the Liberty theatre, Portland, has inaugurated a series of Sunday organ recitals by Albert Hay Malotte. Mr. Malotte, a well known organist, is giving special programs each Sunday between 12:30 and 1 o'clock on the Wurlitzer Hope-Jones unit orchestral organ. The first recital was a pronounced success

SALT LAKE SEES MANY STAGE STARS IN ONE PICTURE

SALT LAKE CITY, UTAH, people had an opportunity recently of seeing a number of stage stars in one picture, and at the same time perform a patriotic duty. The first of the Liberty Loan pictures were shown at the Paramount-Empress theatre. The initial picture has David Warfield, Raymond Hitchcock, Jefferson de Angelis, Mabel Taliaferro and other stars in the cast.

NOVEL SPIDER PICTURE SHOWN AT SALT LAKE

JAMES J. STANLEY, manager of the Mutual Film Exchange, at Salt Lake, Utah, is exhibiting a picture received from his brother in Kansas City, which shows a spider and its web, with the Words, "Millions for War," woven into the fine texture of the web. The web is the second of its kind discovered in Kansas City, another spider having previously spun the words, "War—War—War." Stanley is now said to be training a spider to weave "Mutual Films Are Best" into a web, to be exhibited in the Salt Lake office's window.

PAY-AS-YOU-ENTER

VOGLESONG SYSTEM

PERSONALITY
PLEASURE
PROTECTION

FOR

YOU and YOUR PATRON

Write Us

AMERICAN COIN REGISTER CO.

EMERYVILLE, CALIFORNIA

TITLES

OF ALL DESCRIPTIONS

Motion Picture Title Co.

BROADWAY 1153
HOME 10525

631 S. Spring Street
Los Angeles

CAMBRIA SPRING COMPANY
"Quality First"

Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing

"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened

Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

TYPEWRITING MULTIGRAPHING

AL HOLMAN & COMPANY

F5244 609 So. Figueroa Street F5244
Los Angeles, Cal.

WE SPECIALIZE ON TYPEING

SCENARIOS MANUSCRIPTS PRESS COPY

Announcement

Citizens Trust and Savings Bank

HEADQUARTERS—
MOTION PICTURE ACCOUNTS
in LOS ANGELES, CALIFORNIA

We are enjoying a large part of the motion picture business of this city.

WHY

First— Because we offer fourteen hours of excellent banking service, from eight in the morning until ten in the evening, which affords an unusual convenience for all depositors who are busily engaged during the usual banking hours.

Second—Because we appreciate the worth of, and try to promote the welfare of the motion picture business.

Third— Because our many satisfied depositors bring their friends to the bank, who, in turn, become satisfied depositors.

Fourth—Because all of the stock of this bank is owned by The Citizens National Bank, the total resources of both banks being over twenty-five million.

CITIZENS TRUST AND SAVINGS BANK
Third and Broadway Los Angeles, Cal.

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED



CAMERA MEN
SENT ANYWHERE



985 Market Street, San Francisco, California

GEORGE W. CHAPMAN COMPANY, Inc.
Makers of all kinds of plaster and papier mache work, miniature sets of every description, and all kinds of props for the special needs of motion picture productions.
Phone: Hollywood 1290 5155 Santa Monica, Blvd., Los Angeles

PHONE: HOME 57096
Photographic Reproductions and Lobby Displays
Re-Photo Co.
SUCCESSORS TO ACME PHOTO Reproductions Company
1509 Cahuenga Ave., near Sunset Boulevard, Hollywood, Cal.

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernondo Blvd.
Los Angeles, Cal.
Sunset East 389 *Home 10669*

RAHSPBERRIES

The P is Silent as in Pfillum

Blossoms——Fruit——Briars

This department has been inaugurated with the idea of letting readers know the estimation in which the West Coast Edition of MOTION PICTURE NEWS *is held by exhibitors. It is a kind of "Bouquet Column" to catch the pleasant things people say about us. When these little tokens of esteem are thrown at us from time to time we shall—with all becoming modesty—hoist them aloft for the admiring gaze of everybody. Sometimes a briar might be found in the "bouquet," but what's a thorn, more or less, between friends! Each item is short, you will notice. There is a reason. We can grasp just so many more of these good-nature ticklers in our hands at once, for public inspection. Here is a handful for the indulgent reader.*

"DOC" HOWE, owner and manager of the Temple theatre, at Santa Ana, California, finds Motion Picture News so interesting he would rather read it than eat, even when the food is before him.

JACK CUNNINGHAM, the Triangle scenario writer, very graciously thanks Motion Picture News for the opportunity of buying space in the coming issue of the Studio Directory. Jack always was thoughtful and polite.

FROM the manager of the Royal theatre, Lehi, Utah, S. I. Goodwin, we received this bouquet: "We failed to receive our copy of Motion Picture News of October 13, and it is almost like losing a member of the family."

"MOTION PICTURE NEWS is the best trade journal we have and all of it is helpful, as it gives unstinted, unbiased criticisms and all else we need to know." That is the message which comes from Ray Meyers, manager of the circuit of theatres owned by George Mauk, in Hayden, San Pedro and Winkelman, Arizona.

WILLIAM WIGGANS wig-wags from the Bon Ton theatre, in Imbler, Arizona, as follows: "Motion Picture News is all 'best' in its different departments. I cannot suggest an improvement that would benefit the exhibitors. Motion Picture News is as good as gold."

"MOTION PICTURE NEWS is a dandy. I received a sample copy, sat right down and read it, and immediately subscribed for it. It's all good," is what W. E. Johnson, of the Jewel theatre, of Clarks Fork, Idaho, writes.

Exhibitors—Their Theatres and Problems

THE Rourke theatre, La Junta, Colo., of which C. N. Wonderly is owner, has a seating capacity of 800, and finds it profitable to offer weekly vaudeville nights. Good music, a clean house, kind and courteous treatment by employees, are the secrets of success, he holds. Releasing companies and exchanges can benefit exhibitors, he declares, by having a fair price and then sticking to it.

FLOYD H. GARDNER, owner of the Payson Photoplayhouse at Payson, Ariz., has sold his interests to W. H. Hillegass, of that city, in preparation for a summons in the near future to join the colors. Prior to his disposal of his holdings Mr. Gardner arranged for the construction of a new building, with complete lighting plant and equipment. The theatre seats 225, at twenty-five and thirty-five cents, and although Payson is one hundred miles from a railroad, the exhibitor changes his features weekly, using first-run features on the Mutual program.

"THE FLAME OF THE YUKON" has been the best business-getter in months at the Grand theatre at Hamilton, Mont., a town of 1,500 population, according to L. H. Sutton, its manager. Daily changes of pictures are effected for a seating capacity of 350, at ten and fifteen cents admission, by the use of Paramount, Artcraft, Triangle and Vitagraph releases.

AT the Rex theatre, in Platteville, Colo., changes of program are made twice weekly, with Pathe serials, Triangle and special features being shown. The theatre, of which Charles C. Hamberger is owner and manager, has a seating capacity of 225, for which admissions of ten and fifteen cents are charged. A player piano and a Victrola furnish musical accompaniment.

A CIRCUIT of four theatres in as many small towns has been established to pull together for better service, beter film and better prices than their competitors in other towns, according to the manager of the Arctic theatre, of Nez Perce, Idaho, one of the four in the circuit. The house is in a town of 900, seating 200 persons, at admissions of ten and twenty cents. Six changes of program are made weekly, Universal, Bluebird, Butterfly, Triangle and Paramount releases being shown. Need of more information regarding plays and better inspection of film, with improved advertising service, are urged for the exhibitor.

DOUGLAS FAIRBANKS and Charlie Chaplin continue to remain the strongest drawing cards at the Odeon and Unique theatres at San Francisco, according to Joseph A. Huff, manager. At the Unique, Chaplin releases run from two to six weeks, while at the Odeon Fairbanks and William S. Hart features always bring full houses. Each house seats 300, at a flat ten-cent admission. Lower prices on films for small houses are urged as the chief aid which exchanges can give to exhibitors.

HIGH in the mountains near the California-Nevada boundary line, the Masonic theatre, at Truckee, Cal., finds benefit weekly from the reviews of pictures, advertising and projection departments of Motion Picture News, acording to W. M. Englehart, its manager. The house, which changes program three times weekly with Fox and Paramount releases, seats 250 out of a population of 750, and chages ten and twenty cents admission.

What Exhibitors Are Doing

SATISFACTION with the service furnished by the Paramount and Universal programs is expressed by R. H. Morris, owner-manager of the Rex theatre, of Elk River, Idaho, a village of 500. "The exhibitor should study his own little business and keep a-plugging. If seven days do not pay, cut out from one to six,," he advises. "Miss George Washington" was found to be the best attraction in recent months, all his audiences being pleased with the feature.

BATTLESHIP linoleum throughout the house and new color dissolves are two of the improvements planned for the Symphony theatre, of Los Angeles, by its manager, C. K. Gates. A very satisfactory business is being built up, he says, by putting on the right pictures. The house, which seats 750, uses Metro releases, of which Harold Lockwood pictures are found the best attractions. In addition, business is increased by "live wire" stunts of patriotic parades, costumes, pageants and special lobby features. "Less 'bull' and better pictures" are urged in improvement of exhibitors' conditions. The general news, touching successes or failures throughout the country, furnished by Motion Picture News is found most helpful.

A "country store" on the opening night of a serial always gets results for the Liberty theatre, of St. Helena, Cal., where 400 are seated out of a population of 1,500. Change of program is made six times weekly, states L. H. Killingsworth, owner and manager, Paramount, Vitagraph, Fox, K-E-S-E and Pathe releases being used.

SELECTIVE bookings from all exchanges and more circuits for small towns to reduce the present prohibitive express rates from exchanges to small theatres "off the circuit" are suggested as the solution of the small exhibitors' problem by N. E. Dodd, manager of the Twilight theatre, at Haines, Ore., where 250 are seated. A change of program is made twice weekly, Brady-made, Metro and K-E-S-E features being shown. Of recent features "Hell Morgan's Girl" and "God's Half-acre" drew the largest crowds. "We have a small theatre in a small town," writes Dodd, "but try to show good pictures at reasonable prices. We get good crowds and have no complaints to make."

SARAH BERNHARDT in "Mothers of France" proved a big attraction lately at the Star theatre, McMinnville, Ore. The star and subject both were timely, writes M. L. Morris, the owner of the house, which has a seating capacity of 245.

A 6-B Powers' projector has just been installed, and pipe organ, piano, xylophone and traps furnish music. Plain lobby displays, with special displays for big features that will bring out the subject, are exchange aids which are held needed, while abolition of advance payments on contracts are urged.

The house changes program three times weekly. World, Brady-Made, Fox, Metro, Vitagraph and other brands are used on open booking nights.

EXTRA-LENGTH pictures, such as "The Birth of a Nation," "The Eyes of the World" and "The Barrier" have proved best attractions in Glenwood Springs, Colo., a city of 2,000, according to George Hinman, owner of thhe Orpheum theatre there. Large returns were obtained, he states, because each picture was well known and heavily advertised.

A new Powers 6-B projector and new upholstered seats recently have been installed, and a five-piece orchestra is a business-getting aid. Hinman urges that the exchanges send films by parcel post to reduce the cost to exhibitors.

"IT takes good productions and common sense advertising to get by these days. The picture's the thing."

This is the opinion of J. R. Linn and Son, managers of the Crawford theatre, at Carlsbad, N. M., a city of 3,000. "Let each exhibitor make his credit good and the business will take a big step forward," they believe. "Releasing companies and exchanges can benefit us by having competent employees do our shipping and fill our advertising orders."

The house changes program daily. Paramount, Selznick, Artcraft, Vitagraph and Triangle releases are shown. Anita Stewart, Mary Pickford and Douglas Fairbanks are their biggest attractions.

AT the Broadway theatre, Belgrade, Mont., experiments are to be made with the new Mazda lamp instead of carbons, on two Powers 6-A projectors. Kinsey & Phelps, owners, object to the advance payments and C. O. D. requirements from exchanges, commenting on the difference between the anxiety to get the money first, and then the indifference about the quality of service.

"The Eyes of the World" has proved a big attraction in the town, which has a population of 500. World, Paramount, K-E-S-E and Kleine brands are shown.

CHANGE of program five times weekly, with use of Triangle, Pathe and Metro brands is effective in drawing business to the Colville theatre, Colville, Wash., according to H. D. Williams, owner and manager. Of a population of 1,500, the house seats 450, and does a good business. Triangle releases especially, states Mr. Williams, are always good for business in his theatre.

A NEW bordered screen has just been installed in the Marysville theatre, Marysville, Wash., a town of 1,400, and the house is being completely refinished. The theatre seats 225. Paramount, Triangle, Bluebird, World and Pathe brands are shown, and of these Fairbanks and Hart in any picture go best.

SENDING complimentary tickets to the "best trade" always brings increased admissions to the Dixie theatre, Lander, Wyo., according to Edith A. Nickerson, manager. The town has 2,500 population and the house has a capacity of 300. Paramount, Artcraft, Selznick, World, Metro, K-E-S-E and special features are shown, and of these, states the manager, Douglas Fairbanks in "Wild and Woolly" has proved the biggest recent attraction.

THE Regent theatre, Billings, Mont., is installing a large pipe organ and player, states E. O'Keefe, its manager. The house has a capacity of 550. "Wild and Woolly" has been the best feature shown in Billings, a city of 15,000, in recent months, states O'Keefe. Business is good there in spite of high film rentals, he declares.

DR. E. C. WILLS, formerly owner of a theatre at Nogales, Arizona, has purchased the Auditorium theatre, at Venice, and contracted for Fox subjects.

A. C. GOULD Service

We supply the Producer's greatest need in film marketing—a first hand, personal knowledge of Exhibitors in all parts of the United States.

You can use what we know.

HIBERNIAN BUILDING
Los Angeles, Cal.
Broadway 7717 A1321

GREATER FEATURES CO.
2020 Third Avenue Seattle, Washington

NOW BOOKING
IN WASHINGTON, OREGON, IDAHO, MONTANA
OUR NEW WESTERN PHOTO PRODUCTION
"THE MORMON MAID"
SEE WID'S, FEB. 22nd, 1917
ALSO CHRISTIE COMEDIES—COMEDIES UNEQUALED

Read the West Coast Section of Motion Picture News to keep in touch with all Film Activities in the Western States.

NOTICE!

Motion Picture Manufacturers and Exhibitors

New Accessory House Opens

THE EFFECT SHOP

INCORPORATED

Formerly known as F. W. Miller, has taken a long lease on Film Row at 832 South Olive Street, where they will open about January 1st with everything Electrical pertaining to the Motion Picture Industry.

A full line of the famous Kliegl Stage and Studio apparatus carried in stock

The famous "Klieglight" Photo Lamp has no equal, being used exclusively by the largest film manufacturers in the world. There must be a reason.

When you buy apparatus from us you are protected by patents which are not infringements.



FRED MILLER'S OVERHEAD LAMP

Our own Alumlite overhead and location lamps have filled a long felt need. The most compact, lightest lamp ever built. The former weighs 17 pounds, the latter 24 pounds. Will work in any position and burn three hours continuously without attention. The accompanying cuts show the overhead lamp complete. The original will be sent out, any time, anywhere, on trial upon request.

THE EFFECT SHOP

Broadway 5981 *F 2192*

Now at 217 W. 9th Street

FRED MILLER KENNETH SAMPSON

IN AND OUT OF TOWN

A. H. Blank, prominent exhibitor of the Middle West and in charge of the Iowa, Kansas and Nebraska exchanges for the First National Exhibitors' Circuit, was in New York last week for the latest in film circles. During the week Mr. Blank paid a visit to the Brenon Studios, Hudson Heights, New Jersey, and watched Mr. Brenon "shoot" a number of scenes for "Empty Pockets," his latest production.

James Quirk, editor of the Photoplay Magazine, came on from Chicago last week and will be in New York for a few days, in the interest of his publication.

Samuel Krelberg, Overland Film Company, returning from Pittsburgh last week where he had been for a few days in the interest of his company.

Charles F. Schwerin, general manager of First National Exhibitors' Exchange, covering the territory of Pennsylvania and West Virginia, arrived in New York last week, to look over the market. Mr. Schwerin returned to Pittsburgh Saturday.

Louis Geiger, sales manager, First National Exhibitors' Exchange, Pittsburgh, returned to Pittsburgh Saturday, after several days spent in New York, Mr. Geiger for the past year has been assistant manager, Select Pictures Exchange, Pittsburgh. He was formerly with the World Film Corporation, as branch manager in Cleveland, Cincinnati and Indianapolis.

William Steiner, Photodrama, returned to New York last week, from a business trip throughout the West.

Edward O'Donnell, exploitation manager for Sidney Olcott, is in Chicago with a print of Mr. Olcott's latest production, "The Belgian." Mr. O'Donnell will show "The Belgian" to the Chicago trade.

Pathe Promotes Regalado to Poster Manager

M. R. Regalado, who has been in the art and poster departments of the Pathe Exchange for nearly four years, has been promoted to manager of the department. In addition to being an artist, Regalado is an expert in photography and has made a specialty in high-class portraiture.

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., has installed a force of poster artists whose entire time, it is said, will be devoted to Pathe work.

Paramount Publicity Man Becomes a Navy Man

Lloyd Robinson, of the publicity staff of the Famous Players-Lasky Corporation, handling publicity for Paramount pictures, has covered his typewriter to become a yeoman in the United States Navy. He will be stationed at the Boston Navy Yard for the present, it is predicted.

Industry's Problems Solved in Five Reels

John W. Blackwood Explains in Exciting Fillum Exactly Why Producers Are Willing to Murder High Salaried Stars

JOHN W. BLACKWOOD, who hammers a typewriter in the Ince western publicity department, has typed what might be considered to be in many respects a masterpiece. It is a scenario in five chapters, or reels, relating to the star evil.

The prologue:

"Many motion picture exhibitors complain that they are unable to continue in business on account of what they term the exorbitant prices they are called upon to pay for their pictures. They assert that even if they play to crowded houses each performance they cannot make money."—News item in daily paper.

CHAPTER I.

Part of the Cause.

Harold Hollywood, the handsome young star of the Trimmem Film Company, has just made his greatest picture, "The Curse of Beauty." In his newest picture Mr. Hollywood is seen in one hundred and eighty-four close ups, exceeding his previous record by eighteen.—From the press sheet of the Trimmem Film Company.

CHAPTER II.

More About the Cause.

Mr. Isadore Polotzky, the enterprising and successful manager of Polotzky's Palace of Pictures, Guadaloupe, New Mexico, writes to Mr. Harold Hollywood, as follows:

"I have just played your latest success, 'The Curse of Beauty,' to capacity houses for two nights and a matinee. You are the greatest actor in the world and the salvation of the picture business. A Harold Hollywood photoplay is money in the bank for every exhibitor in the country. When are you going to start your own company?

(Signed) "I. POLOTSKY."

CHAPTER III.

Getting the Effect Started.

SCENE: Office of the Trimmem Film Company.

DISCOVERED: Mr. Ben Trimmem, president and general manager of the Trimmem Film Company, and Harold Hollywood, the most popular star of the company. Mr. Hollywood flourishes a letter in one hand while the other digit grasps a copy of the last issue of the Guadaloupe, N. M., Weekly Guardian.

MR. HOLLYWOOD.

(Excitedly.)

Read this!

MR. TRIMMEM.

(With just a slight interest.)

What's the high blood pressure about, Harold?

MR. HOLLYWOOD.

(Speaks with a note of absolute conviction in his voice.)

I, the greatest actor in the world, am underpaid. . . . I am the salvation of the picture game . . . read this here letter from Manager Polotzky, one of the most famous managers in the country! . . . yes, and read this here criticism in the Guadaloupe Guardian!

MR. TRIMMEM.

(Scanning, hurriedly, the letter; but ignoring the paper.)

My word, you ARE popular in Guadaloupe, aren't you?

MR. HOLLYWOOD.

I must have a new contract at ten thousand a week . . . or I quit. If you won't pay me that, the Steelem Company will!

MR. TRIMMEM.

(Just a trifle wearily.)

That's all right, Harold . . . sign your name on the dotted line—there, just below mine . . . and many thanks for your loyalty to the Trimmem Company. Next time you write to Mr. Polotzky please give love and kisses from me.

CHAPTER IV.

Something About the Effect.

(Copy of a night letter from Ben Trimmem, of the Trimmem Film Company, to Isadore Polotzky, of Guadaloupe, New Mexico.)

The Trimmem Film Company has just signed the beautiful young star, Mr. Harold Hollywood, for another year at ten thousand dollars a week. Hereafter your service will cost you one hundred and forty dollars a week instead of fifty-five, the old price. Congratulate us on retaining the valuable services of Mr. Hollywood who is, without any exception, the greatest actor in the world and a wonderful favorite in Guadaloupe.

(Signed) BEN TRIMMEM.

CHAPTER V.

Still Discussing the Effect.

(Copy of a RUSH telegram from Isadore Polotzky, of Guadaloupe, N. M., to Ben Trimmem, of the Trimmem Film Company, of New York.)

Cancel my contract for Trimmem Films. You robber . . . you goy . . . you ganeff.

(Signed) ISADORE POLOTSKY.

Alma Hanlon Plans "Big Feed" for Soldiers

Alma Hanlon, who is co-starred in Harry Raver's "The Public Defender" with Frank Keenan and Robert Edeson, is busily engaged in the preparation of a Thanksgiving dinner which she plans to send her brother, Fred Hanlon, and seven of his comrades, now in camp with the Twelfth Regiment at Spartanburg.

Little Madge Evans Completes Another Feature

Little Madge Evans, kiddie star of the World Film Corporation, has finished a new World-Picture Brady-Made called "The Volunteer," it was announced this week. Henry Hull is co-starred with the youthful actress in the feature, which is said to be of patriotic trend.

Charles Howard Eaton Dies

Charles Howard Eaton, well known in music and motion picture circles, died suddenly at his home in Dorchester, Mass., on Wednesday of last week. He had just completed a trip through Maine in the interest of the World Film Corporaton and was about to resume his activities when stricken.

EXHIBITORS BOX OFFICE REPORTS

TITLE	BRAND	EAST	MIDDLE	SOUTH	WEST	EXHIBITORS' OWN COMMENTS
ADVENTURER, THE	Mut-Chap.	Big	Big	Big	Big	"Chaplin still ahead of them all."
ALABASTER BOX, AN	Vita.	Ave.	Ave.	Ave.	Ave.	"A good production; could have had a better name."
ARMS AND THE GIRL	Para.	Big	Big	Extra	Big	"Very good picture—one that pleased everybody."
ASHES OF HOPE	Tri.	Big	Big	Big	Big	"Extra fine." "Good as William S. Hart."
BAB'S DIARY	Para.	Big	Big	Extra	Extra	"The next 'Bab' picture is awaited with keen interset."
BABY MINE	Gold.	Ave.	Big	Ave.	Poor	"Pleased, but did not draw extra business." "Good, but lagged." "Too much same." "Satisfying, but doesn't pull." "Great farce comedy." "Greatest and cleanest comedy I have ever run." Opinions are as various as the box-office results. Some attempted too long runs for this style play.
BARBARY SHEEP	Art.	Ave.	Ave.	Ave.	Ave.	"Very fine production, but object to foreign atmosphere."
BARRIER, THE	Sel.Sp.	Extra	Extra	Extra	Extra	"This is a great picture." "A sure box-office winner."
BEAUTIFUL ADVENTURE, THE	Mut.	Ave.	Poor	Ave.	Ave.	"Not enough to it for six reels."
BROADWAY ARIZONA	Tri.	Ave.	Ave.	Ave.	Big	"Very pleasing to all ages, desirable attraction."
CALL OF THE EAST	Para.	Big	Ave.	Ave.	Ave.	"Best this talented Jap has done for some time."
CAMILLE	Gen. F.	....	Poor	....	Ave.	
COLD DECK, THE	Lynch.	....	Extra	Big	....	
CONQUEROR, THE	Fox	Big	Big	Big	Big	"All patrons pleased." "A little long."
CONSCIENCE	Fox	Ave.	Big	Ave.	Ave.	"Did not entirely please—too allegorical."
COUNTESS CHARMING	Art.	Ave.	Ave.	Ave.	Ave.	Went over in few large cities, failed to draw in several smaller cities.
DEAD SHOT BAKER	Vita.	Ave.	Ave.	Ave.	Ave.	"A good picture—pleased patrons."
DEVIL DODGER, THE	Tri.	Ave.	Ave.	Ave.	Ave.	"Good drama—Stewart a second Hart, if properly directed."
DOUBLE CROSSED	Para.	Ave.	Ave.	Ave.	Ave.	"Just a fair Frederick subject." "Not up to Frederick standard."
DORMANT POWER, THE	World	Ave.	Ave.	Ave.	....	"Clayton a great favorite here; splendid cast; good scenario."
FIBBERS, THE	K.E.S.E.	Poor	Ave.	Poor	Ave.	"A pleasant picture—good photography."
FIGHTING ODDS	Gold.	Ave.	Ave.	Ave.	Ave.	"Very good, but Miss Elliott does not draw yet."
FLAME OF THE YUKON	Tri.	Big	Big	Big	Big	"Second day twenty per cent. better than first."
FOR FRANCE	Vita.	Ave.	Ave.	Ave.	Big	"Picture backs up a timely title."
GARDEN OF ALLAH, THE	St. Rts.	....	....	....	Big	"Not a picture that draws the regular 'fan.'"
GHOST HOUSE, THE	Para.	Ave.	Ave.	Ave.	Big	"Better features have been made with Pickford and Huff."
HASHIMURA TOGO	Para.	Ave.	Ave.	Ave.	Ave.	"Not a knockout."
HER COUNTRY'S CALL	Mut.	Ave.	Ave.	Ave.	Ave.	"Fair patriotic feature, nothing out of the ordinary."
HONOR SYSTEM, THE	Fox	Extra	Extra	Extra	Extra	"S.R.O. at extra prices, everyone pleased." "Has everything that makes a big picture." "Most wonderful." "Broke all records even on a rainy night."
HOSTAGE, THE	Para.	Ave.	Ave.	Ave.	Ave.	"No life to play, poor, not suited to star."
JACK AND THE BEANSTALK	Fox	Big	Big	Big	Big	"Wonderful children's subject—played to 4,000 out of 9,000 school children" (New Englnad). "Matinees same prices as night, largest ever had, evenings small, adults afraid to venture, beautiful feature." (California).
LIFE'S WHIRLPOOL	Met.	Ave.	Ave.	Poor	Ave.	"Best Barrymore ever appeared in, but did not draw" (South). "Very ordinary" (South).
LOST IN TRANSIT	Para.	Big	Ave.	Ave.	Big	"Very good Beban subject." "Very satisfying."
LOVE DOCTOR, THE	Vita.	Big	Big	Ave.	Ave.	"Good stuff."
MAGDA	Sel.	Big	Ave.	Ave.	....	"Started good, did not hold up."
MAN FROM PAINTED POST	Art.	Extra	Big	Big	Extra	"Not up to Fairbanks standard." "Gets over only on account of speed and melodrama." "Broke records" (West).
MOTH	Sel.	Big	Extra	Big	Big	"Star growing in popularity." "Excellent picture."
NARROW TRAIL	Art.	Extra	Big	Big	Extra	"Excellent picture" (East). "Only fair" (South).
NORTH OF FIFTY THREE	Fox	Big	Big	Big	Big	"Cave man stuff."
ONE SHOT ROSS	Tri.	Big	Big	Ave.	Ave.	"Very good; lot of my patrons like him better than Hart" (Middle). "Picture fair; photography extra good" (South).
ON THE LEVEL	Para.	Ave.	Ave.	Ave.	Ave.	"Better than average Ward picture."
ON TRIAL	1st Nat.	Ave.	Ave.	Ave.	Ave.	"Good picture, but patrons not enthused."
PARADISE GARDEN	Met.	Big	Big	Extra	Big	"Broke all house records" (South). "Theme offended a great many people, though a good production" (New England.)
POLLY OF THE CIRCUS	Gold.	Big	Big	Big	Big	"A dandy picture." "Star popular, story, direction good." "Packed 'em in—drawing power good."
PRINCESS OF PARK ROW	Vita.	Ave.	Ave.	Poor	Poor	"Good picture, but stars not known."
RASPUTIN	World	Extra	Extra	Extra	Extra	"Excellent." "Very good." "Timely, pleased an intelligent audience—not for average fan." "Better than usual program picture."
REBECCA OF SUNNYBROOK FARM	Art.	Extra	Extra	Extra	Extra	"Pleased all." "Great—credit to industry." "Wonderful."
SEVEN KEYS TO BALDPATE	Art.	Ave.	Ave.	Ave.	Poor	"Might be better known in East" (West). "Heavy advertising, all to no avail" (West).
SILENT SELLERS, THE	Met.	Ave.	Ave.	Ave.	Ave.	"Good star, but picture not up to standard."
SKINNER'S BABY	K.E.S.E.	Ave.	Ave.	Ave.	Ave.	"Pleasing star—gaining." "Good light comedy."
SLACKER, THE	Met.	Big	Poor	Poor	Big	"Fell down" (South). "Weather ideal, advertised big, picture good, business rotten" (Middle). "One of strongest emotional artists—fine production—big" (West).
SLEEPING MEMORY	Met.	Ave.	Ave.	Ave.	Ave.	"A good picture."
SOUTHERN PRIDE	Mut.	Ave.	Ave.	Ave.	Ave.	"Scenario weak."
SPREADING DAWN, THE	Gold.	Ave.	Ave.	....	....	"An unpopular type of picture."
SPY, THE	Fox	Big	Big	Big	Big	"Wonderful picture."
SUNSET TRAIL, THE	Para.	Ave.	Ave.	Ave.	Ave.	"One of her best pictures, star not popular here" (West).
THEIR COMPACT	Met.	Ave.	Ave.	Ave.	Poor	"Picture fine—business poor." "Stars seem to have lost in popularity—good picture."
THOU SHALT NOT STEAL	Fox	Ave.	Ave.	Ave.	Ave.	"Too much of a detective drama."
VICAR OF WAKEFIELD	Pathe	Big	Big	Ave.	....	"Very entertaining as well as educational. Schools glad to cooperate."
WHIP, THE	St. R.	Big	Big	Big	Big	"Popular type of picture, well made."
YANKEE WAY, THE	Fox	Big	Big	Big	Big	"Star well liked—good entertainment."

A New Idea in Service

MOTION PICTURE NEWS BOX-OFFICE REPORTS make their initial bow today.

They are not the usual variety of exhibitor's report to his trade journal. EXAMINE THEM. You'll see the difference. And remember this is only the BEGINNING of this real service of the sort upon which the very LIFE of the industry hangs today.

These reports come from SEVERAL HUNDRED, not a few score, of our *most successful* exhibitors. That is why, perhaps, more "knocks" did not develop. These men booked these pictures after consulting every known source of information, and they TRIED not to book losers. You will find enough spots, by close examination of this record, to prove neither we nor they purposely avoided saying JUST WHAT A PICTURE DID. We will not be satisfied until over a thousand exhibitors are behind these reports. Then every picture that is actively booking will be rounded up in the count.

IN the meantime we feel we have made a pretty good START. Mr. Johnston looks at EVERY report. Then it passes to the editorial staff. The reviewers see them. If you want to be in PERSONAL touch with every PERSON making your trade paper a "paper for the exhibitor," write us to send you report cards. We pay all expense and postage.

An experienced exhibitor makes the final "count," grading these reports—and the same judgment is used here as is asked of the exhibitor in giving his grading to us. We find some exhibitors always grade "high," some always "low." This is corrected. The grading herewith published is as accurate and reliable as great painstaking and knowing what the exhibitor wants to know can make it.

WATCH these reports weekly. You will see NEW WRINKLES developed as we go along. And remember *we* don't "make" these reports—*you* make them—and we need every early-run exhibitor behind this. Let us hear from YOU today.

EXPLANATION: The United States is divided into sections, and each section separately reported when reports clearly indicate a different value for a picture in different sections. Most pictures grade uniformly for all sections. To use the table, find the picture you seek by title, then note in column under your part of the country whether the picture went "Extra big," "Big," "Average" or "Poor," in your section. West of the Rocky Mountains is "West"; New York, Pennsylvania and North Atlantic States are "East." The remaining states north of "Mason and Dixon's Line" are "Middle"; the rest "South."

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Hitting the High Spots in Ads

Best Way to Attract Patrons Is to Say What You Have to Say in the Fewest Words Possible

MAJORITY of the advertising that appears in the Sunday newspapers appears to have been prepared merely as a part of the routine of the exhibitors' business—something that had to be done, and therefore the better gotten out of the way and on the road to the printer. Evidently many of the exhibitors say to themselves, "Well, I have to write my ads now," and then they sit down and dash off the first thing that comes to their minds.

There isn't the slightest doubt that adverising is one of the most important parts of the exhibitor's business, but that doesn't mean that all he has to do is to fill a certain amount of space and expect a stream of patrons at his box office. Here is one thing to remember: The advertising profession has grown by leaps and bounds, and not only have the men who write the "copy" progressed, but also has the public become discriminating. Merely because you buy a certain amount of newspaper space everyone that you want to reach is not going to read your display.

Last week we spoke about centering the weight of your advertising on your NOW attraction. In this article we want to urge you to pick out one point to advertise in your pictures—TO HIT THE HIGH SPOTS.

Do you know that big businesses pay their advertising managers salaries that run into the tens and twenties of thousands of dollars for being able to write advertising that will attract more attention than the display of their competitors. You cannot afford to do this, of course, but neither can your competitor. But you can afford to give thought to your work, and if you give this thought and watch carefully what the best exhibitors of the country are doing, as reflected week after week in this bureau, you can make your advertising stand out and cause it to be read before that of your competitor and with greater conviction.

Now, let us take your current production. The simplest way to find out how to advertise this picture is for you to ask yourself why you booked the picture. What made you believe that it would be a good box office asset?

Did you book it on account of the great popularity of the star? Or was it because it was some smashing feature which could be coupled with some current event? Or was it because of the strength of the picture itself, its dramatic power or its comedy effects?

Answer that question for yourself. The reason that you booked the picture is the very thing you should advertise.

Don't get a confusion of reasons into your head. Get THE ONE REASON.

Once the writer of these articles worked on a very large newspaper under the direction of the highest salaried newspaper man in the world. The writer had charge of the displays on the first page of the paper during certain editions. It was a paper that had an immense street sale and what the headlines said governed the sale of the paper. One day the writer gave equal prominence to two stories. He was called to the inner office and called DOWN. The defense was that both of the stories were so big that he could not choose between them.

"There are never two equal stories," was the reply from the chief. "The stories are what you make the public think they are. If you are in doubt, pick one and play it. That's the way to sell papers."

And it's the way to sell admission to your theatre, so far as newspaper advertising is concerned.

Decide what is the feature of the picture that should be brought out strongest in your advertising and then go to it.

Tell it to the public in the most direct manner and in the fewest words.

And after you have done that, cut out about half that you have written.

For this week we have taken the case of stars. From the Sunday newspapers for October 21 we have reproduced on the opposite page a number of advertisements of the new Chaplin picture, the latest Wm. S. Hart picture and some older Hart films.

Now, before we go any further, give the page a glance and see which of these displays attract your eye. While in their reproduction they are reduced a little more than a half, the same comparative effect is there. Which advertisements were you led to read first? We have a pretty good idea of what your answer will be, but we want to tell you why we believe that you arrived at these conclusions and why the public gets the particular appeals.

Now the analysis:

It is easy to see that there are three things that can be featured in the Chaplin picture:

First, Chaplin's name, and his picture with it.

Second, the name of the picture, and the fact that it is his latest.

And, third if you have the space, that it shows the comedian as a convict.

The same is true of the Hart pictures. The name of the star is the big thing in both cases. The association of the names of the actors with particular films is strong in the public mind. You don't have to go into detailed explanations.

Which brings up a point. *Never try to diagram a picture for a patron.* Especially don't try to tell a patron something about a player that the patron already knows. It is a fact that the average motion picture fan knows more about the players than the average manager. So when you go into all this detailed explanation, you are, unconsciously or not, merely writing to fill valuable space which could far better be occupied by the use of large type and more white space in the display.

What you need to tell the patron about the star is why the patron should see him in this particular picture.

Now let's see how the various managers whose ads are reproduced on the opposite page have dealt with the various pictures, under the different circumstances and with the different combinations with which they have shown them.

William S. Hart and Chaplin are both stars on the bill of the New Grand Central, St. Louis. The Chaplin picture is a new comedy, this being the first time the comedian has been seen on the screen in a number of weeks. The Hart picture was not a first run. The writer of the advertisement had so little information on the Drew comedy that he couldn't even give the name. It seems to us manifest that the Chaplin picture should have been made the feature of the ad, but the man who wrote it couldn't get away from the cheap department store advertising plan and had to throw in the line about "Four Big Stars." The result is that nothing is featured and there is no one strong thing to attract the attention of the public. It reminds us of the rival lemonade stand across the street from the circus grounds that advertises the drink "two glasses for a nickel."

Keystone theatre, Indianapolis, undertakes to feature Chaplin, but the effect is confusing because each of the three features to be shown during the week in connection with the comedy is given equal showing. And note that the ad never mentions what is to be shown in connection with the Chaplin picture Sunday. The way to make business with such an advertisement is to feature Chaplin strongly as to be seen all week and the bill that was to be shown Sunday, putting the other attractions in small type.

Loew's Hippodrome, Baltimore, uses smaller space, but gets the effective result because Chaplin is brought prominently to the front and the name of the feature is in smaller type.

Alaamo No. 2, Atlanta, sacrifices the chance to feature the comedian in a mass of type that gets nowhere. In the first place Chaplin, so far as motion picture audiences is concerned, is not Mr. Charles Chaplin. *You are not presenting him in Shakespearean roles, but in slapstick comedy.* There is nothing distinctive in this advertisement. The O. Henry picture should have been announced in

(*Continued on page* 3258)

Stars Won't Draw If You Dim Their Brilliance In Your Ads

Reduced a little more than a half, here are specimens of good and bad newspaper displays on Charlie Chaplin, W. S. Hart and other pictures. The advertisement of the Sun theatre is an example of the proper way to display the week's attraction and at the same time putting the emphasis on the current attraction. This was discussed last week.

4 BIG STARS AT NEW GRAND CENTRAL GRAND AND LUCAS
PALACE OF MASTER CINEMA PRODUCTIONS
WM. S. HART — "THE COLD DECK"
CHARLES CHAPLIN — "The Adventurer"
MR. AND MRS. SIDNEY DREW

JUST OUT Charles Chaplin FOR THE FIRST TIME AND ALL WEEK TODAY
See Me in My Newest Picture
ADVENTURER
At The KEYSTONE Theatre 150 N. Ills. St.
EXTRA MON. TUES. SESSUE HAYAKAWA
EXTRA WED. THURS. MADAME PETROVA
FRI. AND SAT. FANNIE WARD

10c — Afternoons — 15c
LOEW'S HIPPODROME
CHARLIE CHAPLIN IN "The Adventurer"
First Baltimore Showings

ORPHEUM
EAST 9TH ST NEAR EUCLID
TODAY AND ALL WEEK
WM. S HART in "HELL'S HINGES"

COLUMBIA Showing only high-class first-run photo-plays Today, Tomorrow, Tuesday, Wednesday
ONE OF OUR SELECTION OF THE STAR SERIES—FILMDOM'S MOST POPULAR MALE STAR
WILLIAM S. HART in his first Artcraft Inco directed photo-play
"THE NARROW TRAIL"

RIALTO
PERFORMANCE: 11 to 11—ADMISSION: 15c and 10c
All Week COM. MON. Oct. 22
The Screen's Most Brilliant Young Star,
CHARLES RAY
in His First Paramount
"The Son of His Father"
Every Lover of Excellent Acting and Moving Plots Will Be Enthusiastic Over This Play.
—ALSO—
CHARLIE CHAPLIN
—IN—
"The Adventurer"
The First New Chaplin in Several Months.
COMING NEXT WEEK:
DOROTHY DALTON in "THE PRICE MARK."

SUN
HERE'S A PLACE FOR "U" IN THE
TODAY—MONDAY
HENRY B. WALTHAL
Who Played the Little Colonel in
"The Birth of a Nation"
is Here in His Latest Success
"The Saint's Adventure"
—TUESDAY—
HAROLD LOCKWOOD
Everybody's Favorite
—in—
"Under Handicap"
—THURSDAY—
GLADYS BROCKWELL
Star of "The Honor System"
—in—
"Conscience"

A. SAMUELS, Gen. Mgr. — ALAMO No. 2 — GEO. E. SCHMIDT, Directing Mgr.
MONDAY and TUESDAY
"The Million Dollar Comedian"
MR. CHARLES CHAPLIN
In His Latest, Absolutely First-run Two-reel Comedy
"The Adventurer"
DON'T PAY 10 & 15c TO SEE THIS WONDERFUL COMEDY ELSEWHERE when ALAMO No. 2 will show it for admission of
5 and 10c
ALSO, Monday and Tuesday, One of the Celebrated Five-Reel Features O. HENRY "The Duplicity of Mr. Hargraves"
The Story of An Alabama Family As O. Henry Saw It.
WED. AND THURS. ALMA HANLON AND LEO DELANEY —in— "Pride and The Devil" A DRAMA OF TODAY
FRI. AND SAT. The Exhibition of the Photoplay World "The Masque of Life" The Picture That Played the Park Theater in New York for Six Months
ADMISSION ALL WEEK 5 AND 10 CENTS

MARY ANDERSON A Wonderful Double Bill
CHAS. CHAPLIN In His Screaming New Comedy "The ADVENTURER"
New Chaplin Laughs — New Chaplin Situations — New Ways of Making Fun
"THE ADVENTURER" SHOWS CHAPLIN IN PRISON CAN YOU IMAGINE ANYTHING FUNNIER?
XTRA Feature "WHITHER THOU GOEST"
A STYLE INCH DRAMA—THE STORY OF A "HELD" ACTRESS WHO TURNED OUT GOOD!
ORRIN JOHNSON and RHEA MITCHELL

ISIS Great Double Bill Beginning Today
THE MILLION $ COMEDIAN'S VERY LATEST
CHAS. CHAPLIN In The Adventurer
Charlie escapes from the "Pen" and the harrowing experiences he undergoes while hiding from big Eric Campbell and a flock of guards constitute the most laughable assortment of Chaplin stunts ever screened. The comedian and his associates worked many weeks on this picture and the results can be said to have more than justified their strenuous efforts
THE SOUTHERN BEAUTY Virginia Pearson in THOU SHALT NOT STEAL
A Clever Detective Story

THE NEW ALHAMBRA 4 Days, Starting TODAY
WM. S. HART
IN THE NARROW TRAIL
Can you imagine anybody trying to "shanghai" this man? The attempt is depicted in this typical Hart story, written, by the way, by no less a personage than Hart himself. And it also includes a bit of life lifted from the now silent Barbary Coast of San Francisco, presenting with graphic vividness the sensational features that made this particular section of "Frisco" notorious the world over. There isn't a passive moment in "The Narrow Trail."
Burton Holmes Travelogue — Alhambra Concert Orchestra
Coming Thurs.—Carlyle Blackwell and Madge Evans in "The Burglar"

VICTORIA
VAUDEVILLE and PICTURES That Have Started Patronize
THE YEAR'S MOST AUSPICIOUS THEATRICAL EVENT
TO-DAY, MON., TUES. and WED
Belle Bennett With Jack Richardson and Jack Livingston In Ashes of Hope
This is another DOROTHY DALTON PICTURE! In the Plaine of the Yukon
WOMANHOOD GONE WILD
MON. TUES and WED
Charlie Chaplin in His Latest Keiser-Chaplin Comedy The Adventurer
PATHE WEEKLY
"A NIGHT IN PARIS" A Musical Comedy Tabloid
(1)—PEOPLE—(1) Delightful Comedy with Songs, Dances and Gorgeous Costumes
ROMAINE and ELSSELL
SOCIETY DANCING SPECIAL SCENERY and ELECTRICAL EFFECTS
FRANK HOWARD Monologist From College
THURSDAY, FRIDAY and SATURDAY
Jack Devereaux with Winifred Allen In A Successful Failure
Another UNDISPUTED FAIRBANKS COMEDY DRAMA
(3) THE SUNSET GIRLS (5) The Prettiest Girls in the Prettiest Comedy. Girls Class and Instrumental Offering
WOOD and HALPIN Singing, Dancing and Talking
WOLFE and EVANS A Musical Melange of Melody
CHESTER CONKLIN in "THE PAWNBROKER'S HEART" Thomas KEYSTONE COMEDY
A Stirring Liberty Bond Photoplay including Most of the Prominent Stars in the Picture Field
Next Week—LOTTIE MAYER and Her Six Diving Nymphs
Next Week—ROY STEWART in "ONE SHOT ROSS." MARGERY WILSON in "WILD STRAIN"

COLONIAL
SUNDAY AND MONDAY
William S. Hart in "Hell's Hinges"
Popular Player of Strong Western Characters Has Powerful Vehicle Entire Town Burned in This Production
MONDAY AND TUESDAY
Charlie Chaplin in "The Adventurer"
His Latest and Most Wonderful Comedy Under His Million-Dollar Contract



Here is testimony to the value of plenty of electric lights along with a popular star. The two Marys seem to be having a race for popularity. The picture at the left shows the crowd at American theatre, Oakland, Cal., to see Mary Miles Minter and at the right a throng before the People's theatre, Portland, Ore., waiting to get a chance to see the latest Mary Pickford.

(*Continued from page* 3256)

smaller type, and if there was any necessity for giving the bills for the latter part of the week at all they should have occupied about one fifth the space they take. The whole tenor of the display is one that would strike the man looking for amusement as an emphasis on the cheapness of the show rather than on the quality. It is too much of a case of simply selling the reels rather than *the* pictures.

Rialto theatre, in the same city, and probably the one at which the Alamo advertisement is aimed, plays Paramount-Artcraft pictures regularly, and for this reason the ad writer properly gives the principal space to the Charles Ray picture, but he used the Chaplin name in even larger type and a good line, "The First New Chaplin in Several Months." The display convinces the patron that there is a real bill worth the money without a mass of type aimed at such a result.

The man who wrote the Mary Anderson, Louisville, Ky., display should have been content when he said that this was a new comedy. Instead he consumes a considerable space with repetition of this statement without getting anywhere. It would have been a whole lot better had he used this space to say in larger type the thing that he does say later—that it shows Charlie in prison.

Victoria theatre, Richmond, Va., sacrifices space, in the first place, to tell all about the middle of the week attraction. He crowds up Belle Bennett and the comedian in such a way that neither attracts attention.

Colonial theatre, in the same city, gets a much better effect. He brings out Chaplin with a cut and then gives the Hart picture rank ahead because the Hart picture will be seen Sunday as well as Monday and the Chaplin film is not released until Monday.

But easily the best Chaplin advertisement is that of the Isis theatre, Indianapolis. While we are not fond of heavy black type, the Isis brings out the fact that there is a big double bill, and features Chaplin, together with a scene from the production. The Virginia Pearson feature is announced in a way that does not conflict. The only criticism is that there is too much small type under the line "The Adventurer."

It stands out as the work of a man who had something to say and said it in as few words as possible. The reader gets what he wanted to know and no more.

Now take the Hart pictures. Two of these advertise the newest release, "The Narrow Trail." Note the contrast between the Columbia theatre, Dayton, O., and the Alhambra, Indianapolis. The Columbia display is a mere mass of type. Instead of making an attractive announcement, there are really difficulties put in the way of reading the ad. Instead of the right theory of advertising—making the display so attractive that the reader will unconsciously get the message, the writer actually made the ad difficult to read. He goes on the theory that everybody is dead anxious to know what the Columbia has to say. He may be right about a share of his regular patrons, but he is wrong about the general public. That sort of advertising is not going to draw new business to a theatre.

The contrast—the Alhambra, with the name of the star in big type and a cut, it also stands out. Again we believe there is too much reading matter. If the writer had stopped with the words "Hart himself," he would have had a stronger display.

A relief of white space is a whole lot stronger than a mass of small type.

And out of all the advertisements that we have reproduced, the strongest is that of the Orpheum, Cleveland. There is but one feature to bring out Hart, in "Hell's Hinges," and the two names, with the cut, tells the whole story, for the cut identifies the character of the play. And even if there had been other attractions, they could have been put below in small type without spoiling the attractiveness.

You don't have to hold a post mortem on your pictures. Remember newspaper display is not intended to give a history of the star, the story of the play contains a mass of meaningless adjectives. It is meant to get your patrons to your theatre to see the picture. The strongest way that you stamp the main points on their minds the longer they will remember it and the more quickly they will be convinced.

You have only to *hit the high* spots, but hit them hard and often.

Don't think that you can fool the public these days. You may get away with it in one or two pictures, but you won't last long. The public wants to know what you have to say, but they want it in short snappy sentences, even in words.

Here is our advice for a good advertisement on a star. First plenty of space. Then a cut of the star, preferably a striking one showing him in the role in which he will appear. His name and the name of the picture and a sentence or two about the film. Then plenty of white space around the ad. Don't confuse the eye. Make your message stand out sharp.

The "High Spot" stands out a whole lot stronger if it is not surrounded by a lot of unnecessary FLY SPECKS.

Petrova Pictures to Give Portrait of Star

Every person who attends the showing of the first Petrova picture, "Daughter of Destiny," will received a large colored reproduction of the Underwood portrait of the star which will appear on the front cover of the December number of Ladies' World.

This will take the place of the heralds which have ordinarily been used, and though the cost will be considerably greater, the men who are paying the bills are convinced that such striking souvenirs, which will be taken into the homes, will bring the recipients back to see other Petrova films and will be well worth the cost.

The first distribution of these pictures will occur when "Daughter of Destiny" is shown at the Rialto.

Successful Exhibitors I Have Known

By Carl Horton Pierce

Mr. Pierce, who has traveled the United States and Canada for the past four years, calling upon exhibitors in the interests of the Morosco Photoplay Co. and later for Paramount and Artcraft, is in an unusual position to give his impressions first hand of the men of whom he writes. His perspective has enabled him to pick out the high lights among the exhibitors of the continent. His deductions will be of interest to you, undoubtedly.

THERE'S a rich lesson for some of us in the experience and success of C. D. Buss, manager of the Third street theatre, Easton, Pa.

Mr. Buss started in our "little industry" about seven years ago. You'd hardly recognize in the man, who takes entire pages in his local papers and issues house organs that anyone might be proud of, the "C. D."—as he is familiarly called—who gave up a postion in the "opry" house at $15 per to accept the job of ticket taker, etc., in the poorest "movie" in Easton, at $10 a week. Yet it is same "C. D." And his meteoric career is worthy of spending five minutes of your time to peruse.

As he himself admits, his first move in "our" business was a loss, but he had *foresight* plus *principles,* which, incidentally, is SOME combination and hard to beat. Within the first year, Mr. Buss had taken on practically ALL OF HIS EMPLOYER'S DUTIES. Grasp that: clerks, employes, theatre "strap hangers," ushers, operators, ticket takers, etc., etc. Are you calling daily at the theatre, looking for pay day only, or are you seeking to take from the manager ALL OF HIS DUTIES, so that he may have more time to study the new conditions that constantly present themselves to the trade; so that he can read and keep posted on his trade papers; so that he can THINK?

The owner and manager left Mr. Buss alone. This brings up one of the cardinal rules of business: "If you wish success, hire only good men—then leave them alone." From the poorest theatre in Easton, Mr. Buss soon produced the *best.* "How did I do it?" he asked in answer to my question: "I threw out pictures that were only *average* and put in all of the state rights features I could buy. I am speaking now of the so-called 'early days.'

"I did not show these pictures for one day—but *three.*

"I did not charge a nickel—*I charged ten and fifteen cents.*

"At that time, the charging of ten and fifteen cents was—so everybody thought—equivalent to suicide. In reality, NOT TO DO IT IS SUICIDE—as my competitors learned.

"I put on good music—only a pianist, but a *good* one.

"Music and projection have always been a 'hobby' with me. I figure they are two of the essential things in the success of a motion picture theatre.

"But, then, you must see that the other branches of the theatre are taken care of in the right kind of way.

"I have always found out that to 'tell the truth' to your patrons will bring more results than all the salve ever made. Get your patrons to believe in you and your entertainment and your success is bound to come. After you have won the confidence and patronage of the citizens, *then keep it* and don't ever let them have reason to doubt you. I have seen opposition managers come and go. They came in like lions and went out like sheep and they always seemed to have just one idea in mind, to PUT THE OTHER FELLOW OUT OF BUSINESS. If you can't get business by fair methods, then it is better to 'drop out.'

"In the publicity end of my experience I have used liberal newspaper space, window cards, heralds and programs. A favorite stunt of mine is to take programs or heralds and make the rounds of the grocery stores and meat shops. I go to the owners of these stores personally and ask them to allow me to place a few heralds or programs on the counter and in the orders they deliver to the homes. For this favor I give them a few passes and I ALSO BECOME ACQUAINTED WITH THEM. This last I figure a valuable asset. You can't know too many people, especially business men. It is very easy for a grocery clerk or butcher to say to his customers: 'The so and so theatre always has good pictures,' or 'did you see so and so picture at the ——— theatre?' In fact you will always have him to say a good word for you.

"You might just walk into a store and leave the heralds there on the counter. But then they are thrown away—at least they don't get attention. This stunt I do not work to death, only when I have a picture I feel is worthy of those extra efforts.

"Did you ever stop to think that the grocery store or butcher shop is one of the greatest places for gossip, especially so in the neighborhood district? The women will come there and talk of things they shouldn't. Now there is where friend grocer or butcher comes in. If you treat him right he won't hesitate a bit to mention your theatre or your picture. Of course he doesn't really realize that he is bringing you business, but he has an interest in you and your theatre because he gets in free. That little pass to your 10 or 15 cent show will do wonders, and it costs you nothing and very often brings in a little extra money. Of course I don't believe in throwing away the pasteboards. It is a 'good trick' to give a pass away and make it work."

In the old days in the advertising business do you remember the groans of the advertising agents who used to labor with their clients in trying to prevent them from aiming their advertising at competitors instead of aiming at patrons?



C. D. Buss, Manager Third Street Theatre, Pittsburgh, Pa.

To-day many exhibitors will immediately tell you *what their competitors are playing,* instead of talking about *what they themselves are doing.*

If one were to place his finger on the keynote of Mr. Buss' success it might be this: "He's a leader; he doesn't shoot at his competitor, he aims at his public."

And he aims at his public with broadsides of publicity. Whole pages are devoted to outlining the policy of the Third street theatre. House programs of a superior style accentuate and intensify the liberal newspaper advertising. Answer: SUCCESS—a synonym for the name of C. D. Buss.

Plea for Animals in Mae Marsh Film

Goldwyn Pictures suggests to the exhibitors the enlistment of the aid of the local Societies for the Prevention of Cruelty to Animals and Audubon Societies in exploiting Mae Marsh's second picture, "Sunshine Alley." The picture is really a propaganda film and one that will be readily endorsed by the societies named.

"The Quaintest Play of a Quaint Actress" is the attractive catch line that Goldwyn suggests for advertising use, together with "The Screen's First Plea for Dumb Animals."

Special Concerts Given by St. Louis House

An innovation has been started by the New Grand Central Palace theatre, St. Louis, with popular concerts, which will be given on Monday and Tuesday evenings of each week. On these occasions the regular orchestra of the theatre is augmented by a number of symphony artists and five numbers, all of popular appeal, are rendered.

The concerts begin at 7.45 p. m. and last an hour. On these evenings there is only one showing of the picture program.

Your Idea—and Ours

FROM time to time we have called attention of theatre managers to the use that can be made of the advertising pages appearing in the NEWS for house advertisements. It's a mighty good plan after you have booked a certain picture to collect the advertising pages and you will probably find that you have an artistically made

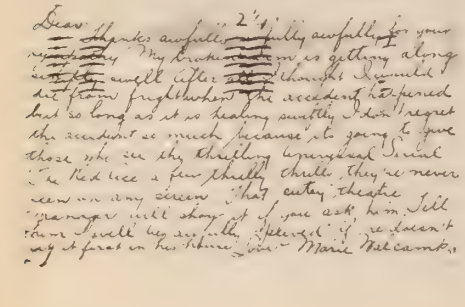


display. Criterion theatre, Atlanta, Ga., by using the silhouette of Theda Bara, which appeared in one of the William Fox advertisements in a recent issue of this paper, has a display that easily ranks with the best of the week.

The management has carried the picture idea still further by offering photographs of the star as souvenirs to the first 400 purchasing tickets. The Criterion is getting the hundreds of followers of Miss Bara "going and coming."

Put on "Think"—in multiple reels—at your theatre now.

THE Toronto office of Universal is sending out a clever postcard to patrons of various theatres advertising "The Red Ace," a telling little intimate message that is bound to help business. Readers of the motion picture departments of the daily newspapers were familiar with the fact that Marie Walcamp, the star of the serial, has broken her arm during the filming of one of the episodes and this message from her will carry a special appeal. Exhibitors will find it well to imitate this card. It is especially valuable in keeping up interest in a serial. Any little intimate mes-


Dear Sir: Thanks awfully—2 "if"s awfully for your [illegible] My broken arm is getting along [illegible] well after the thought I would [illegible] from frightened the accident happened but so long as it is healing quickly I don't regret the accident so much because it is going to give those who see the thrilling unequaled serial "The Red Ace" a few thrilly thrills. They've never seen on any screen that entire theatre manager will show it if you ask him. Still [illegible] I will be myself splendid if he doesn't say it first in his theatre. Yours Marie Walcamp.

sages concerning a star that is playing regularly at your theatre will be of value to you. In our opinion a postcard like this is worth a dozen ordinary circulars.

Even if you are not a miner, digging into your own business will be found mighty profitable.

HERE is another good use to which the postal has been put, this being the work of the Grand theatre, Faribault, Minn. Note that this gives the feature attractions to be seen at the theatre all during October and is in convenient form so that the recipient may preserve it.

The expense of sending these cards to several hundred patrons is very small, slightly more than a cent each, yet every day we hear of exhibitors who say that they cannot afford programs or announcements of any sort. We would be willing to go on record as saying that in almost any

"Things to Remember"

Don't throw this away—Keep it handy—It gives you just the information you desire—A complete list of attractions to be presented, at your favorite theatre

...The Grand...

DURING THE MONTH OF OCTOBER

Mon. 8—LOUISE GLAUM in "Golden Rule Kate" "A Hotel Disgrace" Comedy
Tue. 9—MARGUERITE CLARK in "The Valentine Girl" Vitagraph Comedy
Wed. 10—ENID BENNETT in "The Mother Instinct" "The House of Scandal" Comedy
Thu. 11—MARY PICKFORD in 'Rebecca of Sunny Brook Farm' Cartoon Comedy
Fri. 12—MARY PICKFORD in 'Rebecca of Sunny Brook Farm'
Sat. 13—DOUGLAS FAIRBANKS in "Double Trouble" (Ret) Fatty Arbuckle in "He Did and Didn't" 2-Reel K'stone
Sun. 14—BRYANT WASHBURN in 'The Man Who Was Afraid' Sid Smith in "Oriental Love" 2-Reel Keystone
Mon. 15—BESSIE BARRISCALE in "Wooden Shoes" "A Love Case" Comedy
Tue. 16—SUSSE HAYAKAWA in "The Jaguar's Claws" Vitagraph Comedy
Wed. 17—WILFRED LUCAS in "Hands Up" "Skirt Stragedy" Comedy
Thu. 18—RUPERT JULIAN in "Mother O'Mine" L-KO Comedy
Fri. 19—SEENA OWEN in "Madame Bo Peep" "His Widow's Mite" Comedy
Sat. 20—JACK PICKFORD in "Freckles" "Cactus Nell" 2-Reel Keystone
Sun. 21—ANITA STEWART in "The Message of the Mouse" "The Betrayal of Maggie" 2-Reel Keystone
Mon. 22—to 28—JACK BESSIE STOCK COMPANY
Mon. 29—DOROTHY DALTON in "The Ten O' Diamonds" "A Fallen Star" Comedy
Tue. 30—GEORGE BEBAN in "Pasquale" Cartoon Comedy
Wed. 31—OLIVE THOMAS in "An Even Break" "A Matrimonial Accident" Comedy
Nov. 1—2—MAE MARSH in "Polly of the Circus"

[Program Subject to Change]

MATINEES Week Days at 3:00—Sundays 2:30 & 3:45
EVENINGS at 7:30 and 9:00 PRICES 10 and 15 Cents

community the response from owners of automobiles alone would justify this expense.

The exhibitor who is always "on his toes" will never find his theatre "run down at the heel."

PRINCESS theatre, Memphis, Tenn., has accomplished the best bit of advertising that we have seen in connection with Liberty Bonds. Note that the house offers to pay the first subscription on a $50 bond for each patron who gives the cashier $2, and in return the patron will receive forty tickets to the house. In other words, the Princess is really making

LIBERTY BONDS

at the

Princess Theatre

To encourage the purchase of Liberty Bonds, The Princess Theatre will for $2.00 paid the cashier and signature to a subscription for one $50 Bond, make the first weekly payment on the Bond and give you 40 admissions to this Theatre. See the manager as you go out.

Monday Special

Wm. Brady's Great Success

THE BURGLAR

CARLYLE BLACKWELL
Evelyn Greeley and
Madge Evans

No Better Picture Ever Shown in This City at 20c.

the first payment for it gives full value for the cash received.

While we have no statistics at hand we assume that the theatre did a rushing business in bonds, and certainly the manager popularized his house by combining a patriotic opportunity with good business sense.

Confine the "Hot Air" about your theatre to the winter heat.

SCHADE theatre, Sandusky, O., used a novel idea in advertising the Goldwyn Picture, "Baby Mine" and at the same

BABY MINE!

By Frank S. Colburn, "Uncle Sam"

I've received a line by wire—
Just a line just a line
'Bout a play that all admire—
Something fine something fine
It's a picture all should see
At the SCHADE it soon will be
And it's great, you'll all agree—
BABY MINE! BABY MINE! BABY MINE!

It's a show for girls and boys
Over nine—under nine
One that everyone enjoys—
Be in line, be in line
Don't forget the name and place
Let a smile beam on your face
As soon the screen you trace
BABY MINE! BABY MINE! BABY MINE!

Go and buy your Bond today—
Be a man, be a man,
While for Liberty we pray
Be a fan, be a fan
Strike the iron while it's hot
Put the limit in the pot
Or a Home you may have not—
BABY MINE! BABY MINE!

MONDAY AND TUESDAY, OCTOBER 22 and 23.

What Live Wires Are Doing

time boosting Liberty Bonds. Frank S. Colburn wrote a song under the same title and Manager Schade had these printed on small cards which were handed to every patron of the theatre, and the song was sung by the audience.

This is a clever idea and any time that you can interest your audiences to this extent you have put over something real in the way of salesmanship of your pictures.

The man who advertises will soon find that his non-advertising competitor is paying the cost of the display.

WE'RE rather late in getting to this, but here is such an excellent idea used by Manager Myers of the Waterloo, Iowa, theatre, that we cannot pass it up. Note

Three things you can't disguise

"A Married Man"
"A Ford"
and
"Lillian Walker's Green Stockings"

SHOWING HERE

Tuesday Night, August 14th
at 7:30

"HERE'S A NEW ONE"

Pay as you go out,
Not as you go in.

Lillian Walker
in
"Green Stockings"

is so good that you will receive a ticket FREE, keep the ticket while you see the show, when you come out, hand the ticket to the Cashier and pay her what you think the show was worth.

If you think it was worth 25c—Pay it.
If you think it was worth 15c—Pay it.
If you think it was worth 10c—Pay it.
If you think it was worth 5c—Pay it.

And if in your judgment it was not worth anything hand in the TICKET but don't pay One Cent. TUESDAY YOU SET THE PRICE.

that the patrons were asked to pay what they thought the picture was worth as they left the house. They were given the card as they entered instead of an admission ticket. Here is a novel idea that will not only cause "word of mouth" advertising for the theatre, but it furnishes the manager a chance to find the drawing power of a particular picture. It's an idea that shouldn't be used often, but right now when many showmen are faced with the problem of raising their prices, it affords an excellent chance to find out how much your patrons are willing to pay for a really good picture. And it's also our advice not to try this stunt unless you know in advance that the picture is a good one.

"The Ninety and Nine" is a mighty good hymn for the exhibitors to bear in mind.

OUTHERN Metro Pictures, New Orleans, is cooperating with exhibitors by preparing and mailing to lists of patrons furnished by the theatres, folders about coming attractions. While it is not expected to follow this plan on every release, Southern Metro will from time to time call attention of the patrons of various thea-



The Manager of your favorite Theatre is sparing neither money nor effort to secure for your entertainment the best moving pictures produced

As an instance, we hope you will find it convenient to visit the

GRAND THEATRE
(Donaldsonville, La.)
Sunday, November 11th
to witness the exhibition of Metro's Super Picture

"PARADISE GARDEN"

An amazing seven part production of a modern high class society drama, staged on a millionaire's vast country estate and in a metropolis in which society seeks its pleasure

Harold Lockwood one of the handsomest and manliest men on the screen, is the star and opposite him is winsome Vera Sisson And there is a splendid cast

The drama is as wholesome and vigorous as a breath of fresh air in a heated apartment Its story is unusual and will surprise you, its production is a triumph of beauty, action and power It is truly representative of Metro Pictures—appealing to all offensive to none

If ever you had a theatre party in mind this is the time Gather your friends, or your family and find out the starting time so that you may see the picture from the start It runs for nearly two hours.

Always tell your theatre manager what you think of a picture after you see it Do it this time, please—whether you like the picture or not He wants your candid opinion so as to book what pleases you

And find out the days on which he shows Metro Pictures so that you may see them all Metro is now making the best and its stars are Bushman and Bayne, Harold Lockwood, Edith Storey Ethel Barrymore, Madame Petrova, Viola Dana and Emmy Wehlen

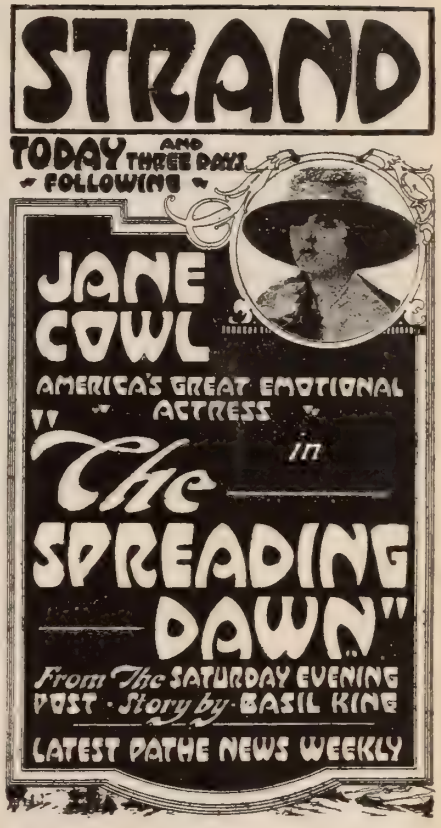
Southern Metro Pictures Corporation

You See Stars In Metro Pictures

tres to notable pictures. This service is entirely free and all that the exhibitor has to do is to supply his mailing list.

Exhibitors were at first slow in supplying their mailing lists, thinking that this service was another of the unfilled promises so frequent with exchanges, but after they saw the value of the folders they were quick in their responses.

Bill T. put himself at the head of the alphabet and now he is all ABILITY.

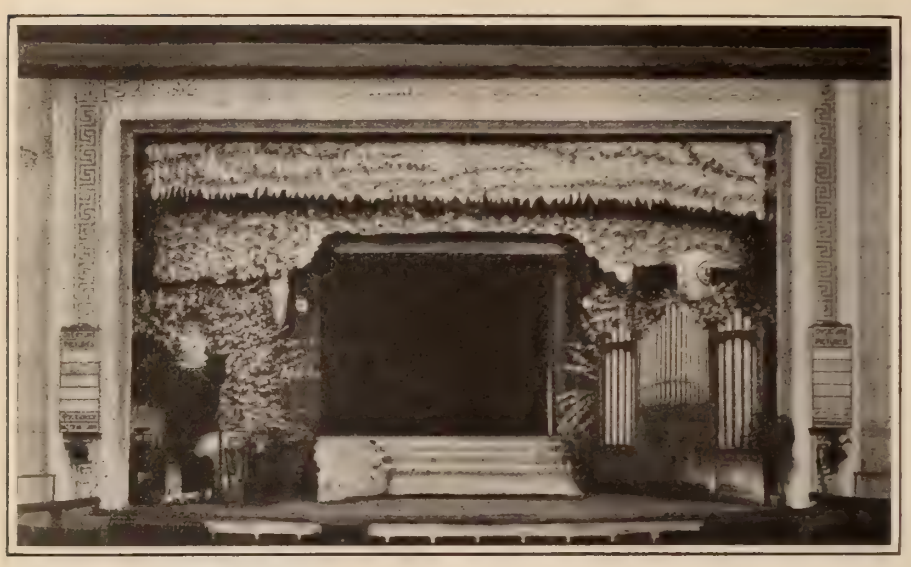


AGAIN, this week the Strand theatre, Rochester, N. Y., comes to the front with one of the best specimens of advertising. Strand theatre designs all of its own advertising and the results show that this expense is fully worth while. Large space in the newspapers is used and a lot of wording is avoided. Note that in this advertising the management featured the important points to bring out—the name of the star and who she is, and the name of the picture, together with the fact that it was read by thousands of possible patrons in the Saturday Evening Post.

The black and white effect is striking, and the half-tone of the star gives the necessary relief. It is the sort of advertising that brings business. In this connection we would call attention to the point made in this department last week—centering on your current attraction. Note that the Strand does not even mention its bill for the last half of the week.

Progress is the genii of the motion picture Aladdin.

ALVARADO THEATRE, Alvarado, Texas, used a novelty in advertising the first episode of Pattie's "The Fatal Ring," by offering a premium of $2 to the person bringing the largest number of people to his show in any kind of vehicle and a prize of $1 for the largest family attending. People came to the theatre in every sort of carry-all, from mule team to automobile, from eight to eighteen in a party, and record sizes for families were established. In addition to the contestants a large crowd was brought to the theatre by the unique free show and an immense audience saw the first episode of the serial.



Here is an example of what any theatre can do with a stage display and achieve a most artistic effect. This is the Monticello theatre, Jersey City, which is under the management of Robinson and Burns. At the right will be noted a pipe organ installed by the American Photo Player Co. The whole setting forms a most pleasing Japanese effect.

Exhibitor Must be the Livest Sort of a Retailer, Says Service Expert

William A. Bach, who is visiting principal exchange cities for Universal and establishing service departments, writes this article in answer to critics of his previous contributions to the News. *Mr. Bach is now in Denver and he is able to throw valuable light on conditions in the various cities that he visited.*

I'VE had one or two people ask me since my articles have appeared in the News, why I am so "down" on the exhibitor. To these people I explained that far from being down on the exhibitor, I was very much on his side and I was very anxious to see him come into his own. Most of my work in the film business has been done on behalf of the exhibitor and I am deeply interested in his problems.

It is because of these facts that I am so blunt and plain in my articles. I believe the truth should be told, just as it exists and the results, I believe, will justify the means.

There is no use dodging the issue. The exhibitor is the heart of the moving picture industry. Upon him depends its growth and development. He, it is, that meets the great public and "pleases" or "displeases" them, for strangely enough the exhibitor suffers far more from showing a poor picture than the manufacturer does in making it.

He is the retailer of this great business of ours. That is why great manufacturing companies such as the Universal Company and others are establishing service departments and training men to help the exhibitor—not to teach him but to help him. These companies are doing this because they belive that the market must be extended for motion pictures and the logical channel through which to extend and develop it is through the retailer or exhibitor.

But today, the average exhibitor is not a good retailer. No more was the average jeweller, shoeman or grocer a few years ago. Just think back eight or ten years ago and contrast the old grocery store, shoe emporium, dry goods house, with the modern retailing institutions. There has certainly been a wonderful advance.

But the significant point is that there has been this advance. One might argue that it is a far cry from the old store, with its kitchen chairs, to houses like the Rialto, Strand, etc., and that is quite true, but the house alone does not mark advancement. It is the methods of selling the goods that count and in which the greatest progress has been made in all other mercantile lines. And, strangely enough, and most unfortunately, many of our big thousand-seat houses are still laying their wares before the public in the same fashion as they did years ago, when pictures were a novelty and crowds were common and the rule rather than the exception.

The modern exhibitor should remember also that his business differs from the ordinary mercantile crafts, because whereas the storekeper deals largely in standardized articles that are more or less firmly entrenched in the public mind, he, on the other hand, must put over each individual attraction separately—which certainly calls for even greater effort, greater skill, and greater knowledge than the ordinary retailer.

Again, competition is keen. Pictures are not easy to gauge. But the picture-showman should be able to seize upon the vital point of contact or attraction, just as the newspaper headline writer picks his headings from the most vital point of the story.

And upon this base, he should be able to build, to elaborate and to dilate in such a manner that the resulting advertising, display and decoration carries with it punch and dominance that cannot fail to interest and sell the public, which, it is a well known fact, likes but one idea at a time and that one pounded, hammered and blasted into its attention and favor.

And to encourage the exhibitor who is just making a start at advertising and selling his show along new and modern lines, please remember as James H. Collins says:

"Advertising isn't writing a world beating announcement the first time, nor waiting until everything is perfect before beginning. It's making a start somehow and writing a better ad the second time through experience of the shortcomings of the first, and doing better the second year and hitting a good pace and getting a second wind and going on and on, and on."

That's the secret—"going on and on, and on."

Cleveland Theatre Gives Home Product Music

Mall theatre, Cleveland, O., used a novelty last week that could well be followed in many of the principal cities. In connection with the Metro Picture, "A Sleeping Memory," in which Emily Stevens is starred, chief organist arranged a musical program consisting entirely of compositions of Cleveland musicians.

The program was announced far in advance and scores of music lovers who rarely attended a motion picture exhibition were brought to the theatre. The management believes that there are many of these who were convinced of the artistic character of the offerings and that new regular patrons were made.

Sporting Goods Store Aids Clark Film

During the recent showing of Marguerite Clark in "The Amazons," Hundred Per Cent. Fullerton, advertising manager of the Greater Theatres Company, was able to use an excellent advertising scheme in connection with the window display of Piper & Taft, leading Seattle, Wash., dealers in sporting goods. This Paramount picture deals with an athletic young woman and photographs of Miss Clark in gymnasium suits were used. These were combined with pictures of Paramount-Mack Sennett comedy girls in athletic poses.

This same idea could be worked out in the smaller cities with equal benefit to the exhibitor.

Positive Print Used by Ogden in Novelty

Ogden Pictures Corporation, which is now distributing its first release, Lillian Walker in "Lust of the Ages," has evolved an interesting advertising novelty in the form of a film card in which are inserted tinted and toned cubes of positive film showing actual scenes from the production. Jesse J. Goldburg, manager of productions, has applied for a copyright not only on this card, but on all wherein positive film is used for similar purpose.

The film card issued in connection with "Lust of the Ages" is in the nature of a replica of a war chest. The card for the next Lillian Walker production will be a reproduction of the David Graham Phillips novel, "The Grain of Dust."

These film cards cost $1.32 each to produce.



Walter F. Davis, Manager Palace Theatre, Des Moines

Manager Requires "Thank You" with Every Ticket

Walter F. Davis, manager of the Palace theatre, Des Moines, while a believer in good pictures and always careful in his selection, declared that there is no picture so poor that proper exploitation won't benefit the box office, and that none is so good that it does not need all the advertising the theatre can give it.

Lobby decoration is one of his hobbies and he tries to have a new and striking effect for each production through the use of cut-outs and the printed matter furnished by the exchanges and artistically arranged.

Politeness is one point on which Mr. Davis is a stickler. No ticket is ever accepted at the Palace door without a "thank you" from the ticket taker, and this official is required to remain standing. Mr. Davis believes that the employes should do their resting in their hours off. "It's the little things that count in theatre management," says Mr. Davis.

Mutual on Record for Truthful Posters

Mutual has gone on record, according to announcement from the Chicago headquarters as opposing "camouflage" in posters. H. F. Turrill, who is in charge of the poster work declares that while the public demands realism, Mutual will show nothing on its displays that is not shown in the picture in the same way.

"Mutual prepares its posters with two purposes in mind. They are designed to be attractive enough and bright enough to catch the eye of the passerby, even though he is across the street," says Mr. Turrill. "They are prepared to be so attractive that when, once they have arrested the attention of the passerby, they will create a desire within him to see the production.

"Once the passerby is induced to enter the theatre by a poster which misrepresents the attraction, he is apt never to be induced to enter that same theatre again through the medium of the lobby display. Human nature proves beyond a question of doubt, the fallacy of deceptive paper."

Is This Your Theatre?

In this column the Exhibitors' Service Bureau will print comment from week to week on theatres actually visited, pointing out faults found and commendable features. The name of the theatre will not be mentioned, but if it applies to you and you want improvement, write to this department.

LAST week we told you about Theatre F., located in a city of 8,000 people. We also told you that the theatre is not in existence now and that the reason for that was Theatre G. The stories of these two houses form a remarkable contrast in good and bad showmanship.

Theatre F. had been long established when the manager of Theatre G. came to the town. The latter had had no experience in the management of a motion-picture house, but he had ambition and energy and the first thing that he did was to make a careful study of local conditions. He determined that the field was there and that the main thing the matter with the established house was that it did not give the exhibitions that the people deserved.

When we visited this little city both of the theatres were in operation, but it was easy to see which of the two would be in operation a year from then. We have already told you that the manager of Theatre F. attended to his own projection and left the front of the house to a young son and to a cashier who paid much more attention to the beaux of the town than she did to business. And we have told you that the manager had to be content with taking such film service as came to him, for he was tied up seven days a week and unable to make trips to the exchange center close by to see the films.

After the prospective new manager had sized up the city, where he had determined to locate, he went to the exchange center and proceeded to buy his films as he would groceries, hardware or anything else. He looked at the offerings of all the exchanges, sat through showings on current releases, features as well as short subjects, and then made his contracts. One thing he bore in mind through all of his purchases. His town was one created by a single huge plant and therefore the greater part of his patrons would be workingmen, though the majority of them were skilled laborers. These were people who came to the motion picture theatre to be amused by pictures of things that they understood. He knew that his competitor was running sensational features, with a large number of pictures that referred to society life. He knew also that a great portion of the men who were located in his city, a new town, had come there with the intention of staying permanently, that they were buying their own homes and preparing to raise their families there. This drew his conclusion that the pictures must also be such films as children could see and understand. He made these points clear to the exchange men, telling them the sort of pictures that he wanted and directing them to send no other kind.

Naturally there was some trouble thereafter with the film service. There are some exchange men who work on the rule that the small town exhibitor will take any old thing and in a couple of cases the exchanges sent pictures in direct conflict with the rules that the manager had laid down. Repetition of this brought cancellations and finally the manager was able to get the very pictures that he wanted.

Then he proceeded to put personality into his house. In the first place he hired an operator for his projection room, in contrast with Theatre F., getting the services of a young electrician. At first he put his wife in his box office and he hired a couple of young men, one to act regularly as usher and the other to spend the greater part of the time at the same duties, but to relieve the management on the door. Then the manager set out to become personally acquainted with every person in the town.

There was one newspaper published in the town. The manager took this proprietor into his confidence and told him that he needed publicity and that he could only pay for results. A reduced priced admission card which was printed along with the advertisement was used as the basis for his rate, which eventually turned out to be a higher rate than the newspaper was getting from any other class of advertiser.

Remember that we have told you that practically everyone in the city worked for the single big manufacturing plant and the others were storekeepers and various businesses dependent on these workmen. One of the first things to which this manager gave study was the physical aspect of the factory. He quickly saw that practically everyone leaving work took one of three routes. So he obtained permission from the company to put up three billboards, one on each route, and on these he made the announcements for the evening at his theatre. It cost a little money, but everyone in the factory knew what he was going to have that night and quickly people who had never been to a "movie" before began coming to his house.

Then the personal part when they did come. He made it a point to find out who they were and to mail them a copy of his weekly program, which was printed on a small sheet and inexpensive. He didn't lose any time in "hooking" a customer and after that time his personal interest never relaxed. There was always a greeting and finally the greeting became conversation, and in hundreds of instances developed into personal friendships.

In less than a year every man employed by the great company began to regard the theatre as a part of the plant—came to feel that it was created especially for them.

Do you think there is any doubt about the reason that Theatre G. is today doing a business that nets the proprietor $3,000 a year and Theatre F. is out of business?

And you can make this your theatre.

Seeing the Rialto with Rothapfel

UNQUESTIONABLY one of the most remarkable presentations in the history of motion pictures.

That is our opinion of the entire bill at the Rialto theatre this week which has as its feature, Geraldine Farrar in the Artcraft production of "The Woman God Forgot." Please mark well that we have said the *entire bill,* for the method of presentation had enormous amount to do with the thrall under which one was left at the end of the performance.

Mr. Rothapfel had splendid material in this great feature, but to that he added the resources of his wonder house and the fullest power of his genius. He rearranged his entire program to achieve the effect, for never was the tempo of a performance more artistic, convincing and moving than this.

Ordinarily, the feature is shown in the middle of the presentation. This week it is left to the end. Let us show you why and give you Mr. Rothapfel's reasons for reversing his plans to achieve the effect that he secured. It is amazing what brains applied to pictures and music to accompany them, and the keeping of everything in harmony with the motive can attain.

"Carneval," Op. 92, is the overture and this selection, singing the festive side of life was splendidly played. Rather light, with joy permeating its theme it left one spiritually on one's toes in expectation.

Rialto Animated Magazine this week includes pictures of the Liberty Loan parade in New York, scenes which were met with smashing applause. Note the opening and then the closing numbers of the magazine. This was followed by pictures showing President Wilson signing the food bill, a close up of Hoover and appeals for food conservation. Great applause met the showing of the new Liberty Truck and its inspection by the President and Thomas A. Edison. Then a few views of Thos. W. Lawson's famous dogs, and bucking bronchos at the San Fancisco "Rodeo," which gave a reverse English on the comedy effect. The lumber yard fire scene from St. Louis furnished some thrills, and gave the orchestra a chance for some of its novel musical effects. Then came a lot of laughs with Jeff and Mutt in "Laughing Gas." Following this was another patriotic scene showing U. S. Marines at drill, and this faded into a Hy Mayer cartoon which showed the eagle hatching her eggs from which came a huge fleet of aeroplanes and a deluge of Liberty Bonds. You see how the effect of the opening was brought back —and with the sort of a smash that drives home.

One little touch was added after the showing of the "At Your Service, Boys," of the Rialto, when there was flashed on the screen the names of those who are doing their bit. *This was shown to the tune of "Keep the Home Fires Burning," and got from the audience the sort of applause that is a real tribute to the boys that have gone.*

Mlle. Madeline D'Espincy, who has won such a warm place in the hearts of Rialto patrons with her wonderful soprano voice, sang the waltz from "La Bohème," a light, airy and joyful song.

"Twelve Good Hens and True," a Drew comedy and one of the cleverest that the pair have ever produced, followed and with the music, "Jump Jim Crow," from "Maytime," "Bees" and "Rooster Rag," played slowly and very pianissimo, made the comedy much more effective.

Now get the presentation of the feature. The lighting effects of the theatre were used to the fullest effect, the red lighting furnishing the flashing effect now strong, now dim, while the orchestra played the prelude of Victor Herbert's Natomah, amplified. Curtains at either side of the stage parted, showing young girls dancing and burning incense in the spirit of sacrifice, an offering to the gods, the theme of the feature to follow.

The capacity audience sat spellbound, not knowing what was to come. And while we think of it, Mr. Rothapfel said to us afterward: "I wish it were possible not to ever have a program in my theatre. I want the audiences to get the fullest effect without anticipation of what is coming." And one who attends the Rialto with regularity gets the atmosphere with each of the presentations and the atmosphere is the added artistic touch. Then came the picture, and with it the most wonderful musical score that a picture has ever been given. There are one hundred and four music cues as Rothapfel arranged them—more than there are in grand opera, and they were rendered by the orchestra in a truly wonderful fashion, especially when one considers that here had been but one partial rehearsal. It is the splendid training that the orchestra has been given, the tireless work of Rothapfel and Dr. Reisenfeld, and the hearty cooperation of every musician that makes this possible.

The lighting of the screen at the beginning of the feature, with red on one side and purple in the middle, and the great effect in the center added an artistic touch that came in strongly with the scenes portrayed.

The music incidental to the pictures includes the works of Bizet, Elgar, Moskowsky, Meyerbeer, Debussy, Leroux, Rimsky, Korsakow, Sandonai and Gluck, mainly exotic music which fits into the wonderful story of Montezuma. And do not forget the organ effect, the cresecenda appeal which came with the motive of the production, the flag bearing the cross and the words, "In this sign we conquer." One has not space here to even attempt to tell how this music carried the pictures, and even if there were pages words are lame without the symphonies, the cries to the passion, the voice of the battle, the song of lust and the sonnets of love that were brought from the array of musicians.

And then following the picture was an organ solo by Dr. A. G. Robyn, extemporized music built around his conception of the picture. One could hear the minor keys crying to the major, the voices singing in the reeds, the call of battle, and the triumph of the flag intermingled. It followed the spirit of the picture wonderfully, and we asked what could be this great work that fitted so well, *and we would have been surprised to learn that it was extemporized, if we were ever surprised at anything done at the Rialto. But we can never be, for out of the Rothapfel mind that conceives the whole of a presentation had come the perfection of his work—and the result was but one thing—marvelous.*

It proves that such presentations gain by being "manipulated" up to the time of the feature all was either comedy or news feature. Then came the marked contrast with the big smashing effect of the feature. And then the haunting "repeal" of the organ music.

All of this made it a picture none will forget and it created "word of mouth" advertising money cannot buy.

AT THE STRAND WEEK OF OCT. 21

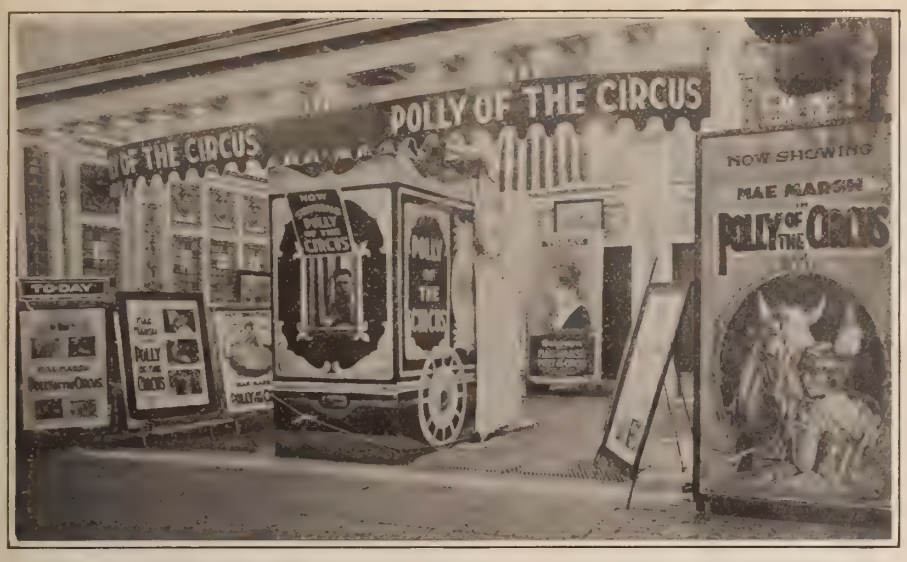
MARGUERITE CLARK, at the Strand theatre this week in the second of the Mary Roberts Rinehart stories of the "flapper girl," kept the audiences in a constant roar of laughter at the story of "Bab's Burglar." The same cast which was seen in the first picture again appears and once more the titles are charming and full of joy.

The Strand Review contains a large number of excellent subjects, most of which are from Hearst-Pathe. It opens with pictures of the Liberty Loan parade, showing the Italian aeroplane circling the city and the British tank moving up Fifth avenue. Rechristening the captured German U-boat and the visit of the U. S. mission to Roumania follow. Then there is a Strand special picture showing the methods of aerial photography. Great bursts of applause came with the celebration at Epernay, France, of turning back the Germans three years ago. The marching French troops got a big volume of applause. Paramount-Bray shows harvesting war timbers in Maine, and there were scenes from Redwood City, Cal., showing the building of the merchant fleet, followed by drills of five thousand sailors at the Great Lakes camp and of Marines at Quanico, Va.

Victor Moore is seen in "Faint Heart and Fair Lady," a very funny creation, and the other number is "Smaller Monkeys," a Ditmar's picture.

The overture is "Il Guarany." Herbert Waterous, basso, sang "The Lost Chord" before a special cathedral setting. Grace Hoffman, coloratura soprano, sang "Caro Nome" from "Rigoletto." The closing organ solo is Gounod's "Marche Solennelle."

Mae Marsh is next week's star.



A Circus Wagon for a Box Office was one of the Features of the Lobby Display at the Showing of "Polly of the Circus" at the Garden Theatre, Des Moines. The Design Was Made by J. L. Shipley, Office Manager for A. H. Blank, and Dan Bergman, House Manager

Nebraska Theaters Profit Through Capitalizing Patriotism In Pictures

THIS country is just getting a real start into the war. The people are only beginning to realize that there is a great struggle ahead. There's going to be a lot of unpleasant things that come out of it, but just now, before any casualty lists have been reported, the motion picture theatre has a splendid chance to take advantage of any film that offers the patriotic sentiment.

Newspapers have been fond of telling us that the Middle West seems to be less concerned about the Fight for Freedom than any other section, yet one mail brings us in this record of the activities of theatres in the Nebraska section.

The Empress theatre, Fremont, Neb., is advertising in the newspapers, and its lobby displays "The Latest War News" ahead of any feature attraction that may be booked for that day, and the box office is showing excellent returns.

In Beatrice, Neb., the Lyric theatre showed "The Stolen Treaty," a picture that was made before the war began and advertised it as a tale of government affairs and secret service agents. Attention was called to this film as a portrayal of conditions that cause wars.

George Monroe, manager of the Jewel theatre, in the same city, reports that "A Soldier of the Legion" drew big crowds simply because it sounded like a war picture. He used posters in front of his theatre which emphasized the war tone of the picture.

"The Hidden Children," a story which tells of the conflict between the Americans and the British in the War of the Revolution, attracted unusual attention at the Wonderland, Hastings, Neb., because the management emphasized that it told the story of American pioneers fighting for the flag, establishing the right to freedom.

Kearney, Neb., newspapers carried big advertising when "The Star Spangled Banner" was shown there, and newspapers declare that the most enthusiastic crowds that ever saw a film attended.

The Majestic theatre, Grand Island, Nebraska, featured the use of an aereplone when "On Record" was shown there.

There was no faking in the advertising of any of these pictures. There was no effort made to persuade the patrons that they were pictures of the present war. Only the spirit of the film was used in the advertising.

It's well and good to emphasize the patriotic spirit in your pictures, but do not go further than they allow, or there is likely to be a revulsion in sentiment at the cost of your patronage. A patriotic picture, or one with the underlying notice, should be dealt with just as honestly as any other. There's a strong appeal today to any film that deals with the present or the past struggles of this country. But go slow in exaggeration.

Parade Advertises Opening of "Liberty" Serial

Another exhibitor has been converted to the use of stunts to put over a picture. S. E. Koedel, of the Washington theatre, Dobbs Ferry, N. Y., at the suggestion of the Make It Pay Department of the Universal Film Exchange of New York, used an old but effective means for starting the serial "Liberty."

Koedel procured a band of forty pieces from the N. Y. Juvenile Asylum and also a number of Boy Scouts. Four little girls were dressed to represent Liberty and Koedel donned his old army uniform and carried a sign giving full information about the opening episode. With this outfit Koedel then led the parade over the main streets of the town and managed to arrive at the public school at the time the children were being dismissed. As an attention-getter the parade was a big success, but what was most important was the fact that the Washington theatre was jammed that evening and the same was true one week later.

Bunny Theatre Resumes Children's Matinees

Under the supervision of Jane Stannard Johnson, who has set a new mark in special children's matinees, these were resumed Saturday, Oct. 20, at the Bunny theatre, 147th street and Broadway. These special performances were begun last year and continued successfully for six months. They are held every Saturday morning at ten o'clock during the winter season at an admission price of ten cents.

The program for the second of these exhibitions was the film fairy tale, "Alice in Wonderland," done in true fairy form, a Paramount Pictograph showing industrial and educational subjects and a Paramount-Bray crayon of "Bobby Bups" and his dog.

Mrs. Johnson is especially pleased with the interest being shown in these performances by the principals and teachers of the schools in the vicinity and the hearty cooperation of parents. Children within a radius of fifteen blocks flock to the Bunny for these exhibitions. The mothers' meetings discuss the performances and the parents associations include these performances on their programs with a qualified speaker to present the subject.

Mrs. Johnson hopes that the whole country will become interested in these special matinees and prove that *children do count,* and that this series will go.

Farrar and Rothapfel Exchange Felicitations

Just before the first showing of "The Woman God Forgot" at the Rialto theatre Sunday, Managing Director S. L. Rothapfel received the following message from Geraldine Farrar, star of the production, and her husband, Lou-Tellegen, who are now in Boston:

"Our best wishes and hopes that picture will prove a success mutually."

Mr. Rothapfel, after the first showing of the feature, wired back congratulating the star on her splendid work and another message from the house chief told of the capacity crowds. At three in the afternoon it was impossible to get to the entrance of the theatre and all during the day tickets were sold subject to delay, and lines a block long were maintained.

On account of the enormous patronage the Rialto is opening at 10 a. m. each day during the engagement.

Vitagraph Posts 12,000 New 24-Sheets on Serial

Greater Vitagraph announces that it has completed posting of 12,000 additional 24-sheets on "The Fighting Trail," the serial featuring William Duncan and Carol Holloway. This is the third stage of the Vitagraph exploitation, the first being 12,000 24-sheets posted in all cities of the United States and Canada of over 10,000 population four weeks before the first episode and standing for a month, and the second being the issuance of a comprehensive plan book. The second set of different 24-sheets will also remain up for a month.

In addition Vitagraph is furnishing exhibitors free all the 24-sheets they will post.

Ready Made Ad-Talks

Gail Kane in "A Game of Wits"—The Woman Wins in This Little Game

(Mutual Five-Reel Production)

A woman's wit invariably comes to the rescue of one who is sincere in her desire to do the right thing, not alone for herself but for others. In a late release from the American studios, on the Mutual program, Gail Kane, whose exhibitions before the camera are always marked by quality acting, presents the role of Jeannette Browning, whose father, once wealthy, has lost his fortune over-night and is given the opportunity of retrieving his fortune at the expense of his beautiful daughter whom he must sacrifice to the care of a man whom she does not love. By accident Jeannette overhears the discussion wherein Silas Stone tells her father that if he will consent to give his daughter to him in marriage, he will save her father from financial ruin. Jeannette thereafter proceeds to carry out a plan which she feels sure will settle the argument to the satisfaction of at least one of the contracting parties. Her plan works to perfection and she is not only saved from becoming the wife of the man she does not love but she makes the man pay dearly for his ungentlemanly tactics in choosing a wife. How does she accomplish this? The answer is, "woman's wit." It will all be told in detail on the screen of the ——— theatre on ——— of ——— week when "A Game of Wits" is shown. Gail Kane is the prime mover in this little game of wits and outpoints her opponent in every scene. In the supporting cast are: George Periolat, Spottiswood Aitken and Louis J. Cody.

Alfred Whitman and Mary Anderson in "The Flaming Omen"—Story of the Incas

(Vitagraph Five-Reel Production)

"The Flaming Omen," a five-part Vitagraph picture, directed by William Wolbert, with Alfred Whitman and Mary Anderson presenting the principal roles, is a picture you all want to see. It is something different from the average run. Novel in its construction, it gets away from the high, romantic drama and runs into the realm of the cave men of long ago. The opening scenes are laid in Peru, in the country of the Incas, the tribe of image worshipers, who still retain the heathenish traits. An Englishman gets into this country and marries a native girl. A child is born, the Englishman strikes riches and deserts his wife and child and returns to his native country, England. Later an English Lord, passing through the country, on a leisure trip, finds the mother and child, lying beside the image of Inti, the Sun God. He adopts the child. Twenty years later the child has grown to manhood and is now known as the "Red Prince" and successor to the wealth and estates of Lord Haviland. His father whom he does not remember, has married again. His daughter is a visitor at the Haviland estate. She loves the "Red Prince." He meets Blanca, a girl from the Incas country who is attending finishing school in London. He has a strange desire to go to Peru. There he learns the secret of his early existence and learns also that the girl who loves him is his own sister. "The Flaming Omen" has a new interest in every foot of its multiple reelage. There is action aplenty and the members of the cast do exceptionally fine work. Otto Lederer, S. H. Jennings and Clara King are other members of the cast.

"The Flaming Omen" will be seen on the screen of the ——— theatre on ——— of ——— week. Alfred Whitman and Mary Anderson are in the leading roles.

Dustin Farnum in "The Scarlet Pimpernel"—Adapted from One of "Best Sellers"

(Fox Six-Reel Production)

"The Scarlet Pimpernel," by Baroness Orczy, one of the "best sellers" of its time, has been adapted to the screen and produced by William Fox, with Dustin Farnum in the featured role. Adventure, romance, intrigue—every element that goes to make an entertaining picture—are contained in this special production and the management of the ——— theatre has no hesitancy in inviting his patrons, one and all, to see this wonder picture. Full of action and stirring events, this work of Baroness Orczy adapts itself to the screen with all the vigor which the story itself suggests. Dustin Farnum shines forth as an artist in this, his first special production under the banner of Fox pictures. Assisting Mr. Farnum in interpreting the action in this story are: Winifred Kingston, William Buress, Bertram Grassby, Bert Hadley, Howard Gaye, Willard Louis and Jack Nelson. Most of the scenes are laid in France during the time of the French Revolution. Sir Percy Blackeney is known as "The Scarlet Pimpernel," and he is leader of a band of Englishmen who go to France to rescue condemned French aristocrats. Chauvelin, the Revolutionary chief, exerts every influence to discover the identity of the fearless Englishman. He gets information that Pimpernel is the man and he attempts to coerce him through his wife by threathening the safety of her brother. The events that follow the discovery that Pimpernel is the man who is making life miserable for the revolutionary forces, serve as the foundation for some of the best action ever transferred to the screen of a theatre.

At the ——— theatre ——— of ——— week, Dustin Farnum in "The Scarlet Pimpernel."

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

November 3, 1917.

FEATURES

TITLE OF PLAY	PRODUCERS	
"The Man Hater"	Triangle	5 reels
"This is the Life"	Fox	5 reels
"I will Repay"	Vitagraph	5 reels
"Shall We Forgive Her"	World	5 reels
"The Lust of Power"	Bluebird	5 reels
"A Daughter of Maryland"	Mutual	5 reels
"Paradise Garden"	Metro	7 reels
"Queen of Spades"	Pathe	5 reels
"The Call of the East"	Paramount	5 reels
"Society's Driftwood"	Butterfly	5 reels
"Next Door to Nancy"	Vitagraph	5 reels
"The Son of His Father"	Paramount	5 reels
"The Auction Block"	Goldwyn	5 reels
"Arms and the Girl"	Paramount	5 reels

Betty Brice in "Loyalty"—Drama Depicting Reformation of Drug Fiend

(Oro Pictures Six-Reel Production)

In "Loyalty" patrons of the ——— theatre will have an opportunity to see a gripping photoplay based on this cardinal virtue. It tells the story of an actress who married a worthless fellow addicted to the drug habit. Because of her marriage she loses her position on the stage and is unable to gain another. The man goes from bad to worse and soon becomes almost a hopeless drug fiend. The girl has her opportunity to forsake him, to go back to her old life on the stage at which she was so successful, but instead she remains loyal. It is no easy matter, but summoning all her spare strength and courage she puts the proposition to him squarely—that she will stick by him if only he will make one slight effort to mend his ways. And so in the wonderful mountain air the man's regeneration is begun and the girl has the satisfaction of restoring her husband to his people—the people who once snubbed her—a man in every respect. This gripping drama is the first picture to be presented by the newly formed Oro Pictures, and is certain to be a successful initial offering. Betty Brice, long a stage favorite on the Pacific coast, brings life to the role of the actress, while Jay Morley and Murdock MacQuarrie carry the other principal roles to fine advantage. Do not miss this picture when it comes to the ——— theatre on ——— of ——— week.

"The Belgian" Tells of German Spy System—Presents Romance of Great War

(Sidney Olcott Players, Inc., Seven-Reel Production)

When "The Belgian," a seven-part special production, comes to the ——— theatre, patrons will have an opportunity of witnessing one of the most unusual productions of the year. The secrets of the German spy system which was so complete before the outbreak of the war, but which in these days is being shattered by the steady pounding of the secret service of the Allied Nations, comes in for a striking expose. The agents of the German government went to such extreme lengths, one case of which is exemplified in "The Belgian" as to place their agents in important government positions in their enemy's employ. This spy is postmaster in the little Belgian village where the story opens, and his constant access to all the mails put him in touch with the doings of the entire country around. But the fellow comes to grief when the little army collected by the village shoots him down like a dog. Interwoven with this spy expose is one of the most appealing love stories in the world, which Walker Whiteside, a well-known stage actor, and Miss Valentine Grant, an old favorite with picture patrons, admirably interpret. The picture was written by Frederic Arnold Kummer, whose stories you have seen in many of the popular magazines of the day, and Sidney Olcott transferred it to the screen. You will also be interested to know that the battle scenes in "The Belgian" were personally supervised by a member of the British army who has served two years on the battle front and who came to the United States on a furlough. To this extent has the producing company gone to secure accuracy in its entertainment, but this is only one of the many cases where "The Belgian" stands out from the current pictures of the day. The best thing for you to do is to see it when it comes to the ——— theatre on ——— of ——— week.

Herbert Rawlinson Featured in Thrilling Crook Play, "The Man Trap"

(Bluebird Five-Reel Production)

The injustice of political intrigue, the injustice of the "third degree," and the vindication of an innocent victim of crooked public officials are the revelations that will be made when "The Man Trap," the latest Bluebird featuring Herbert Rawlinson, is shown on the screen of the ——— theatre. Mr. Rawlinson, who is featured in this production, will be remembered for his excellent work in "Come Through." "The Man Trap" is another "crook" play that will thrill with every scene that is thrown on the screen. Mr. Rawlinson has the part of John Mull, a reporter on the staff of a daily newspaper. He is in love with Bess Miller, the ward of a crooked politician. Burton Grange, son of the district attorney, is his rival for the hand of Bess. Mull gives information that assists Steadman and the police inspector to "put over" a grafting scheme. The information is given by Mull in the course of his duty. Steadman and the inspector implicate Mull and he is sentenced to a long term in prison by the court. Mull escapes from prison and sets out to get revenge. The events which follow his escape and the methods which he employs to bring his accusers to justice are set forth in this Bluebird production with all the interest of reality. There is action every minute—action that keeps you guesing until the run of the final reel, when everything is explained and justice prevails over big odds.

At the ——— theatre on ——— of ——— week, "The Man Trap," with Herbert Rawlinson in the leading role.

"The Savage," a Drama of the Great Northwest—Full of Action and Surprises

(Bluebird Five-Reel Production)

The Mounted Police of the great Northwest have furnished material for many thrilling novels of the adventurous life which members of this police force lead. The Mounted Police, of Northwest Canada and the Rangers along the Mexican frontier are without a doubt the most efficient police protection in the world. They are called upon to risk their lives time and time again and ther lives are in constant danger. Bluebird has produced a five-reel, featured under the direction of Rupert Julian, that of the adventures of this body of police. Ruth Clifford has the principal feminine role and Monroe Salisbury, noted for his characterizations of strong, red-blooded men of the plains, is in chief support. Others in the supporting cast are: Colleen Moore, Allen Sears, W. H. Brainbridge, Arthur Travers, George Franklin and Duke Lee. These stars of Bluebird stock enact a strong, powerful drama—full of life action, adventure and all. There is not a dull moment to be experienced in reviewing this feature. Through it all runs a love romance—a romance such as is experienced by the men of the North—men who know not of the polished manners of their neighbors farther South, but who know the meaning of justice and whose hearts are in the right place. There is fascination in every scene and the beautiful stretches of the Northern country are placed before your eyes.

"The Savage," a Bluebird production, will be at the ——— theatre ——— week. Ruth Clifford and Monroe Salisbury featured.

George Hernandez in "Up or Down"—Something Different in Western Drama

(Triangle Five-Reel Production)

George Hernandez, whom you will remember for his comedy in Olive Thomas's last Triangle feature, "Broadway Arizona," and who is conceded by some critics to be among the best droll comedians in the silent drama, is featured in a late Triangle picture titled "Up or Down," a comedy-drama of the Western species. The comedian presents the role of "Dallas" Mike, a victim of circumstance, who has just arrived into the open from the confines of the prison walls. He is "up against" it and has about decided upon a plan to get together some ready money, by the "easy" method, when he meets, by accident, Allan Corey, an aspiring author who is looking for an "idea." He suggests to Mike that they get together on the matter, and Mike agrees. Corey gives up his city apartment and he and Mike strike out for the West. Passing through the Rancho Verde district, an accident happens which brings pretty Esther Hollister on the scene, and she, being the owner of a large

and profitable ranch, invites them to stay awhile. Mike is hired as a puncher and Corey continues to look for the "idea." Mike has faint idea of the "idea" Corey needs, so he stages a series of hold-ups, for which a noted bandit is charged, and the entire country is on the lookout for "Texas" Jack, the bandit. As the events and robberies take place, Corey jots them down until he has written a story, and it is accepted by the publishers. The bandits are caught by Corey and afterwards liberated by Mike, who decides to wash his hands clean forever more of crime.

"Up and Down," with George Hernandez featured, will be seen on the screen of the ——— theatre on ——— of ——— week.

Taylor Holmes in "Two-Bit Seats"—As Good as the Best Comedy-Drama

(Essanay Five-Reel Production)

"Two-Bit Seats," Taylor Holmes's third picture for the screen, is a roaring comedy drama that is guaranteed to make the most sedate personage in a motion picture audience ripple with laughter. It is not "slap-stick," but clean, wholesome comedy, enacted by an artist of both screen and stage. Taylor Holmes is known from coast to coast for his comedy "bits" on the vaudeville stage. In "Efficiency Edgar's Courtship" he made a big hit. Those of you who saw this picture will vouch for this assertion. The critics proclaimed the picture one of the best bits of comedy drama seen for some time on the screen. In his latest comedy, "Two-Bit Seats," you will find Mr. Holmes as funny as ever and if anything a bit more so. His leading woman in this picture is Marguerite Clayton, whose work before the camera is as familiar to the millions as some of the best known stars. The play was adapted from the American magazine story of the same name and contains some of the best bits of original comedy ever enacted. The part fits Mr. Holmes to perfection and he takes advantage of every situation and "puts it over" big. He presents the part of a young clerk who, although working for a small salary, insists upon two-dollar seats at the theatre. It happens that on one particular occassion the orchestra is sold out, and he is obliged to go to the gallery, in the "two-bit" section. He is given a seat next to that occupied by a very charming young person who insists upon his attention by jabbing him with a hat-pin. He accompanies her home and thereafter they are sweethearts. His boss, who has seen him in the gallery, commends him for his economy and gives him a promotion. The good news is broken to his charming friend of the "two-bit" seat, and it is decided that his new salary will be sufficient to support two.

Taylor Holmes, star of "Efficiency Edgar's Courtship," will be seen on the screen of the ——— theatre in "Two-Bit Seats," on ——— of ——— week.

Harry Carey in Old-Time Western Drama, "A Marked Man"—Butterfly

(Butterfly Five-Reel Production)

Harry Carey in an "old-time" Western drama —this is what you will see on the screen of the ——— theatre ——— week when "A Marked Man," a five-part Butterfly feature, is shown. Harry Carey is the featured player and characterizes the "old-time" Westerner with all the "tricks of the trade." In the supporting cast are Mrs. Townsend, Harry Rattenbury, Molly Malone, Vester Pegg and William Gettinger—all stars of Butterfly stock. A Western drama carries a touch of interest—real interest that is not aroused within us by any other form of drama. There is always the human appeal. The majority of us have never experienced the real thrill of meeting face to face the life as it was lived in the days of the "wild woolly" West. Here is a chance for you if you like this life on the screen. He knows the life from start to finish. He presents the role of "Cheyenne" Harry, a good-bad man. He receives a letter from his aged mother, asking him to return to her in the East. But he is under the eye of the law. He escapes from his hiding place in the mountains and, in order to obtain money to visit his mother, determines upon one more robbery. He is caught but freed at the request of the daughter of the man he attempted to rob. She had read the letter from his mother. He is allowed to go free, meets an old pal and is induced to rob the stage. He is taken and accused of the murder of the stage driver. His mother, not hearing from him, determines to visit him, and the sheriff gives him two weeks' grace. See how "Cheyenne" makes out in "A Marked Man," at the ——— theatre.

Alice Brady in "The Maid of Belgium"—Pathetic Story of German Atrocity

(World Five-Reel Production)

The story of a Belgian refugee is told in the latest World Picture, "The Maid of Belgium," featuring Alice Brady. This is one of the most powerful dramas ever produced, whose subject matter deals with the terrible conditions which exist in Belgium at the present time. Prior to the time of the German invasion, everything was peace and quiet in that country. After the Teutons had swept through Belgium, they left nothing but waste in their wake. Not only was the country devastated, but the men, women and children were maltreated, the women ravished and the men tortured who stood in defense of their wives and daughters. "The Maid of Belgium," in which Alice Brady appears as the star, deals with this condition and tells of a Belgian girl found by the roadside by a party of American tourists and taken to America, with her mind a blank as to the terrible happenings. She is taken into the home of the Americans and treated as their own daughter would have been. She becomes a mother and her benefactress, whose husband is abroad on business, decides to take the child as her own, for she knows that it is the fondest wish of her husband to have his home brightened by the laughter of a child. Adoree consents to this plan but later decides to steal the child. She does so and is lost in her wanderings. She is injured and her mind restored. Her husband, who is an officer in Belgium and whom she thought was lost, is found, and there is a happy reunion of husband and wife.

"The Maid of Belgium" is one of the best screen dramas in which Alice Brady has been seen. She will be seen on the screen of the ——— theatre on ——— of ——— week.

YOU ARE INVITED TO SEND YOUR IDEAS HERE

¶ We have had scores of letters from exhibitors telling us how they enjoy reading "Your Idea—and Ours." This department is truly the exhibitors' own and we will be very glad to hear from showmen everywhere as to stunts that they are using, clever advertising that they are doing, etc.

¶ And we won't camouflage you by telling you that the idea is a good one when it is not. Helpful criticism is a tonic of the business.

"Peggy Leads the Way"—Mary Miles Minter Is Peggy—Comedy-Drama

(Mutual Five-Reel Production)

The little actress whom you can designate by 3 M's—Mary Miles Minter—comes to the ——— theatre in "Peggy Leads the Way." Peggy—or Mary—always has led the way when it was a question of sincere entertainment. She does so in her latest picture. Peggy makes the folks back home sit up and take notice when she arrives in the little mountainous village in California, fresh from the social surroundings of an Eastern boarding school. Ever since she could remember she had been in the East and because her father supplied her with plenty of money, she was under the impression that he was a prosperous business man in California. A woman's curiosity got the better of her and she decides to go to California and investigate. She is more than surprised when she finds that her father is the proprietor of an ill-kept general store, with the usual bunch of "hangers-on." Peggy takes a hand at management and effects a decided change. Roland Gardner, who has bought up the land for miles around, gives notice to the villagers that they are not to trespass. Peggy realizing that this action will mean that many of the villagers will starve, sets out to beat Gardner at "his own game." There comes a heavy storm and flood. Gardner and his guests are left without provisions and are compelled to visit the store. Peggy charges Gardner fabulous prices and in the end he consents to withdraw the order. Peggy is assisted in her plans by Gardner's son, whom she decides to make her husband.

Mary Miles Minter in "Peggy Leads the Way," a five-part comedy-drama, will be seen on the screen of the ——— theatre on ——— of ——— week.

William Desmond Characterizes the Weakling in "Fighting Back"—Western

(Triangle Five-Reel Production)

A "sure-fire" Western drama, with plenty of action, gripping plot, a popular screen star, a strong supporting cast and last but not least, the scenes at a rodeo or cowboy's outing, at which bare-back riding, bucking bronchos, and daring deeds with wild steers, are the orders of the day—this and more is what you will see when "Fighting Back" comes to the ——— theatre ———. William Desmond is the featured player. In the supporting cast are: Claire McDowell, Jack Richardson, Curley Baldwin, Pete Morrison, William Ellingford, Thomas H. Guise, Thorton Edwards and Josie Sedgwick. In this picture Mr. Desmond gives one of the best characterizations of his screen career. He is called the "Weakling" because the punchers who find him exhausted on the plains, fail in their endeavors to arouse within him a spark of nerve. The "Weakling" accepts their taunts and goes his own way. He is hired by the foreman of the ranch and on pay-day he goes with the punchers to the nearest town for a "blow-out." He meets a dance hall girl and she falls in love with him, but he offers her no encouragement until the day of the rodeo meet, when something happens that shows the true colors under which the "Weakling" is traveling. He shows his skill astride a horse, and for the last time he takes an interest in the dance-hall girl in her defense, gives the boss of the dance hall a beating. Later he visits the dance hall and the boss, seeking revenge, again insists upon a fight. He gets what he is looking for and the "Weakling" and the girl leave for the fort. The "Weaking" is an officer of the army, who had been unjustly accused of a traitorous deed. This is one of the best Western pictures ever produced and the scenes showing the events which take place at a rodeo meet are true to life, full of action and daring deeds by cowboys.

At the ——— theatre on ——— of ——— week, "Fighting Back," with William Desmond in the featured role.

"The Best Man"—How Fate Takes a Hand in Reforming a Drunkard

(General Four-Reel Production)

The man who is addicted to drink or any other habit that is ruining both his health and career, needs a strong incentive to conquer the habit. His friends can counsel with him and even admonish him for letting the habit get the better of him, but all is of no avail. But a pretty girl can come into the life of such a man and unconsciously he will endeavor to break himself of the habit for her sake. This is what happens when Arnold Hammond goes to a small fishing village on the coast, to try and shake off the curse of drink. He is placed under the care of a country doctor, whose daughter Arnold meets. From the minute he meets her the desire comes upon him, to forever abstain from drink and he does so. A villager also loves the girl and she finds it difficult to choose between the two men. Again Fate takes a hand. Arnold invites the girl for a yachting trip and engages the other suitor to man the yacht. During the trip the villager shows his true worth by attempting to force Arnold to drink. He himself drinks heavily. A storm comes up and the yacht is overturned. The party is rescued and the girl no longer is in doubt as to the better man of the two. William Ehfe presents the role of Arnold Hammond. Margaret Landis has the principal feminine role. Others in the cast are: Capt. Nicholson, Mollie McDonnell, Clifford B. Gray and Frank Brownlee. The feature is in four reels and every reel is characterized by strong dramatic action.

At the ——— theatre on ——— of ——— week, "The Best Man," with William Ehfe and Margaret Landis in the leading roles.

Mme. Petrova in "More Truth Than Poetry"—Written by Herself—Enacts Dual Role

(Metro Five-Reel Production)

Riches seldom bring happiness—perhaps this is what the author of "More Truth Than Poetry" had reference to when she wrote this story which has been adapted to the screen by Emma B. Clifton and produced for the Metro Pictures Corporation, under the direction of Burton L. King. Mme. Petrova is the author—Mme. Petrova is the one who enacts the dual role of Elaine Esmond and Vera Maitland—and Mme. Petrova is she who endows this appealing drama with a certain vital "something" that seems to speak from the screen. "More Truth Than Poetry" is in five parts. Mme. Petrova's leading man in this production is Mahlon Hamilton, who also presents a dual role. In the supporting cast are: Charles Martin, Violet Reed, Harry Burkhardt, Mary Sands, William B. Davidson and Anthony Merlo. Briefly the story tells of how Vera Maitland, the daughter of a "steel king," sacrifices everything in order that her husband may be successful in the legal profession and then—once traveling the road of success, he forgets the one who has been responsible for his success and showers his affections upon another. Enraged at his apparent neglect, she acts and quickly. She learns that her husband is stopping at a hotel with one of his "friends" and going there she surprises them and shoots her husband dead. A trial is had, she pleads that she does not ask for mercy, but justice. The question arises, "Is there one law for the woman and another for the man?" The last scenes of this appealing drama show Elaine Esmond, the novelist, completing the last sentence of her new novel entitled, "More Truth Than Poetry."

Mme. Petrova, the screen's greatest emotional actress, seen at the ——— theatre on ——— of ——— week in her own screen drama.

THE WORLD MARKET

M. Monat, French Buyer, Arrives in New York

Prominent Paris Film Man Discusses Plans with Motion Picture News Export Editor—Has Nine Subjects—In Market to Buy, Too



M. Monat

MONSIEUR M. MONAT, one of the most important figures in French cinematographic circles, came to this country on a French steamer last Thursday.

M. Monat has been expected in New York several weeks, the announcement of his pending arrival having been published in this department more than one month ago.

A cablegram from Monatfilm, Paris, was received by the export editor last Wednesday, instructing him to accept and hold all mail and telegrams for M. Monat.

Friday morning, Monsieur Monat accompanied by the manager of his Paris office, Maurice Meyer, together with a lieutenant in the French air service, called at MOTION PICTURE NEWS office, where they will make their headquarters during their one or two months' stay.

Messrs. Monat and Meyer have come to New York for a two-fold purpose, to buy and sell. Their chief object is to secure motion pictures suitable to the French taste.

"We have no use for seven, eight and nine-reel subjects," said M. Monat to the export editor. "Our public must have action, and that action must be condensed to suitable lengths, namely, five reels or less. In exceptional cases we can of course become interested in subjects of greater length. We appreciate that many French pictures are not suitable to the American people and the same rule holds true regarding American films in France. I cannot describe one or the other limitation in a few words. I must see the pictures."

Monsieur Monat brought with him from Paris nine French subjects, the titles of which follow:

Series Mistinguette: *"Chignon d'Or"* ("Golden Hair"), 5 reels; *"Fleur de Paris"* ("Flower of Paris"), 5 reels. Both these were produced by Hugon.

Series Musidora: *"Chacals"* ("Jakals"), 6 reels; *"Requins"* (No literal translation), 5 reels. Produced by Hugon.

Series M. L. Derval: *"Sous La Menace"* ("Under the Menace"), 5 reels. Produced by Succes.

Patriotic film: *"Gloire Rouge"* ("The Red Glory"), 5 reels. Produced by Aubert.

"Le Roi de la Mer" ("The King of the Sea"), 5 reels. Produced by Aubert.

"L'Ocean" ("The Ocean"), 5 reels. Produced by Lumina.

"Le Balcony de la Mort" ("The Balcony of Death"), 5 reels. Produced by Andréani.

Monsieur Monat served in the French army for one year and a half, most of that time being spent in the front line trenches. He was permanently retired from active duty a few months ago, suffering from shell-shock and trench sickness. He has been "over the top" half a dozen times.

M. Monat and Maurice Meyer will receive all mail, telegrams, etc., at this office. Letters and telegrams should be addressed to them in care of the Export Editor, MOTION PICTURE NEWS, 729 Seventh avenue, New York, N. Y.

THE FAR EAST

¶ Important and Interesting facts relative to conditions existing in the film markets of the Far East will be brought out in an exclusive article to be published in this department next week.

¶ Mrs. Adele Howell, who has recently returned from Manila, is the author.

Miles Learns Second Hand Films Are to Be Taxed

Joseph Miles, who distributes films to Central and South America and Mexico, informs the export editor that he has received advices from parties close to the administration at Washington that it is the intention of the framers of the new tax on films that the levy also be made on second-hand films, the tax applying on films for export as well as those for domestic consumption.

As much of the film exported from this country is second-hand, the new duty would be ruinous. At the time of going to press no reply to the telegraphic inquiry to Washington regarding this new development has brought an answer.

It is hoped that the report received by Mr. Miles is erroneous. The export editor is of the belief that the ruling handed down by the customs office or by a court when a test case is brought for trial will accede to exporters the right to draw back, as was stated in this department last week. In such case export of second-hand films would be subject to no duty.

Mrs. Howells Return from East

Mrs. Adelle Howells returned to New York recently from a long trip through the Orient with her husband, who represents Selznick, Metro and a large number of independent producers in the Far East. Mr. Howells has just arrived in Singapore, according to a cablegram received by his brother last Friday. He has just completed a trip through Japan, China, the Philippines, Java, Indo-China, Siam and will now proceed to India. Mrs. Howells left him at Manila.

Chaplins Closed for France

William M. Vogel, president of William Vogel Productions, Inc., announces the sale of the First National "signature protected" Chaplins to the Mundusfilm Company of Paris for the countries of France and Switzerland. This sale is the outcome of negotiations through Mr. Sidney Garrett, president of J. Frank Brookliss, Inc., who is the personal representative of Mrs. Schuepbach, one of the directors of the Mundusfilm Company.

Mrs. Schuepbach recently returned to France after several weeks in New York City investigating film conditions. She purchased a large number of films on this market. While here she also considered Chaplin pictures and determined to have them if she could complete arrangements satisfactory to all parties concerned.

Desires to See Foreign Buyers

Mr. A. Ziehm, in charge of the Export Department of the Goldwyn Distributing Company, would appreciate being notified of the arrival of foreign buyers or representatives in New York.

LIVE NEWS FROM THE PRODUCERS



William Fox Announces the Ascendance to the Glittering Firmament of Sonia Narkova, a Russian Girl, Not Long from Petrograd

Leah Baird Engaged for Six Super-Features

The announcement was made last week that Leah Baird, who has appeared in photoplays for Vitagraph, Ivan and Universal, has been engaged to appear in six super-features. The name of the backers who will produce the features was not made known, but it is said a Wall street institution is concerned.

It is announced that Miss Baird will start work on the first picture within three weeks, and that an allowance of $60,000 will be made with which to stage the feature. The subjects, it is said, will be taken from well-known books.

Nat. H. Spitzer, who probably knows as much about selling pictures as any man in the film industry, is mentioned as the man who may handle the sales end of the Leah Baird releases.

Enemy Plans Exposed in Metro's Patriotic Feature

Enemy plans for the partition and despoiling of the country are said to be exposed in "Draft 258," Metro's special patriotic production in which Mabel Taliaferro has the star role, and which is expected to be released shortly. Metro has promised that audiences who see the picture will be let into the inside workings and proposed arrangements of German agents, plotting abroad and in this country.

Bluebird Prepares Special Christmas Release

"My Little Boy" Is Screen Title, and Ella Hall Will Be Presented as the Star—December 24 Set for Release

LAST year Bluebird issued as its Christmas release the Rupert Julian production of Dickens' immortal "Christmas Carol," under the title of "The Right To Be Happy." The announcement is now made that Mrs. Rupert Julian (Elsie Jane Wilson) has prepared a special Christmas release, based on Eliott J. Clawson's story, "Uncle Oliver's Christmas."

"My Little Boy" will be the screen title of the work and Ella Hall will be presented as the star with a special supporting cast, including Little Zoe Rae, Emory Johnson and Gretchen Lederer, when release date arrives, December 24. The theme combines the Dickens traits of character in "Scrooge," with the juvenile hero of a favorite poem that will be widely recognized.

Incidentally this should be a production of a happy interest in the fact that Universal City's popular bride and groom, Ella Hall and Emory Johnson, who appear together in the leading roles, were married during the time the feature was being produced and spent their honeymoon making the final scenes. Gretchen Lederer, who will be featured along with Little Zoe Rae, was maid of honor at the wedding ceremony and little Miss Rae was the flower girl.

Although the regular schedule lists "My Little Boy" for December 24, it is very likely that the subject will be pre-released during the current Bluebird season at the Broadway theatre. But to all intents and purposes it will represent Bluebird's timeliness in presenting an attraction especially fitted to Christmas week showings, while being serviceable all the year 'round.

Work Rushed on Paralta's Hollywood Stages

Space Needed to Accommodate Companies Now Engaged in Making Feature Productions—Work on Fourth Will Shortly Begin

WORK on the stages on Paralta's new studio location at Hollywood, Cal., is being pushed forward as rapidly as possible to afford the necessary space to accommodate the companies now engaged in making feature productions. One of the 60 x 150 stages has been completed, and two others are progressing so rapidly that they can be used inside of the next week. Work on the fourth will be begun as soon as the stage floors of the two now being built are fully laid. To gain time, all the stages will be put in use before the class roofs and side walls are constructed.

J. Warren Kerrigan had the honor of doing the first work on the first new Paralta stage and completed the final scenes of "Turn of a Card" on it on Saturday, October 20. This production is now going through its final editing and will be forwarded to New York as soon as it is completed.

Technical Director R. Holmes Paul, also mounted a number of sets for the Henry B. Walthall company on the first of the new stages and is installing on the second stage sets for the production in which Clara Williams is now engaged under the direction of Reginald Barker. To protect all of these sets and their properties from inclement weather till the new glass stage houses are built, Manager Brunton has had temporary scene docks and property houses erected along the entire east end of two of the stages.

The production plans of Paralta necessitated quick work in rushing these new stages to completion. Mr. Walthall will have completed his first picture as an independent producer, "His Robe of Honor," this week and will immediately begin a new piece to be called "Humdrum Brown."

Howard Hickman is to appear in a special production called "Blue Blood."

Percy Standing to Join Brothers in Service

Percy Standing, the well-known heavy man, already has two brothers in the British service, and is shortly going away to join the Royal Flying Corps. He expects to train in Canada before going overseas. During twenty-five years of stage and screen experience, Mr. Standing has played many roles, one of them being the invading conqueror in Thomas Dixon's "The Fall of a Nation." Recently he has been playing heavy parts with Vitagraph. He is now playing his last film part before joining the colors, that of the god Vulcan, in Capt. Edwin Bower Hesser's mythological spectacle "The Triumph of Venus," starring Betty Lee as the love and beauty goddess.

Rita Jolivet Raises Flag on U-Boat in Park

Rita Jolivet, survivor of the Lusitania and who has been working all summer on a motion picture feature in which the sinking of the big liner forms the central thread, was selected to raise the flag on the captured German U-boat mine layer which was on exhibition in Central Park as an incentive to Liberty Loan bond buyers.



Mary Miles Minter Seems Undecided, in "Peggy Leads the Way," an American-Mutual, Whether to Invite the Young Man for a ride in Her Buggy or Not. In the Feature the Youthful Star is a Mountain Maid, and is Said to Be at Her Best

Vitagraph to Feature Florence De Shon

Was on Speaking Stage Until Year Ago, and Shows Promise of Developing Into Star—Under Long-Time Contract

ALBERT E. SMITH, president of Greater Vitagraph, last week added another young artist to his list by signing Florence De Shon to a long-time contract providing for her appearance in feature roles.

Miss De Shon, who was on the legitimate stage until a year ago, is the third feminine artist to be engaged by Mr. Smith in as many weeks and the fifth added to the Vitagraph forces in the last few months.

For some time past Mr. Smith has been giving close study to the work of young women appearing on the screen, his search for new artists being prompted by a desire to get for Vitagraph talented young women as varying in temperament as they are in looks. No two of the quintette which he has selected thus far resemble each other in features or complexion, and each was chosen because of suitability for a specific line of interpretation. His choices, in their work, range from the ingenue type to the tragic actress, but nowhere in the list is there a "vamp." He says that Vitagraph has no intention of putting out any productions in which a "vamp" would be required.

In Miss De Shon the Vitagraph president thinks he has a "find," because before her advent into motion picture work she had had training on the legitimate stage, appearing in a number of successful Broadway productions.

The Vitagraph president has started his scenario department working on a play for Miss De Shon and plans to start her operating at once.

Edmund Breese Engaged to Star in Harry Raver Feature

EDMUND BREESE, one of the best known character actors on the American stage, was last week engaged to star in a forthcoming mystery story to be produced by Harry Raver, it was announced. Mr. Breese is equally as well known in pictures as on the speaking stage.

As the leading character of the new production it is said Mr. Breese will have a role entirely to his liking; one which permits of the exercising of the full scope of his powers of dramatic technique. During the past few seasons he has appeared in "The Lion and the Mouse," "The Third Degree" and "The Master Mind" on the speaking stage, and in pictures was presented in "The Spell of the Yukon," produced by Metro; "The Walls of Jericho," a Fox picture, and in the leading role of the screen version of "The Master Mind."

It is announced that Alma Hanlon and a carefully-selected company of picture players will be associated with Mr. Breese in his first Harry Raver production. The picture, which as yet has not been named, will be directed by Burton King, who staged several of Petrova's vehicles and more recently visualized "The Public Defender" for Harry Raver.

"Public Defender" Titled from Original Drawings

Harry Raver, who recently completed a screen production of "The Public Defender," considers his feature especially fortunate in that it has good descriptive titles. It is said that all the titles of "The Public Defender" were made from original hand-drawn sketches, designed by a magazine artist.

Hutchinson Not Pessimistic Over Tax Situation

Samuel S. Hutchinson, president of the American Film Company, refuses to be pessimistic over the war tax situation, and, in a statement this week made it understood he does not intend to take the price of the tax out of the quality of American productions.

Mr. Hutchinson said: "Taxation must be heavy in every line of business in war time. We must do our part—and do it without grumbling. It is useless to whimper over spilled milk—but we can take care not to spill any more than is necessary in the future.

"I refuse to take a pessimistic view of the situation. I believe that both the government and the film industry will be the gainer by this taxation. It will bring us in close touch with one another and while the film men will have an opportunity to learn something of the problems of the government, the latter will be able to ascertain something of the difficulties under which the pictures must be produced and the manner in which the money must be raised for expenses. It will do us both good and perhaps the film men will be taught how to protect their interests better than they have in the past.

"I am of the opinion that this tax will speedily bring about a re-organization of the film business that will put it on a sound and enduring basis. The government cannot afford to be without the motion picture industry, for it has become an integral part of the nation. We want to work for the government and with it. Out of this taxation is going to develop a new feature for the motion picture.

"The American Film Company will meet the new condition as we meet any new business condition—and keep right on producing good pictures. We will not impair, in any way, the quality of our productions."

Dolly Dare Engaged for Oro Pictures

Dolly Dare, well known in motion pictures as an ingenue, has been engaged by Oro Pictures, Inc., to appear exclusively in screen productions bearing the Oro trade mark. She left for the Bernstein studios in California last week, where she will immediately start work on a script which is said to be especially suited to her talents.

Miss Dare has been in pictures but a short time, but her ability has already caused favorable comment. Now that she is to appear under the Oro banner in Bernstein productions, under the personal direction of Isadore Bernstein, it is announced that much care will be taken in the selection of material for her use, so that full scope of her capabilities will reflect upon the screen.

Four New Keystone Comedies Get Under Way

Work was started this week on five new comedies at the Triangle Culver City studios, with directors Reggie Morris, Harry Williams, Willian Beaudine, H. Raymaker and Charles Avery. Four are Keystones and one is a Triangle Komedy.



Norman Kerry, Bessie Barriscale's Leading Man, Has Joined the Royal Flying Corps, of Canada.

Alice Brady Finishes First Select Picture

Alice Brady, whose first Select Picture, "Her Silent Sacrifice," is receiving its finishing touches this week, is deep in the throes of home-making. In order to be within striking distance of the studio at Fort Lee, where she expects to make several of her Select Pictures, Miss Brady has leased a new apartment overlooking Central Park, and all of her moments out of the studio are spent in pursuit of furnishings from kitchen requirments to oriental rugs.

Dora Mills Adams in Support of Harold Lockwood

Dora Mills Adams has been engaged by Fred J. Balshofer to appear in what is considered an important part in support of Harold Lockwood, Metro star, in "Love Me for Myself Alone."

Studios Grinding Out Features for Mutual

Score of Five-Reel Subjects Already Completed and Twenty More Well Under Way—Margarita Fischer on Second American

STUDIOS on both sides of the continent are busy turning out feature productions for release on the Mutual schedule. At least a score of five-reel features are already completed and twenty more are well under way.

Margarita Fischer, who recently joined the forces at the studio of the American Film Company, Inc., Santa Barbara, Cal., has completed "A Daughter of Joan," the first of her Mutual-Americans. Miss Fischer is working on her second production. She is under the direction of Lloyd Ingraham, who has been directing the Mary Miles Minter pictures.

William Russell has finished "Snap Judgment," a five-reel picture built on a story of a man and his double and is at work on "Aladdin's Night," a five-reel production based on New York's gay life. Both productions are under the direction of Edward S. Sloman.

Mary Miles Minter is engaged on her first sea picture, "The Mate of the Sally Ann," a five-reel drama scheduled for release on November 26.

At the Empire studio, Glendale, L. I., Ann Murdock has completed "My Wife" and "Please Help Emily," her last stage success, and is at work on "The Richest Girl," a Frohman stage play. Miss Murdock is working under direction of John B. O'Brien.

Olive Tell is producing the second of her pictures, "Her Sister," a picturization of the Frohman stage production. Miss Tell's success in "The Unforeseen," the first of her pictures, indicates big things from her in the future.

At the Horkheimer studio Anita King has finished "Pitticoats vs. Pants" and is at work on "The Princess Incognito," a story of would-be-society. Miss King's first production under the Mutual banner was "The Girl Angle," a five-reel western.

Edna Goodrich, whose first three productions for Mutual, "Reputation," "Queen X" and "A Daughter of Maryland" have proven popular, has finished "American Maid" and is busy on "Her Second Husband," a story of society and business.

"The Planter" Screened Amidst Scenes of Book

"The Planter," the seven-reel film spectacle, adapted from the novel by Herman Whitaker with Tyrone Power in the leading role, scheduled for release by Mutual on November 12, was actually taken in the country in which the scenes of Whitaker's book are laid, it is announced. Mr. Whitaker himself went with the producing company into Mexico and lived in that tropical region with the whole company of actors, directors and cameramen during the month which it took to film the tropical scenes.

The result is said to be some gorgeous scenic effects.

"The Planter" is to be released by Mutual as a special.

Goldman Declines to Delve into Politics

Mayer C. Goldman, the New York attorney who wrote "The Public Defender," the film production sponsored by Harry Raver and based on Mr. Goldman's book of the same title, was nominated last week for the office of President of the Borough of Manhattan by the Progressive Party. He declined the nomination.

Harry Raver, producer of "The Public Defender," speaking of Mr. Goldman's nomination and declination said: "Mayer Goldman is to be commended for his decision. In his devotion to an ideal, the furtherance of the Public Defender movement, he has done what few men in his position would have done—put aside his personal ambitions, in order to carry out a plan, which, when fully consummated, will undoubtedly be a lasting benefit to the entire country."



Valentine Grant's Particular Style of Irish Beauty, As Well As Her Unmistakable Artistry, Will No Doubt be a Great Asset to "The Belgian," in Which She Is Co-starred with Walker Whiteside, on the Right. The Scene in the Center Does All But Talk.



The Purchase of This Studio Property by Herbert Brenon at a Figure Said to be Well Above the Two Hundred Thousand Mark Places the Producer in the Foremost Ranks of Single Film Men Who Put Scenarios Through Their Plants from Start to Finish. The Studio Is At Hudson Heights, N. J.

Herbert Brenon Buys Hudson Heights Studio

Transaction Said to Involve Sum Over Two Hundred Thousand Dollars, and Places Brenon Among Biggest Single Producers

HERBERT BRENON, it was announced this week, has closed a deal whereby he becomes sole owner of the large studio property at Hudson Heights, N. J., where he has been producing his most recent features. Through this deal Mr. Brenon has placed himself among the biggest single producers in the motion picture industry, and it is not improbable that he will become very shortly the biggest single factor in the business.

A recent acquisition of Mr. Brenon was the complete control of the producing corporation bearing his name, when he purchased the other interests in the organization. This gave him complete control of production. The producer then turned his attention to the actual purchase of his studio, to insure complete freedom and scope for his plans, which are said to be very extensive. Negotiations were progressing for the studio during the past several weeks, it became known this week, but were held up by Mr. Brenon's brief journey to the hospital to undergo an operation for appendicitis. The final papers have been signed, and Brenon has resumed active production at the studio, "Empty Pockets" being the feature now in hand.

The studio property acquired by Mr. Brenon includes some two and a half acres of land, two studio buildings, laboratories, administration building, garage and carpenter shop The studios are of concrete and steel, with every up-to-the-minute detail of equipment They have a complete electrical equipment, with Cooper-Hewitts, etc. The larger studio has a floor space of 101 x 50 feet, while the other studio building has floor space of 50 x 40 feet. The construction of the studios, by means of sliding sides and balconies, permits of unusually long shots, ranging up to 125 feet. One ballroom scene in "The Fall of the Romanoffs" revealed the great depth of shot possible.

A large outdoor stage, said to be the first in the East, is being constructed on the property. Aside from this, there are, atop the studio, two outdoor spaces, each 50 x 40 feet, which are utilized for exterior stuff. The two studio buildings have forty individual dressing rooms and four star dressing rooms.

The office building and stucco garage have just been constructed. The administration building houses the private offices of Mr. Brenon, his general manager, secretary and department of exploitation and accounting.

The Brenon plant, with its completely equipped laboratories, handles a motion picture from actual filming to the finished positive print. This assures Mr. Brenon of just exactly the sort of work that he desires in every department. The Brenon laboratories and factory have an unusual record of efficiency. Only recently a negative print was given the department at five o'clock in the afternoon. At nine o'clock the next morning Mr. Brenon was able to look at a finished positive print being projected in the exhibition room.

The Brenon studio has a staff of two hundred. George Rush is studio manager. The photographic department is headed by J. Roy Hunt, who has been cameraman for Mr. Brenon for four years. Mr. Hunt also supervises the film cutting department. Charles Ritchie is assistant cameraman.



A Moment of Indecision Seems Apparent in This Triangle Scene from "Up or Down?"

Paralta Announces Cast in Two New Productions

Paralta announced last week the cast of principals in two of its new productions. Supporting Bessie Barriscale in "Madam Who," Edward Coxen, Howard Hickman, Joseph J. Dowling, David M. Hartford, Fanny Midgley, Nicholas Gogley, Eugene Pallette, Wallace Worsley and Clarence Barr head the cast.

Supporting J. Warren Kerrigan in "Turn of a Card," the leading players are Lois Wilson, Eugene Pallette, David M. Hartford, William Conklin, Eleanor Crowe, Roy Laidlaw, Clifford Alexander, Albert J. Cody, Wallace Worsley and Frank Clark.

Preparations are being made for an early trade showing of these productions.

"Miss U. S. A." to Head Fox November Releases

William Fox's production of "Miss U. S. A.," in which June Caprice is starred, has been selected to head the November releases of the Fox Film Corporation. It is scheduled for the first public showing on November 4, and is one of the regular Fox Special Features of the 52-a-year series.

In "Miss U. S. A." June Caprice is declared to have made a great impression upon the producer, and the picture is even claimed to be the best in which she has appeared. The action centers principally about five characters, played by June Caprice, William Courtleigh, Jr., Frank Evans, Tom Burroughs and Al Hall. The production was directed by Harry Millarde and the scenario prepared by R. G. Lewis.

Twenty Thousand Extras in William Fox's "Cleopatra"

From the William Fox offices this week comes an announcement that, although it was not made prior to the release of the production, "Cleopatra," starring Theda Bara, is certain to create a great amount of interest among exhibitors. It is estimated, by the Fox publicity department, that twenty thousand extra people were used in the making of "Cleopatra," which had its first showing at the Lyric theatre in New York. In one scene alone, it is said, that 3,000 men and 1,000 horses were used. J. Gordon Edwards directed the feature.

Two Fox Directors Make Change in Location

Immediately following the completion of special work away from their "home grounds," two of William Fox's directors changed their scenes of activities last week. J. Gordon Edwards, who directed Theda Bara in "Cleopatra," now running at the Lyric theatre, returned to New York from California, where the picture was made. Frank Lloyd, who made the forthcoming cinema version of Victor Hugo's novel, "Les Miserables," left New York for the West coast the day that Mr. Edwards departed from there. The latter had been in California since May, and "Cleopatra" was the first motion picture he had made on the Pacific Coast. Within the next two weeks he will probably start work on a new photoplay at one of the Fox Studios in New Jersey.

It is announced that Frank Lloyd was brought East for the sole purpose of filming "Les Miserables," in which William Farnum appears as the star. The director's next production will be made in Hollywood, where his earlier pictures were screened.

"Within the Cup" Strong on Emotional Drama

Bessie Barriscale believes that in Monte M. Katterjohn's original story, "Within the Cup," which she is now producing at the Paralta studios in Hollywood, Cal., she will have one of the most powerful emotional dramatic roles she has ever played.

What is expected will be a very novel scene in "Within the Cup" will be a grotto restaurant which will quite graphically picture the odd and bizarre resorts which have now become the fad of the frequenters of Greenwich Village, the home or haunt of Bohemia in New York.

"Troublemakers" Has No Studio-Made Settings

William Fox, it was announced this week, incurred heavy expense in the production of "Troublemakers," a Fox Standard Picture featuring Jane and Katherine Lee, transporting the entire company to villages, towns and cities where necessary scenes could be filmed, rather than depend upon studio made-to-order sets. One scene required destruction by fire of a big farm barn and its contents of hay and grain. This was secured near Trenton, N. J. A village church was also utilized, as was also a suburban railway passenger station, trains and even some of the road employes.

Helen Holmes Film Makes Hit in Denver

Helen Holmes in "The Lost Express" opened at the Iris theatre, Denver, to 5,000 people, and the second chapter brought out 6,500, it was announced by Mutual Film Corporation last week. A. H. Haagen, manager of the Iris, is said to have written the following to Mutual:

"Personally, I think this is the best Helen Holmes has ever worked in. Its drawing power is immense. On my opening day I showed to 5,000 people and on my second showing to 6,500. My patrons have taken greatly to this serial and they like the mystery."

Triangle Has "Man Hater" Ready for Showing

Is the First Published Story Under Recently Announced Policy of Screening Widely Read Literature—Winifred Allen Featured

IN keeping with its recently announced policy, Triangle will issue in the next few months several film versions of stories by well known authors that have appeared in various publications, it was announced this week.

The first of these to be released is "The Man Hater," by Mary Brecht Pulver, which appeared in a June issue of the Saturday Evening Post. The picture was produced under the direction of Allan Dwan, with Winifred Allen in the title role, and is scheduled for the program published this week.

It is announced that H. O. Davis, vice-president and general manager of Triangle, has purchased several stories that have appeared recently in the Saturday Evening Post. "The Alley of Flashing Spears," by Donn Byrne, will shortly be made into a seven-reel feature for the regular program, it is said. Jack Cunningham, of the Culver City scenario department, is completing the picturization of "The Prince for Tonight," by an author well known to readers of current magazine fiction.

Winifred Allen will appear during November and December in two plays adapted from widely-read stories. The first on the schedule is "For Valour," picturized from "'Melia No Good," by I. A. R. Wylie, published a few months ago in Good Housekeeping. The screen title is taken from the inscription on the Victoria Cross, which figures prominently in the action. Richard Barthelmas, a young player, has the leading role opposite Miss Allen.

"From Two to Six," a novel tale by Arthur Stringer, will be the December feature in which Miss Allen stars. The entire action of the play transpires between the hours of two and six o'clock in the afternoon, as the title indicates. It is described as a whirlwind romance with lightning flashes of comedy. Earle Fox appears as a young man of action who marries the heroine fifteen minutes after he meets her. Albert Parker directed the production.

The Cosmopolitan magazine furnishes another contribution to the program in the story, "Cassidy," by Larry Evans. Dick Rosson is featured with Pauline Curley in this production, which was made under the supervision of Allan Dwan. It numbers among the recent program releases.

Melbourne McDowell in Paramount-Ince Features

Melbourne McDowell, converted to motion pictures from the legitimate stage, has been re-engaged by Thomas H. Ince to appear in a new feature to be released by Paramount and starring Dorothy Dalton. During his previous appearances with Ince as supervisor, McDowell was presented with Miss Dalton in "The Flame of the Yukon" as the "heavy."

It is announced that McDowell's first appearance under the new auspices will be in Miss Dalton's second Paramount picture, following her most recent feature, "The Price Mark," a current release.



With Such Tender Care and Sugary Sympathy as That Offered by Vivian Martin in "Molly Entangled," a Paramount, One Could Not Help But Wish to be Treated Like a Dog



Scenes from Mme. Petrova's First Picture as the Star of Her Own Company Indicate That the Public Will Profit Through the Release of "Daughter of Destiny"

Ralph Ince Plans New Feature in New York

Returns from North Carolina After Completing Final Scenes of "The Battle Cry"—Next Production Called "Step by Step"

RALPH W. INCE, the producer and screen authority, returned to New York last week from Andersonville, N. C., where the final scenes of "The Battle Cry" were completed in the Blue Gap Mountains.

Mr. Ince has announced his intention of remaining in New York for some weeks, and it is expected that he will shortly begin work here on "Step by Step," in which it is planned to star Lucille Lee Stewart. The screen production, which has been adapted from the stage play of the same name, is said to be replete in dramatic situations, and there seems little doubt that it will mark up another success to the credit of Ralph W. Ince.

In reference to the Jewel feature, "The Co-Respondent," which a few days ago closed a run at the Broadway Theatre. with Elaine Hammerstein in the title role, Mr. Ince brought the information that it was completed in three weeks' time, this proving the speediest feature Ince has yet directed. "The Argyle Case" and "Today," former Ince successes, occupied four and five weeks each, in production, said Mr. Ince. Most of the scenes of "The Co-Respondent" were made in New York City. The rural scenes were made near Bangor, Me., and a stretch of clear weather resulted in the very fewest retakes that Mr. Ince has so far encountered.

That a smooth continuity and a perfect understanding on the part of each player of his role prove the most vital factors of the success of any photo-dramatic offering, is the contention of Mr. Ince. "I consider a smooth continuity the most essential working factor in the success of any screen offering," said Mr. Ince last week. "It is the foundation on which I have always tried to build. This idea of jumping the spectator, without reason, from one scene and situation to the other, just as he is becoming interested and his subconscious mind is figuring out the scheme of development, seems to me all wrong. I think a story should unfold logically, and it is a fact to be deplored that more stories today do not reveal themselves in this simple fashion.

Charles Ray at Work on Third Paramount

There has been no delay in production work for Charles Ray, the Thomas H. Ince star, whose current and first Paramount production is "The Son of His Father." "His Mother's Boy," from a Rupert Hughes story, directed by Victor Schertzinger, under the supervision of Ince, is the second feature, already completed and scheduled as a December Paramount release. Ray has now started work on the third production under the new regime. full particulars of which have not been announced.



Bessie Love, the Pathe Star, is as Winsome as "Herself" as She is in Her Most Fetching Scenes

Another Chambers Romance as Vitagraph Feature

Another Robert W. Chambers romance supplies the story for the Greater Vitagraph Blue Ribbon feature, "The Fettered Woman," announced for the week of November 5 by Albert E. Smith, president of the Vitagraph Company. Alice Joyce, star of many of the biggest productions put out by Vitagraph, is featured in the title role.

This is the second Chambers story to appear on the Vitagraph lists during the present year, the first having been "The Girl Philippa," featuring Anita Stewart. "The Fettered Woman" is an adaptation from Chambers' story, "Anne's Bridge," and was produced under the direction of Tom Terriss.

Dorothy Dalton Busy on Second Paramount Feature

"The Edge of Sin," by Shannon Fife, has been decided upon as the next and second Paramount feature for Dorothy Dalton, who is now at work on the picture under the direction of Roy Neill. Thomas H. Ince is supervising it.

Like "The Price Mark," the first Paramount production starring Miss Dalton, which was released October 29, "The Edge of Sin" is said to be of the intensely dramatic type. The latter part of December has been set for the release of the feature.

"Young Mother Hubbard" Makes Hit with Exhibitors

"Young Mother Hubbard," the Essanay comedy-drama featuring little Mary McAlister and a group of other children, has proved its popularity with exhibitors, according to reports from the George Kleine Service. It is claimed the success of "Pants" and other recent McAlister pictures has done much to create a demand among both exhibitors and fans for little Mary McAlister's work.

It is also contended that "Fools for Luck," the comedy-drama featuring Taylor Holmes, and "The Fibbers," with Bryant Washburn and Virginia Valli, are continuing in brisk demand.

Bluebird Director Takes Forces to California

With Miss Ruth Clifford and Monroe Salisbury, his leading players, and a large company, Director Rupert Julian, of Bluebird Photoplays, left last week for the San Bernardino Mountains in Southern California, where he will film the exteriors of a new picture of the rugged West. The story is by Elliott J. Clawson, but its title has not yet been decided upon.

Director Julian himself will appear in this picture, playing the role of a miner who has many trying experiences in his dealing with his fellow men. Miss Clifford is said to have a very congenial role in the forthcoming Bluebird photoplay and Monroe Salisbury, who plays opposite has been cast for a part that Director Julian says will be certain to add to his screen laurels.

The company will be away from the studios for at least three weeks, working in a new region of the San Bernardino Mountains, never before invaded for motion picture purposes, and Director Julian declares that the attractiveness of the scenes will be added to materially by the scenic beauties that will be transferred to the film.

Paramount Shows Sea Crawler in New Serial

Through a strange coincidence, Paramount was making a "sea crawler" and putting it into its new serial, "Who is Number One?" at about the time Simon Lake, a Bridgeport inventor, announced that he had invented a boat that crawls on the bottom of the sea and which is equipped with an apparatus so that divers can leave and enter the boat while it is under water.

The third episode of "Who is Number One?" which was completed several months ago, according to announcements this week from Paramount, is a submarine episode, and a feature of this episode is an underwater battle between divers from the "sea crawler" and their antagonists from a supersubmarine. Both bands of men are seeking sunken treasure.

Empire All-Star Announces New Fitch Feature

The next production of the Empire All-Star Corporation will be Clyde Fitch's play, "The Girl and the Judge," it was announced last week.

Olive Tell, Empire's newest luminary, is to play the part created on the speaking stage by Annie Russell, and, as in "The Unforeseen" and "Her Sister," David Powell will have the leading male role. John B. O'Brien will have charge of the direction of the feature from the scenario prepared by Marc Edmund Jones.

Jewel Changes Title of Dorothy Phillips Film

Jewel Productions, Inc., announced this week that the name of the feature, "The Boss of Powderville," in which Dorothy Phillips has the leading role, has been changed to "The Grand Passion," and will shortly be added to the growing Jewel gallery. The story was written by Thomas Addison, and is said to be of unusual dramatic appeal.

Petrova Personally Selects Cast for New Production

MADAME PETROVA, having completed "Daughter of Destiny," the first Petrova picture, is engaged in the making of the second of her personally supervised productions, it was announced last week. It is said the star personally selected the cast.

The scenario for the second Petrova picture was written by Mrs. L. Case Russell, author of several of Mme. Petrova's previous successes. The theme is said to be startling and dramatic in the extreme and presents Mme. Petrova with an opportunity for the display of her emotional powers. The Biograph Studio will be used for the production of this picture.

Mme. Petrova has personally selected the following supporting cast: Thomas Holding, leading man, will play the part of the young doctor who wins the young nurse after many twists of fortune. Mr. Holding was Mme. Petrova's leading man in "Daughter of Destiny" and also played with Clara Kimball Young in "Magda" and with Pauline Frederick in "The Moment Before."

Lumsden Hare will play the part of Clinton Durand, a middle aged millionaire of an aggressive, domineering disposition, with whose life Laurel Carlisle's is seemingly inextricably woven. Mr. Hare was the leading man in the World production, "Friday the 13th," and in the Pathe production, "The World's Crucible."

Others in the cast are Clarence Hermitage, who plays the part of Wesley Raines, a lawyer; Fred Jones, who takes the part of an Italian chauffeur; Evelyn Dummo, as Rosa, wife of the chauffeur, and Freddie Verdi, a six year old boy who plays the part of the young son of Clinton Durand. Larry Trimble has been selected by Mme. Petrova to direct this second Petrova picture. Mr. Trimble directed the recent Goldwyn film, "The Spreading Dawn," and also directed several pictures for Vitagraph. Robert North will continue as studio manager. Philip Rosen will be cameraman and Henry Meurmessier will be technical director.

San Francisco Exhibitor Endorses O. Henry Stories

The Rialto theatre of San Francisco, which has been featuring the O. Henry pictures produced by Broadway Star Features, has been placed in the booster class for the O. Henry stories.

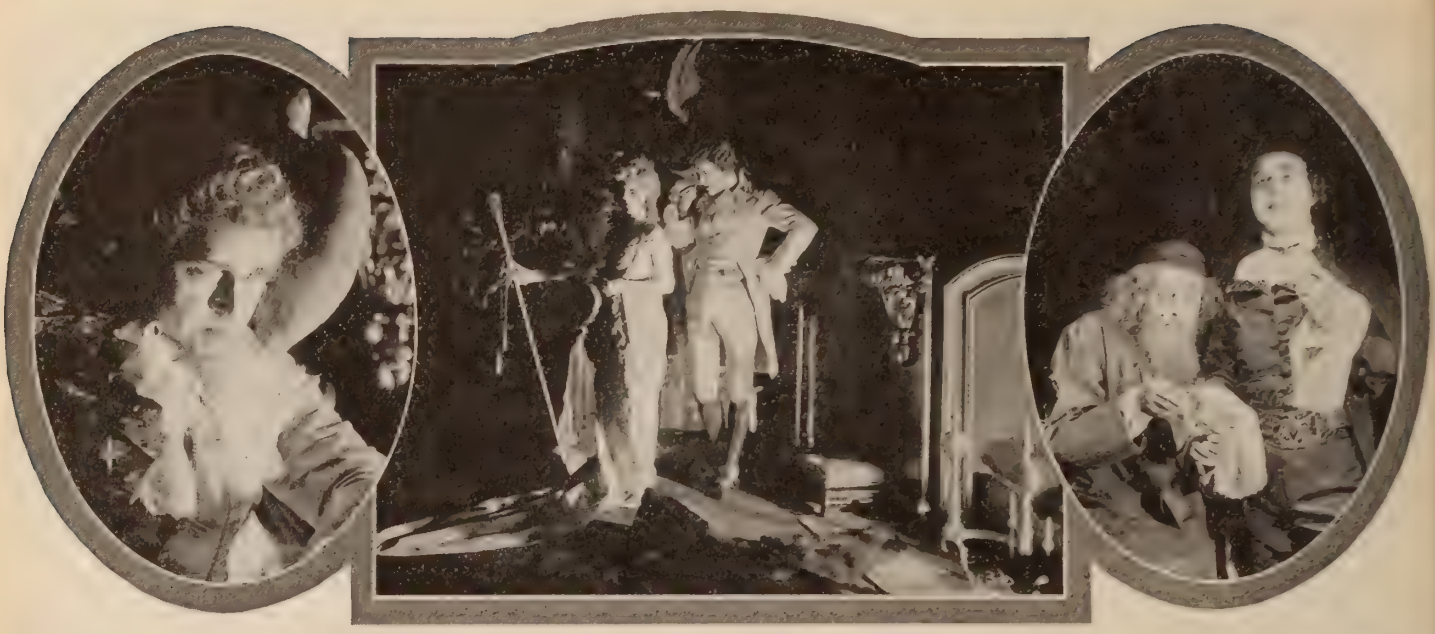
President Louis R. Lurie, of the Rialto Company, wrote the following letter to H. W. Schmidt, manager of General Film in San Francisco: "I cannot recall a short-reel feature that we have shown that has met with the success that the O. Henry stories have. With their human interest and tremendous appeal, there seems to be an almost universal demand for these subjects, and I can truthfully say that they have met with unanimous approval and commendation from our patrons. Their excellence is unquestioned and their drawing power is supreme, and many phone calls are received each week inquiring the name of the O. Henry story we are showing. This is in itself ample proof of their popularity.

Trimble Now Directing Second Petrova Feature

Fenimore Cooper Towne, who keeps the trade and public informed concerning certain important people and things, this week announced that Lawrence Trimble, after directing "The Auction Block," by Rex Beach, and "The Spreading Dawn," with Jane Cowl as star, is now engaged in directing the second Petrova Picture, with the star at the head of her own company.



Dorothy Dalton's Bewitching Smile Is Never Brighter Than When She Is Cast for a Part Such as This, in "The Edge of Sin," a Thomas H. Ince Paramount Feature



Dustin Farnum, on the Left, Is the Pompous Sir Percy Blakeney in the Fox Special Release, "The Scarlet Pimpernel." On the Extreme Right He Disguises as an Old Shopkeeper to Test His Versatility. Winifred Kingston and Farnum, in the Center, Are Shown in a Very Fetching Scene

Fox Expansion Indicates Confidence in the Industry

CONFIDENCE, not only in the general future of the motion picture industry, but in the immediate prospects for greatly increased business, is indicated by William Fox in announcements made this week regarding arrangements for strengthening and increasing the numerous companies under Fox Film Corporation management.

In the face of war taxes on positive and negative films and on theatre admissions, Mr. Fox, who has been described in print as having "an uncanny sense of foreseeing public taste and demands," is going steadily ahead with the development of ambitious plans for expansion. He has announced the creation or employment of five new stars and the association with his organization, for leading roles, of two more actors prominent in comedy.

Tom Mix, who has been elevated to stardom in dramatic productions and who henceforth will specialize in the Western type of pictures, already is working in California in his new capacity.

Sonia Markova, Fox's new Russian star, this week will complete her initial Fox production, "The Painted Madonna." She has done most of her work at the Fox studio in Grantwood, N. J., where the last set has been completed. For some of the locations, the star and her director, Oscar A. C. Lund, went to western New Jersey, in the Delaware Water Gap district, but all of the work of this sort has now been finished.

Jewel Carmen, henceforth to be starred, has returned to California where her activities will shortly be centered.

The creation of these three new stars, which, of course, means the organization of a company for each, has been followed by the statement that Gloria Swanson and Bobbie Vernon would have leading roles in one of the several companies working under the direction of Henry Lehrman in the production of the Fox-Lehrman Sunshine Comedies. Mr. Fox also gives publicity to the fact that his forces have been augmented by the employment of Georgie Stone and Gertrude Messinger as the stars of a new company—the third under Fox management producing spectacles in which juvenile actors and actresses are featured.

Ex-Ambassador Takes Part in Universal Feature

James W. Gerard, ex-Ambasador to Germany, recently paid a visit to Universal City, and is said to have consented to enact a part in one of the scenes of "Beloved Jim," a Christmas feature in which Priscilla Dean is to be starred. Gerard is an old-time friend of Carl Laeemmle. Director Stuart Paton is the man who is said to have presided over the megaphone during the Gerard scene.



Olive Tell and David Powell in "The Unforeseen," a Current Empire All-Star Release

Essanay Directors Make Hay While Sun Shines

Essanay directors have been taking advantage of every clear day recently for location stuff for pictures requiring summer scenes, in preparation against winter weather. As a result, they are said to be well up on summer scenes for pictures in the making and even a snowstorm would not frighten them. It is the usual thing nowadays on a sunny day to find most of the studios deserted. On days when clouds that loomed in the early morning cleared away later, action in studio sets, planned to continue through the day, has been suddenly abandoned for outdor work.

Oscar Depue Twenty-five Years with Holmes

Oscar Bennett Depue, for twenty-five years associated with Burton Holmes, rounds out his quarter century of service in this work with Mr. Holmes this year.

The first magic lantern used in the initial public appearance of Burton Holmes, long before the motion pictures were a successful enterprise, was operated by Mr. Depue. He has traveled and projected his pictures up to 1915, when the studio and laboratory for the making of Paramount-Burton Holmes travel pictures was established at 7610 North Paulina street, Chicago. He then assumed directorship of the plant, said to be one of the most complete in the country. Much of the excellence of the Paramount-Burton Holmes travel pictures is the result of the careful handling of the technical details by Mr. Depue and his staff.

Exhibitors Pay Cash for Run of Paramount Serial

A large percentage of exhibitors booking "Who is Number One?" the Paramount serial, starring Kathleen Clifford, are reported to be taking advantage of Paramount's discount offered to exhibitors who pay in advance for the entire fifteen-weeks run.

Second Lillian Walker Feature Adapted from Phillips's Work

"A Grain of Dust," the second Lillian Walker feature, now under production by the Ogden Pictures Corporation, is expected to be ready for release about November 1. Harry Ravier, who is directing the production, has practically completed the exterior scenes and is now engaged in the studio taking the interior scenes.

"A Grain of Dust," is a screen adaptation from the book by David Graham Phillips. The story calls for several night scenes and Mr. Ravier and his company were engaged for three nights "shooting" these exterior scenes. It is said that of the 2,000 feet which have been taken, more than a thousand feet were consumed camera and light effects.

Lockwood Real Drawing Card, Says Metro Offices

According to the summary of many reports at the Metro offices from exhibitors in all parts of the country, Harold Lockwood has developed into a genuine drawing card upon the screen, and is now one of the best money-getters in the Metro lists, it is claimed.

Metro estimates that Lockwood's work in recent releases, which are said to be the best he has ever done, has considerably enlarged his circle of friends. "Love Me for Myself Alone," which Lockwood feature is to be released shortly, is expected to rank as one of his finest efforts and to give additional impetus to his popularity.

Hobart Henley Starts Work on New Astra Picture

Pathe's producing plans, according to developments last week, are maintaining a great amount of interest. The most recent announcement from Pathe is that Hobart Henley has been engaged by Astra, and has started work on a picture with Gladys Hulette and Creighton Hale. The story is by Agnes C. Johnston, and will mark the first appearance of Miss Hulette and Mr. Hale together. It is also the first Pathe feature to be made by Astra under any other director than William Parke. The latter remains, however, with Astra, and expects to begin work shortly on a new feature.

Beban to Have Studio at Lasky Lumber Camp

It is planned to build a permanent studio in the very near future at Hoquiam, Wash., primarily for George Beban, who is making "Jules of the Strong Heart," for Paramount, but also for the use of other pictures requiring a lumber camp setting. The studio is to be built at the Lasky lumber camp in the heart of the woods. Two baggage cars will be used to carry the furniture and a complete lighting plant, while other scenery and furniture will be made on the ground, it is announced. A full force of workmen from the Hollywood studios is to take part in the expedition, besides members of the company, under Donald Crisp's direction, and the technical staff. About fifty people appear in the cast, and camp will be pitched in the woods, where all hands will remain for about a month.

Metro Acquires "Daybreak" for Emily Stevens

Albert Capellani, Most Recent Addition to Metro Directing Staff, Will Produce It—Work Expected to Begin at Once

METRO PICTURES CORPORATION announced this week that it has acquired for the use of Emily Stevens the photoplay rights of "Daybreak," the drama by Jane Cowl and Jane Murfin, which had its premiere on Broadway at the opening of this season and which is now on the road.

It is announced that Albert Capellani, the most recent addition to Metro's directing staff de luxe, will direct Miss Stevens in "Daybreak," work on which is expected to begin at the Metro Studio as soon as the star has completed work on the Blair Hall story, "Alias Mrs. Jessop," under the direction of William S. Davis. Capellani and June Mathis are adapting "Daybreak" for the screen.

Julian L'Estrange will play the leading male role, opposite Miss Stevens. Mr. L'Estrange has been seen in Famous Players and Pathe releases. His stage career includes five years with Sir Herbert Tree, Billie Burke and Maxine Elliott. A cast of special excellence will support Miss Stevens in her new production.

A production of more than usual interest is expected from this combination of star, play and director. Capellani, in Emily Stevens, has a star of the first magnitude to inspire his efforts. Richard A. Rowland, president of the Metro Pictures Corporation, is well pleased over the prospective working alliance, and is confident that the forthcoming production of "Daybreak," directed by Albert Capellani, starring Emily Stevens, and produced under the personal supervision of Maxwell Karger, will be one of the most notable in the history of the organization.

Clara Kimball Young Completes "Shirley Kaye" Story

CLARA KIMBALL YOUNG has completed scenes of "Shirley Kaye," the second release of her own organization under the management of Harry I. Garson, and the picture is said to equal, if not surpass, anything in which Miss Young has appeared. The screen version of "Shirley Kaye" is from the stage production which had a run in New York with Elsie Ferguson in the star role. It is said to be rich in interest, comedy and dramatic situations.

The story is centered about the control by the Kaye family of the Union Central Railroad in the East, and introduces a newcomer from the West who has made most of his fortune in Western roads. He takes over the Union Central because Edgerton is crowed out, and then induces a young Western friend to come East. The plot thickens when the new boss of the road gets Kaye's daughter, Shirley, to secure for his own daughter a foothold in society to satisfy her social ambitions. Another Westerner, a "diamond in the rough," enters the story, and some complications follow, only to be straightened out in the end.

In the cast are Corliss Giles, George Fawcett, George Backus, Claire Whitney, Nellie Lindrich, John Sunderland, F. D. Winthrop, Frank Otto, and Clara Kimball Young.

The production is under the direction of Joseph Kaufman.



Florence Reed, T. Albert Hall and Wellington Plater, in "The Struggle Everlasting," Promise Plenty of Action for the Harry Rapf Production



Harold Driscoll as the Christ-Child and Frederick Vrcom as Joseph in the Mena Film Company's Production of "By Super-Strategy." Detail Was Not Overlooked in This Scene

Frank Keenan Starts Work on His First Pathe Play

FRANK KEENAN, the new Pathe star, has lost no time in getting to work apparently for this week it was announced that the first Pathe play of which he is the star is already in the course of production at the Sanger Studio in New York, which Pathe recently rented. This studio has been completely equipped with everything needed in high class production and a strong story has been selected for Mr. Keenan's premiere as a Pathe star, it is said.

Frank Keenan was born in Dubuque, Iowa, on April 8, 1858. His first appearance on any stage was made at the Boston College Hall in 1876. His professional debut was made with the veteran actor, Joseph Proctor, at Lawrence, Mass. For some years Mr. Keenan had an extended experience in stock, and acting with many players of repute derived all the benefit of such an association. Some of his earlier successes were made in plays written by Jas. A. Hearne, the author of "Shore Acres." In several of these he played the star part and made a particular success in "Hearts of Oak." Later at the Boston Opera House he made a big hit as Fagin in "Oliver Twist." At this theatre he was associated with Joseph Haworth, Annie Clark, Sadie Martinot, and William Mestayer. Among the plays in which he appeared at this period were "Rosedale," "The Lyons Mail," "The Bells," and "A Texas Steer."

Mr. Keenan's screen career began with the Universal. Later he became connected with Thomas Ince and was featured in "The Thoroughbred," "The Sin Ye Do," "The Bride of Hate," and "The Crab."

"Mother" in Story Form to Appear in Women's Magazine

EXHIBITORS throughout the country will no doubt be much interested in the announcement made this week by McClure Pictures that the story of "Mother" will apear in reading form in forthcoming issues of The Ladies' World. It was this magazine that printed in story form what are said to be the first serials ever produced for the screen, "What Happened to Mary," the continued story starring Mary Fuller, and "The Strange Case of Mary Page," released by Essanay with Henry Walthall as the featured player.

The publication in The Ladies' World of the story version of "Mother" is thought to be particularly appropriate because of the fact that the film itself is a domestic drama built around the sacrifices and lifelong service of a loving mother for a headstrong and erring son. Pathos and comedy have been intertwined throughout the entire length of the feature production and the published story should afford deep human interest and appeal for the thousands of mothers who are readers of The Ladies World.

An additional significance is loaned to the event by the prominence of the author of the novel from which George Loane Tucker has produced the six-part picturization of the film starring Elizabeth Risdon. Eden Philpotts is the writer.

"The Mother," from which Mr. Tucker made the newest McClure production is now in its fourth edition.

The story of "Mother" in The Ladies' World is to be illustrated by actual scenes from the film play, together with a series of posed art photographs of Elizabeth Risdon, who assumes the title role, and is at present playing a part in William Faversham's production of "Misalliance" at the new Broadhurst theatre.

"His Robe of Honor" Completed by Henry Walthall

Henry B. Walthall has completed work on "His Robe of Honor," the seven-act production, adapted for the screen by Julian Louis Lamothe from the novel by the same name written by Ethel and James Dorrance. The production is now in the final cutting and will mark Mr. Walthall's debut as a star in Paralta plays.

"His Robe of Honor" was made under the personal direction of Rex Ingram, and is said to provide Mr. Walthall with a most exceptional role suited to the style of dramatic interpretation which has won for him his laurels.

Two leading women support Mr. Walthall in "His Robe of Honor." Miss Mary Charleson, Walthall's leading lady with the Essanay Company, will be seen in the role of Roxana Frisbee, an adventuress in love with Julian Randolph (Mr. Walthall), and Lois Wilson, who appeared as leading woman with J. Warren Kerrigan in "A Man's Man," will be seen in the role of Laura Nelson, the woman whom Julian Randolph sways the courts to win.

King and Hale Sell Bonds in Big Drive

Mollie King and Creighton Hale, immediately after completing work in "The Seven Pearls," the Pathe serial in which they are featured, went to Washington on Wednesday of last week to participate in the drive made in selling Liberty Bonds. The booth from which they sold bonds was located in front of the Capitol.

Coincidentally, Pathe announced that the filming of "The Seven Pearls" has been practically completed, and the members of the company are looking forward to a rest.

The Pathe Exchange managers from all sections of the country report that big business on "The Seven Pearls" is continuing, and that both exhibitors and audiences are pleased with this serial.



A Brawny Play of the Old Merchant Marine is Mutual's "The Sea Master," Featuring William Russell



Winifred Allen and the Daisies Appear in "The Man Hater," a Triangle Play

Exhibitors Seem Pleased at Goldwyn Proposition

The announcement made last week by Goldwyn Pictures Corporation that all Goldwyn contract exhibitors would be given its production of "Thais," starring Mary Garden, at no advance in rental prices, seems to have won the nation-wide approval of exhibitors.

Samuel Goldfish and all of his associates in Goldwyn feel, it is announced, that the basis of exhibitor confidence, as in any other business, is honorable treatment of a company's customers; that all Goldwyn customers are entitled to the biggest, best and most costly pictures the company creates. They know, of course, that no producing organization ever formed has been able to make all of its productions attain one hundred per cent perfection, and it is their feeling that the exhibitors who obtain all the regular output of the company are entitled to the exceptional productions at the same rental prices they are called upon to pay for all pictures under their contracts.

"Feet of Clay," Falcon's New Detective Story

From glowing reports issued from the offices of General Film it is anticipated that one of the most thrilling detective stories yet discovered in the Falcon Features, released through General Film, makes "Feet of Clay," the twelfth story in the series, good entertainment for both young and old.

R. Henry Grey, as Richard Armstrong, the juvenile lead, and Margaret Landis, as Dorothy Glenister, the heroine, are said to have especially sympathetic parts. They are supported by Bruce Smith, Frank Erlanger, Charles Edler and others. H. M. and E. D. Horkheimer supervised the making of this feature attraction.

Kathleen Kirkham and R. Henry Grey are featured in the next Falcon release, "Brand's Daughter."

Wm. Brady Meets Notables with Exhibitors in Boston

WILLIAM A. BRADY, general manager of World-Pictures Brady-Made, was the guest of honor last Tuesday night at the banquet of the New England motion picture exhibitors, held at the Copley Plaza Hotel in Boston.

The occasion was of more than ordinary importance, and at the speakers' table, in addition to Mr. Brady, were Mayor Curley of Boston, former Governor Walsh of Massachusetts, and other men of national renown. After Mr. Brady had finished his address to the assembled guests, he took occasion to make himself personally acquainted with as many of them as he could in the time at his disposal.

"I found these men an exceptionally thoughtful and clear-headed body," said he upon his return to New York. "About three hundred of them were present, representing Massachusetts, Maine, New Hampshire, Vermont, Rhode Island and Connecticut, doing business in all the cities of consequence in what is the most thickly populated section of this country—with as high a range of intelligence as you will find anywhere on earth.

"I particularly wanted to get the views of these men on certain matters—more especially the program vs. the special price features, and I was entirely surprised as well as gratified with the result. I found the opinion to be practically unanimous that the program was increasing in strength every day, and that its ultimate survival over all competition was regarded as a sure thing.

"I suppose at least a score of those with whom I conversed went out of their way to commend the World for having given exhibitors 'Rasputin' on the regular program at regular prices, and they also took pains to speak in very high terms of 'The Burglar,' 'The Maid of Belgium,' and the general line of pictures we have been producing—which, of course, was very pleasant to us, and all of which is more than ordinarily appreciated."

Mary Garden Returns from Scene-Taking Florida Trip

MARY GARDEN is back at work in the Goldwyn Studios at Fort Lee, N. J., after her hurried trip to Florida, which was made for the purpose of securing some desert scenes. It is announced that twenty scenes were taken at St. Augustine.

The Goldwyn studio staff regards the diva's long jump as a record one for the number of scenes involved. Had the weather been favorable Miss Garden and her party would have been but one day on the desert she went so far to seek. As it was she spent but two days in St. Augustine and put in but six hours in actual work. In this time she and her leading man, Hamilton Revelle, the Paphnutius of the film, were photographed in a dozen or fifteen scenes highly important in the story.

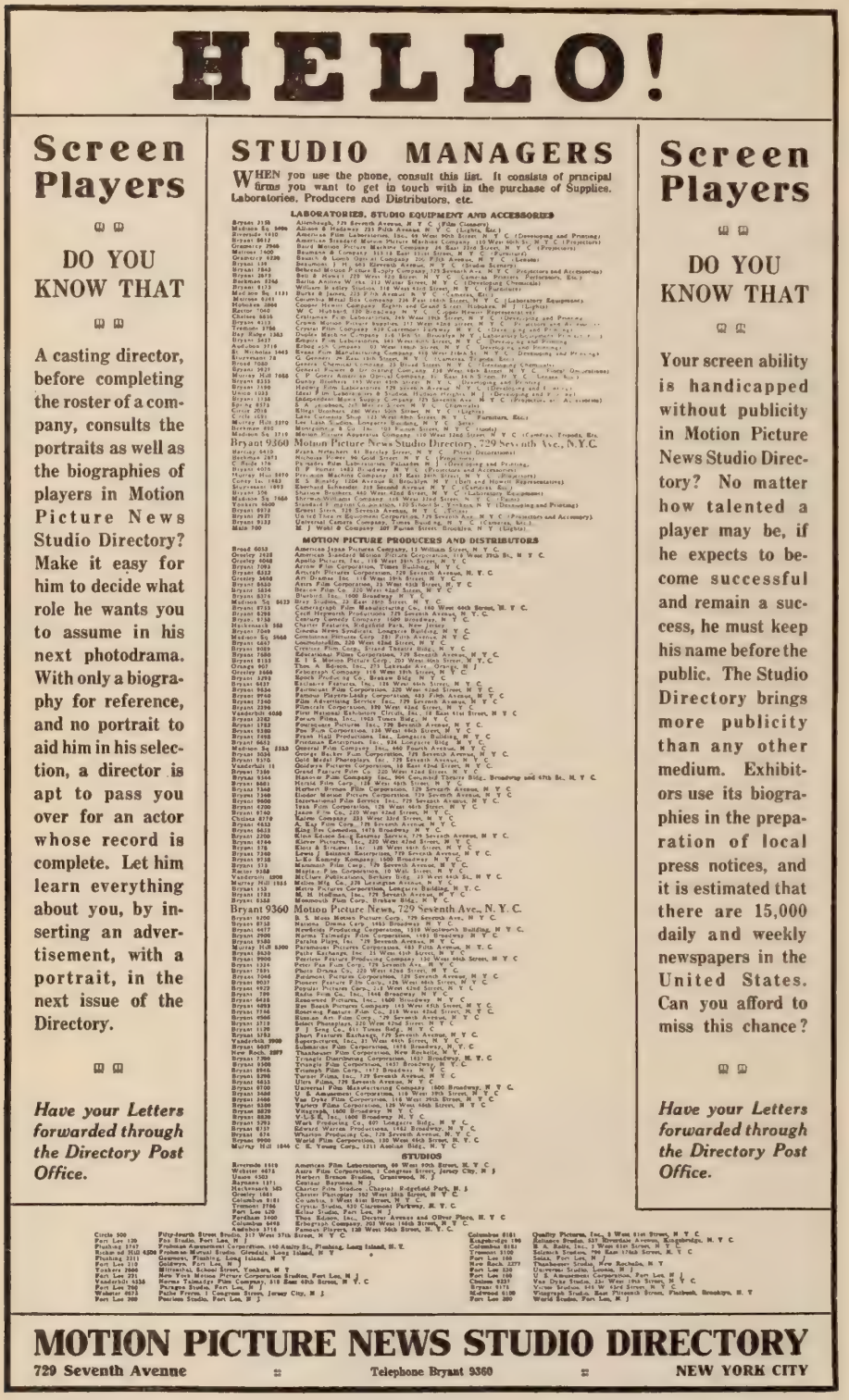
Twenty-five hundred feet of film were exposed by David Abel, Miss Garden's chief cameraman, under the supervision of Frank H. Crane, her director. Despite the brilliancy of the sunlight, reflected with almost blinding intensity from the superwhte sand of Anastasia Island, it was deemed wise to use reflectors to insure proper lighting effects.

Miss Garden laughingly observed after two or three hours' work in this blazing brilliance that the studio lights she had been warned to regard with fearsome awe could never try the eyes as did the intensified Florida sunshine.

In the diva's party besides Messrs. Crane, Revelle and Abel were Assistant Director George C. Bertholon, Miss Garden's sister and a maid and Miss Margaret Townsend, who plays a nun in the picture.



The Situation Might Easily Be Titled "Caught in the Act," But It Is Only One of the Scenes in Universal's "A Muddy Muddle," with Eddie Lyons and Lee Moran Furnishing the Chief Comedy



"News" Directory 'Phone List Fills Want

Placard Containing Names, Addresses and Telephone Numbers of Firms in the Industry in the East, Compiled for Desk Use, Is Well Received by the Trade

THE hanger containing telephone numbers of the principal studios, manufacturers, exchanges and accessory dealers in New York City and its vicinity, recently sent out for use in the film offices located in the metropolis, has proved a convenience appreciated by everyone who has received one of these telephone lists.

The placard was originally designed for the convenience of studio managers, but others have found the ready reference of names, addresses, and 'phone numbers equally convenient. It measures fourteen by twenty-two inches and is printed in heavy cardboard, fit for hanging over a desk.

The reception of the placard met with instant success among members of the trade who have received a copy. Some of the comments from these firms indicate an appreciation of the desire on part of MOTION PICTURE NEWS to furnish them with something which is of real service. A few of the commendations are as follows:

The International Film Service, Inc., says: "We wish to take this opportunity of thanking you for the placard sent us containing 'phone numbers and addresses of the firms connected with the motion picture industry.

"We have placed this in a convenient position in our office, and will no doubt thank MOTION PICTURE NEWS many times for its thoughtfulness in arranging this card."

The Kalem Company says: "This is a very handy card."

Klotz and Streimer, Inc., says: "Kindly accept our thanks for the 'Hello' card that you were kind enough to send us. Again you prove that at all times you are ready to assist in saving time."

The George Backer Film Corporation says: "Permit us to thank you for your kindness and to assure you of our appreciation of the fact that you are trying to make things convenient for us."

The C. P. Goerz American Optical Company says: "We have placed this in a conspicuous place in our office for immediate reference. We also wish to thank you for placing our name and telephone number on this card and trust it will result in our mutual advantage."

Sharlow Brothers Company says: "We beg to acknowledge with thanks the receipt of your telephone directory card, which will be of great service to us, as it contains the names of telephone numbers of a great many of our customers."

Kliegl Brothers say: "We thank you for your kindness, and think it will be of much use to us."

Bausch and Lomb Optical Company says: "We wish to express our thanks for the card containing telephone numbers of people in the trade."

There is not sufficient space to print any of the other communications, but these will suffice to indicate the reception of the card by those in the trade.

Any office in New York City and its vicinity which desires one of these hangers can obtain it by sending a boy to the office of MOTION PICTURE NEWS. This distribution will continue as long as the supply lasts. They are too bulky for mailing, otherwise we would not request offices desiring a copy to send a messenger for a placard.

The telephone list has been issued in connection with MOTION PICTURE NEWS STUDIO DIRECTORY, the fourth edition, which will be out in December.

Select Pictures Says "Magda" Was Not Censored

Select Pictures last week made the announcement that despite the fact that the reports that Clara Kimball Young's production of "Magda" had been severely censored and cut and the rumor gained wide credence, there was absolutely no foundation for the rumors. Select Pictures declares that not only are the reports totally untrue that the Chicago censors made any eliminations in the production, but the very reverse of this is shown in the fact that a white permit was issued on "Magda." In Chicago the white permit is the highest form of permit issued, and indicates that the production is judged a suitable attraction for children to see.



Violet Mercereau's Next Bluebird Is "The Raggedy Princess," in Which This Scene Occurs

Viola Dana Leaves for Work on West Coast

The staffs at the Metro studio in Sixty-first street, New York, suspended work one afternoon last week when little Viola Dana, the Metro star, left for California. The entire studio force accompanied her to the station in automobiles and taxicabs. Just before she left, the studio working force presented her with a silver loving cup, as a tribute of affection and esteem, and a reminder that "the boys" will be thinking of her while she is away at Metro's west coast studio.

Accompanying the star were her director, John H. Collins; his assistant, Albert H. Kelley; John Arnold, cameraman.

Preparations have been made at the Hollywood studio by B. A. Rolfe, Metro's Western representative, for the work of the little star and her company to begin almost immediately after her arrival in California. Her first picture to be produced on the West coast will be "The Winding Trail," by Katherine Kavanaugh and June Mathis.

Metro Works at Night on Viola Dana Feature

Viola Dana, Metro star, with her cast and large company of extra players necessary for the mob scenes of the forthcoming Metro production of "Blue Jeans," worked at the studio an entire night to complete the final scenes of the picture before the little star left for California, where shse will continue the productions of Metro wonderplays. Fifty scenes were taken between seven o'clock one night and seven o'clock the next morning by Cameraman John Arnold, all present working their hardest under the direction of John H. Collins, so that Miss Dana would be able to catch her train at the time appointed. These fifty scenes had been postponed on account of the recent automobile accident to Clifford Bruce, the leading "villain."

Universal's "Mystery Ship" Presents One-Man Cruiser

WHAT is said to be a very novel feature of the new mystery serial, "The Mystery Ship," which is being filmed at Universal City, is a one-man armor-clad cruiser. This craft, which roams the seas alone, is forty feet long and completely enclosed in armor plate, and was built especially, it is said, for the productions from plans prepared by Milton Moore, technical director of the Universal Company. It is propelled by electrical current, and is controlled entirely by a single operator in the observation cupola rising above the deck. The pilot is a mysterious figure, whose identity is concealed in a helmet of curious design. His control station also serves as a turret for a rapid-fire gun. The operator has at his finger tips the steering-wheel motor switches, wireless key, and all the instruments necessary to keep every piece of mechanism in the ship within his command at all times.

"The Phantom" skipper is a master scientist. The helmet which he has invented intensifies his senses a hundredfold, so that he can hear people talking in an ordinary tone at a great distance, or see things that are not visible to the ordinary eye. He also has at his command a powerful light-ray capable of making walls transparent, melting steel plates or dealing death at will.

Nigel De Brullier, who had a part in Universal's serial, "The Gray Ghost," appears in the role of the scientist, and is said to have created the most unusual characterization of his career.

Georgie Stone Heads New Fox Company of Youngsters

THE nation-wide approval which greeted William Fox's advance of the motion picture through the presentation of "Jack and the Beanstalk," and, more recently, "Aladdin and the Wonderful Lamp," is said to have led Mr. Fox to organize still another company of juvenile players.

The new company, it is announced, will be headed by Georgie Stone, not formerly connected with the Fox Film Corporation. His leading woman will be Gertrude Messinger, said to be talented and accomplished far beyond her age.

Mr. Fox retains, of course, the services of Francis Carpenter and Virginia Lee Corbin, the featured players in "Jack and the Beanstalk" and "Aladdin," and who have the stellar roles in several other films soon to be produced.

The Stone-Messinger Company will make motion pictures in the Fox studios at Hollywood, Cal. The new aggregation makes the sixth group of players now screening dramatic subjects for Mr. Fox on the West Coast.

Georgie Stone was one of the assets of the Franklin brothers, C. M. and S. A., before they affiliated themselves with Mr. Fox. He appeared in leading roles in some of the most important productions the Franklins made prior to joining the Fox forces.

Gertie Messinger, even younger than Georgie Stone, rose to fame through her characterization of Yasmini, the maid to the Princess (Virginia Lee Corbin) in "Aladdin" and has been adding materially to her successes ever since.



A Tensely Dramatic Scene from "Loyalty," Produced by Isadore Bernstein for Oro Pictures, Inc. Betty Brice and Jay Morley Promise Character Artistry of an Unusually High Degree



Alma Reubens, Triangle Star, Is Never Happier Than When Doing Her Bit. She Expects to Auction the Miniature Yacht at a Red Cross Benefit in Los Angeles in November

Mutual Issues Eight-Page Press Book on "The Planter"

THE Mutual Film Corporation has issued an eight-page press book on "The Planter," the seven-reel dramatic spectacle starring Tyrone Power which is scheduled for release on November 12. They are now ready for distribution to exhibitors.

The book is a comprehensive and complete aid to the exhibitor who books the production in addition to being an attractive piece of printing. It is done in two colors, orange and dull black, profusely illustrated and printed on high-grade enameled stock.

The press book illustrates all the accessories available on the production, two sets of one-sheet posters, two sets of three sheet posters, a six and sixteen sheet, two art slides, a throwaway, two double-column cuts, a single and thumbnail and a set of ten lobby photos.

It carries a musical setting prepared by Joseph O'Sullivan, director of music service for the Mutual Film Corporation, prepares cues for all of the Mutual star productions. Mr. O'Sullivan has used standard music in his setting which will eliminate the necessity for buying an elaborate library for the musical accompaniment of the picture.

In addition to these features, the press book contains two pages of newspaper publicity, written by trained newspapermen, a page of advertising suggestions and a complete outlay of material for the exhibitor's program.

Fox's Sunshine Comedies Built on Natural Events

IN the Sunshine comedies, William Fox announced this week that he believes he has struck a new note in the comedy field, and one which will be appreciated by both exhibitor and public.

Instead of relying upon the customary custard pie for comedy situations, it is disclosed in the Fox announcement that Henry Lehrman, who is producing for Mr. Fox, has set out to build these laugh-making situations through natural sequences of events.

Some of the funniest situations in Sunshine comedies are secured through the introduction of animals, both wild and domestic, it is said. The laughable situations in which these animals appear are not forced, but are natural and might happen in actual life.

"Take, for instance, Mr. Lehrman's handling of three lions in the first Sunshine comedy release—'Roaring Lions and Wedding Bells,'" said Mr. Fox. "In this comedy there is real humor and farce. Two porters are lying asleep in bed. The lion jumps upon the foot of the bed in which the men are sleeping and awakens them by tickling their feet by switching his tail."

Ida May Park Devotes Whole Time to Films

Ida May Park, who is directing Dorothy Phillips in a series of emotional screen dramas, is among the few women devoting themselves entirely to photoplay productions. She is, in private life, Mrs. Joseph DeGrasse, whose husband has worked in conjunction with her in preparing for the screen a number of Bluebird features. Miss Park's latest work is the Jewel feature, "The Grand Passion," with Miss Phillips, and which it is expected will be released shortly.

"Enchanted Kiss" Is Thirtieth O. Henry Feature

"The Enchanted Kiss," the thirtieth O. Henry story to be screened, is the current release in General Film's Broadway Star Feature subjects, and is said to be one of the most charming of the two-reelers issued thus far. In the picture are featured Chet Ryan and Frances Parks, who have been appearing in nearly all of the O. Henry Western stories.

Last week it was announced by General Film that the producers have made good progress in picturizing the fourth series of ten O. Henry stories, thus insuring that the demand for these subjects will be satisfied for some time to come. O. Henry subjects selected for early releases are: "The Renaissance at Charleroi," featuring J. Frank Glendon and Agnes Eyre, four reels; "One Dollar's Worth," Chet Ryan and Frances Parks, two reels; "The Skylight Room," Jean Paige and Carlton King, four reels, and "Two Renegades," Chet Ryan, and W. L. Rodgers, two reels.

"Believe Me, Xantippe," Is Paramount Production

"Believe Me, Xantippe," which was given its premiere as a stage production in 1913 at the Castle Square theatre in Boston, is to be produced for the screen by Famous Players-Lasky for Paramount release, with Wallace Reid in the leading role.

Full details concerning the screen production have not been announced, but it is expected the actual work on the feature will begin the latter part of the year.

Sparkling Laughs Promised in New Sparkle Comedy

Kate Price and Billy Ruge, co-operating in creating laughter, if they live up to the promise made for them by General Film, will create the biggest bundle of hilarity they have yet turned out in the current release, "In High Speed," in the new series of Sparkle comedies being distributed by General Film.



Max Ingram Who is Directing "His Robe of Honor," Walthall's First Play with Paralta

ADVANCE OFFERINGS OF THE PROGRAMS



Kosloff, the Russian Dancer, as He Appears in the Artcraft-Farrar Spectacle "The Woman God Forgot"

Desmond Feature Released by Triangle November 4

"Fighting Back," with William Desmond in the role of a U. S. officer who struggles to clear his name of military disgrace, and "Up or Down?", relating the adventures of an author in pursuit of an idea, are the two subjects for the Triangle program for the week of November 4.

"Haunted by Himself" is the Keystone comedy for the week. It presents Blanche Payson, the Amazonian star of comedy, as a champion shrew who assists her husband in conducting a gymnasium. Dale Fuller, Maude Wayne and Eddie Gribbon assist in the riotous action.

"A Hero's Downfall" and "An Interrupted Honeymoon" are the Triangle Komedies supplementing the features on the November 4th program. Harry Depp, Jay Dwiggins, Blanche Phillips and Rae Godfrey are the chief participants in "A Hero's Downfall." Harry Depp and Rae Godfrey are also featured in "An Interrupted Honeymoon," assisted by Earl Rodney and Tom McFarlin. Charles Avery directed both productions.

"Queen of Spades," Pathe Release, November 18

"The Queen of Spades" is announced for release November 18 as the second of Pathe's series of Russian Art Films and is described as even better for the American market than the first picture, "The Painted Doll."

As in "The Painted Doll," the star of "The Queen of Spades" is Ivan Mozukin.

Vitagraph Announces Favorites for November

First Release Is Two-Reel Drama Starring Edith Storey, with Good Cast—Clara Kimball Young Comedy Is Included in List

GREATER VITAGRAPH last week announced that its list of Favorite Film Features for release during the month of November will be as follows:

November 5: "The Strength of Men," a two-reel drama, with Edith Storey, Ned Finley, Tefft Johnson and Herbert L. Barry. "Captain Barnacle's Legacy," a one-reel comedy, with Van Dyke Brooke, Flora Finch, Kate Price, Hughie Mack, Robert Gaillard and Helen Costello is also released this day.

November 12: "Just Show Folks," one-reel drama, with Norma Talmadge, Courtney Foote, Leo Delaney and Helen Costello. "Jerry's Mother-in-Law," two-reel comedy, with Clara Kimball Young, Sidney Drew, Kate Price and Rogers Lytton.

November 19: "Sisters All," one-reel drama, with Edith Storey, Florence E. Turner and Courtney Foote. "Never Again," two-reel comedy, with Mr. and Mrs. Sidney Drew, S. Rankin Drew, Ethel Lloyd, Jane Fearnley, Arthur Cozine and Lillian Burns.

November 26: "The Portrait," two-reel drama, with Naomi Childers, James Morrison, Mary Maurice, James Young and Donald Hall. "How Fatty Made Good," one-reel comedy, with Lucille Lee Stewart, Hughie Mack, E. K. Lincoln and Dick Rosson.

Albert E. Smith, president of Greater Vitagraph, is personally supervising the re-editing of favorite Film Features, which are said to constitute one of the most popular units of Vitagraph service, and declares that the standard of quality established with the first program put forth will be maintained at all times. He now has in preparation the programs for the month of December and announces that they will be given out shortly, so that exhibitors may fill up their programs for the balance of the year.

Triangle Making Good on Program Promises

Nine Directors Working Daily on Stories Varying from Comedy to Melodrama—Over Hundred Stock People Kept Busy

THE Triangle Film Corporation's Culver City plant and its big ranch studio, Hartville, are the scenes of unusual activity, in keeping with the recently announced intention of Triangle to furnish exhibitors and their patrons with a program diversified as it is possible to make it. Nine directors are busy daily shooting scenes of stories varying from melodrama to comedy and drama, and more than one hundred stock people are employed. Scores of extra people are being used, and a great deal of location work is being done while the weather is agreeable.

Three directors, Ferris Hartman, Lynn Reynolds and Jack Dillon, are waiting for stories, and it is expected that the end of the week will see the completion of three pictures, "Fanatics," which is in charge of Director Raymond Wells; "The Sudden Gentleman," in which Thomas N. Heffron is directing William Desmond, and "The Ship of Doom," on which Wyndham Gittens is handling the megaphone.

Triangle pictures now completed and awaiting shipment include "Regenerates," featuring Alma Ruebens and Walt Whitman; "Indiscreet Corinne," starring Olive Thomas; "The Fuel of Life," in which Belle Bennett is featured, and "Easy Money," with Charles Gunn in the leading role.

Jack Conway, who directed "Doing Her Bit," has begun work on "Because of the Woman," in which Belle Bennett is being featured. The supporting cast includes Jack Livingston, George Chesebro, George Pearce and Lillian Langdon.

Director Gittens is putting the finishing touches on his first Triangle offering, "The Ship of Doom," a narrative of the sea, which includes such spectacles as a fight between the officers and a mutinous crew while the vessel is burning at sea, and a battle between a man-eating shark and sailor.

"The Passion Flower," is the latest picture to be selected for Alma Ruebens. A great part of the action is laid in sunny Italy and France before the world war. The production is being directed by Walter Edwards, who recently completed "The Fuel of Life." Life in the Latin quarter of Paris will be depicted in this film, and the scenic effects will be under the personal supervision of E. McCaskill. Others cast in "The Passion Flower" include W. L. Lawrence, Francis McDonald, Joe Gregory, John Lince and Harry Mann.

"Hugs and Hubbub," Big V Comedy This Week

"Hugs and Hubbub," described as a thousand feet of snappy action and humor, is scheduled as the Big V comedy release of Greater Vitagraph for this week. It was written and directed by Graham Baker, and features Montgomery and Rock, with Patsy DeForest and Adele DeGarde as the principal feminine characters. Incidentally, it marks the return of Miss DeForest to comedy after several months devoted to straight dramatic work in Blue Ribbon features.



Elizabeth Risdon is the Bewitching Star of the George Loane Tucker Feature, "Mother," a McClure Picture

Gail Kane Tops Mutual's Release Schedule

Is Starred in Five-Reel Drama Produced by American and Released November 5—Comedies Also on Program

GAIL KANE tops Mutual's release schedule for the week of November 5 in "A Game of Wits," a five-reel comedy drama produced by the American Film Company, Inc., under the direction of Henry King. The schedule carries two comedies, a topical subject and a two-reel serial.

"A Game of Wits" is said to be a clever story, well told in the picture and showing Miss Kane to advantage. It is said to be a superior production even to "Souls in Pawn," Miss Kane's most pronounced screen success. Supporting Miss Kane in the picture are Spottiswood Aitken, George Periolat and Louis J. Cody.

The comedy releases of the week are "Mary's Merry Mixup," a one-reel Strand and "Jerry and the Vampire," a one-reel Cub. Miss Rhodes is cast as a flirting bride in "Mary's Merry Mixup." Jay Belasco is the sufferer, banned by Mary's pa, who sneaks into her house as a butler and is exposed in the arms of a vampirish maid by his own wife.

Mutual Weekly hereafter goes to the screen on Monday instead of Thursday. The release of the week of November 5 is No. 149, which will be composed of photographs of current events up to the hour of the shipment of prints.

"The Mountain King" is the title of Chapter VIII of "The Lost Express," the fifteen-chapter Matual-Signal serial. The chapter introduces another mystery into the sensational photoplay, the Thurston gold mine known as "The Mountain King." The conspirators begin a struggle to prevent the Thurston estate from working the property and failing in that, attempt to steal the gold which has already been smelted.

Chester Conklin in Sennett Comedy, November 4

Chester Conklin is announced as one of the chief fun-makers in "The Pullman Bride," the Paramount-Mack Sennett comedy scheduled for release November 4. The picture was directed by Clarence Badger under the supervision of Mr. Sennett, and in addition to Conklin will present Gloria Swanson and others. Following "The Pullman Bride" will be "Are Waitresses Safe?" on November 18, with Louise Fazenda, Ben Turpin and Slim Summerville in the leading comedy roles.

Freedom from offensive touches, plenty of slapstick humor and other points which have made the Sennett comedies desirable, are said to characterize both these pictures.

R. Cecil Smith Joins Ince Scenario Staff

The Thomas H. Ince scenario staff has been augmented by the engagement of R. Cecil Smith, the author, who henceforward will be busily occupied at the Ince studios in Los Angeles preparing material for the stars of that organization. Mr. Smith has written many photoplays under the Ince banner, and when the latter went to Paramount and Artcraft, Mr. Smith decided to go along.

Francis Ford Is Star of New Butterfly Subject

Francis Ford is announced as the star of "John Ermine of the Yellowstone," the Butterfly production of Frederick Remington's novel of frontier days, which is scheduled for release November 5.

In the feature Ford is supported by Mae Gaston, William Carroll, Marc Fenton, Duke Worne, John Darcloud, Burell Hamrick, and several hundred real Indians. Maud Grange picturized the Remington novel.

Paramount Elated Over Miss Clark's Late Features

Paramount, in its announcements this week, considers it already safe to declare that never in her career as a Paramount star has diminutive Marguerite Clark made a more pronounced hit than in "Bab's Diary," first of the Mary Roberts Rinehart stories. From every part of the country, according to Paramount, exhibitors have been wiring their appreciation of the film.

"Bab's Burglar," second of the series, is the current release. It was given the first public showings on October 29, and is to be followed in November by "Bab's Matinee Idol."

Mary Pickford Sticks to Short Skirts in Films

In "The Little Princess," the Artcraft release scheduled for November 5, Mary Pickford will be presented again in short skirts, and there is little doubt that the audiences who appreciated her recent 'kid" features will turn out en masse.

As Sara Crewe in "The Little Princess," Mary Pickford plays the part of a girl who is suddenly plunged from wealth to poverty. She has been reared in India, where her father was a captain in the British army, and when misfortune overtakes her and she becomes a scullery maid in the fashionable boarding school where she has been a favored pupil she accepts her fate with pathetic stoicism and finds comfort in the companionship of Becky, the little slavey of the institution.

Next Fairbanks-Artcraft Release in November

Artcraft is planning to release on November 26, "Reaching for the Moon," in which Douglas Fairbanks is expected to out-Fairbanks himself. He is shot, stabbed, dumped into a canal, has his food poisoned, and battles on a narrow ledge, high above ground. Attacked by a half dozen conspirators, he impersonates a whirlwind, and the air is full of human bodies. The rooms and furnishing are said to be completely wrecked.

All these troubles come to Douglas because he discovers he is the heir to a throne and claims his kingdom.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Former Ambassador to Germany, James W. Gerard, Photographed at Universal City with Priscilla Dean, in Setting of "Beloved Jim"



Constance Talmadge is Only Resting Momentarily. Her New Selznick play, "Scandal," Has Been Released, and She Forthwith Begins Work on Another

General Promises Action in New Releases

General Film Company this week announced three current releases that are expected to provide an unusual amount of action, inasmuch as they include as stars Helen Gibson, Ollie Kirby and Lou Marks.

"A Race to the Drawbridge," the first release in the new Kalem series of "A Daughter of Daring," is said to be replete with action of the well-known kind furnished by Helen Gibson in her earlier pictures. She is supported in this subject by George Routh and A. G. Williams. It is announced her next picture will be "The Munitions Plot," in which she is said to go through new perils.

"Grant, Police Reporter," rescues a Western heiress from the clutches of a master criminal in "The Sign of the Scarf," the third of the new series of the police reporter stories being released for Kalem by General Film.

Lou Marks, the "Three Comedy" star, attempts to be a Lochinvar in "Stealing a Sweetheart." Pearl Shepard, his leading woman, is the stolen sweetheart. Oom Paul is the third entertainer featured in the one-reel subject, which is the sixth in the new series of comedies. The seventh, it is announced, will be "A Hash House Romance," with the same featured players.

At Last! Clues to Missing Train Show Up

The first indication of what happened to the missing passenger train in "The Lost Express," Mutual's fifteen chapter photo-novel starring Helen Holmes, comes in Chapter VIII of the serial, released by Mutual November 5 under the title "The Mountain King."

Helen Thurston (Miss Holmes) and Murphy, the railroad detective, follow the crooked secretary, Pitts, into the mountain and from the people of the hill country get the first clues to the whereabouts of the train which mysteriously disappeared in the first episode of the serial.

Chaplin Reissue Among Current Perfection Releases

WHAT is expected to be one of the big drawing cards of the current Perfection pictures program is the Chaplin-Essanay reissue, "By the Sea," said to be one of the funniest subjects in which the comedian has appeared. Other releases announced are two comedy-dramas and two George Ade fables.

"Two-Bits Seats," Taylor Holmes' third Essanay production, is said by reviewers who have seen advance showings to be the best of the trio. The scenario was adapted from the American magazine story written by Gladys E. Johnson. Marguerite Clayton plays the leading feminine role. The picture has a screen time of 65 minutes.

Little Mary McAlister is the star of the second comedy-drama, entitled "Young Mother Hubbard." The cast is composed chiefly of children. "Young Mother Hubbard" has a screen time of 65 minutes.

The George Ade fables are, "The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down," and "The Fable of the Back-Trackers from the Hot Sidewalks."

The fables and the Chaplin picture have a screen time of 25 minutes.



Marguerite Courtot, Who Starred in the Screen Production of "The Natural Law"

New Elsie Ferguson Film Released November 12

The release date for the next Elsie Ferguson feature has been set for November 12, acocrding to an announcement from President Walter E. Greene, of the Artcraft Pictures Corporation. The name of the production is "The Rise of Jennie Cushing," from the book by Mary S. Watts.

"This second play of Miss Ferguson," says Mr. Greene, "presents the star in a radically different role than the last film, 'Barbary Sheep,' and was selected because of the wide range afforded her to display her talent. It is a strong story, fearlessly discussing modern tendencies of society, and dealing with a question which is now being generally discussed: What is our duty toward orphan children?

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Mills Gets Southern Atmosphere at Savannah

Genuine Southern atmosphere, which the North has never been known to provide, was needed for the O. Henry story, "The Renaissance at Charleroi," a Broadway Star feature for release through General Film Company, and Director Thomas R. Mills hied himself and company to Savannah, Ga., to get it first hand. All of the exterior scenes of the production were taken at an abandoned plantation near the city.

Members of the company who accompanied Director Mills were J. Frank Glendon, Agnes Ayres, Eleanor Lawson, Webster Campbell, Marguerite Forrest and Ethel Northup. The camera work was done by Fred Held.

Ann Pennington Does Antics in New Production

The adventures of a harum-scarum seminary girl are said to form the basis of Ann Pennington's forthcoming Paramount release, "The Antics of Ann," which Paramount expects to have ready for the public on November 5. This will mark the first appearance of the little star in some time. Edward Dillon directed the production and a strong supporting cast was supplied for the star. The scenic effects will include a cabaret interior, beach scenes, dance interludes, a football scrimmage and, in fact, almost everything that could be imagined of an unusual nature.



A Charming New Photograph of Clara Kimball Young, Appearing in Select Pictures



Scenes from "The Fettered Woman," a Blue Ribbon Feature, Starring Alice Joyce, and Which Promises Not Alone Tense Action But Scenic Beauty

Elsie Ferguson's Second Picture on November 12

Elsie Ferguson's second photoplay, "The Rise of Jennie Cushing," has been slated for release by Artcraft on November 12. Miss Ferguson made her screen debut in "Barbary Sheep."

"The Rise of Jennie Cushing" was shown privately in the executive offices of Artcraft, and much satisfaction was expressed at the production. President Walter E. Greene heartily congratulated Miss Ferguson upon her artistic work.

The photoplay is taken from the book of the same title by Mary S. Watts and deals with the duty of society toward homeless and friendless children.

New Blackton Feature Follows Book Closely

The story of "The Judgment House," which has been announced for release through Paramount, on November 19, as the first of the J. Stuart Blackton productions of Sir Gilbert Parker's novels, is said to be one that is particularly powerful and in which the producer has followed the lines of the story with fidelity.

Wilfred Lucas will be seen as Byng, Conway Tearle as Stafford, Violet Heming as Jasmine, Paul Doucet as Fellowes, Crazy Thunder as Krool, Florence Deshon as Al'mah and Luciel Hamill as Lou, the coster girl.

Marcus Loew Makes Another Trip to Cleveland

Marcus Loew spent a recent Friday in Cleveland, evidently looking for more theatrical plums to pick. Just two months ago he bought almost all the shares of the Stillman theatre stock, and followed by securing control of the largest house in Toledo. Last week he went back to Cleveland, where it is reported he is planning to take over three more houses, one of them being the Duchess and the others suburban theatres. It is also considered likely that a new theatre will be built in Cleveland by Mr. Loew, equal to the Stillman.

Jack Kuhn, who has been managing the Stillman since it was taken over by the Loew interests, accompanied Mr. Loew to Toledo, where he will remain temporarily in charge of the new Loew house.

Baby Ivy Ward Has Emotional Role in "Draft 258"

When Metro's patriotic special production, "Draft 258," starring Mabel Taliaferro, is released, Metro promises exhibitors and fans that some clever and exceptional emotional acting will be disclosed in the work of three-year-old Baby Ivy Ward, who has the part of a Belgian child. She was presented in Metro's previous patriotic production, "The Slacker," which was made by William Christy Cabanne, director of "Draft 258" and co-author with June Mathis. The picture is expected to add new laurels to Miss Taliaferro's list of successes on stage and screen.

Hearst-Pathe Shows Our Soldiers in France

What are claimed by the International Film Service, Inc., as the first pictures actually showing the training of the American soldiers in France are presented in the Hearst-Pathe News No. 85, a current release. Not only are these pictures said to be remarkable in showing what the American boys are doing, but they are also reputed to be exceptional from a photographic standpoint.

Included in the pictures are scenes wherein General Pershing and General Petain, the French Commander-in-Chief, are shown reviewing the troops at the close of the day's work, and the shoulder to shoulder allied comrades' march to their barracks.

Delayed in Publication, Conditions Are Changed

Through a delay in the publication of an article describing conditions in Canada, over the signature of W. A. Bach, in Motion Picture News of some weeks ago, conditions which the writer mentioned in his article had changed when the story appeared, thus giving rise to contradictory remarks from other sources, one instance of which was disclosed in an article of refutation published over the signature of L. Ernest Ouimet.

Coincidence Crops Out in Florence Reed's Career

If there is such a thing as coincidence, that thing has been disclosed in the career of Florence Reed, screen and stage star.

It is told that a few years ago Miss Reed did not number among her treasures a Broadway reputation as an actress, although the populace of a Massachusetts town, where she was appearing in stock, simply went "wild" over her. And maybe it was this fact that gave Miss Reed the ambition to play the part of "Body" in "The Struggle Everlasting," which was to be produced in New York. Nothing but Broadway reputation could turn the trick, and, alas, Miss Reed had it not—then.

But how times have changed! After knocking them off the seats in Morosco's stock company in Los Angeles Miss Reed felt herself getting closer to that Broadway reputation, but it had not yet appeared, as it did later.

In the meantime, other ambitions were aroused by "The Struggle Everlasting," it is told. James Kirkwood suddenly acquired the ambition to direct it, and Bennett Musson opined that he would like nothing better than adapting the piece for for the screen. Naturally, they did not know Miss Reed wanted the star role reserved for her.

Then Larry Giffin, play broker, took the piece in hand and put it before Harry Rapf, who arranged to make a picture of it. Royle, the author, asked who Mr. Rapf had in mind for the role of "Body." "Florence Reed," said the manager. "And whom to direct the picture?" And the answer was, "James Kirkwood." "And to adapt the play?" And again came the answer, "Bennett Musson." And thus the ambitions were brought together.

Can you beat this coincidence stuff?



A Remarkably Good Camp-Fire Scene in Butterfly's "A Marked Man," Featuring Harry Carey

Film Specialties

General to Release Physical Culture Screen Magazine

A NEW wrinkle in the way of screen novelties is casting its shadow upon the horizon of the industry, according to an announcement made by General Film last week concerning a new feature which it plans to release in the future.

The subject which General Film expects to be one of the most unique and novel film features produced in many months is Bernard Macfadden's Physical Culture Screen Magazine, scheduled for release monthly in one reel. The first number of this new screen magazine is dated for November 5, and is expected to offer something refreshingly new for the motion picture audiences. In view of the trend of thought stimulated by the drafting and training of huge armies for service abroad, the Physical Culture Screen Magazine promises to strike a popular chord. The prominence of the editor, Bernard Macfadden, as a physical culture expert, predicts that the magazine will carry something of real value to every man, woman and child anxious to improve his or her own health through the medium of strengthening and graceful exercises. The subjects to be included in the first number of the Physical Culture Magazine will be muscular poses, wrestling, deep breathing, gymnastic exercises for girls, classical dancing, laughing as an exercise, and recreative stunts for youngsters, to be followed by more strenuous exercises.

These various subjects will be pictured with the aid of some of America's men and women athletes. Miss Vera Roehm, George Bothner, middle-weight wrestler, and Miss Margaret Crawford, classical dancer, are among the best known experts who assist Editor MacFadden in preparing the first release.

The Physical Culture Screen Magazine will be produced by the Physical Culture Photo Plays Company, of which Bernard Macfadden is president and treasurer; M. Macfadden, vice president; Robert R. Reynolds, secretary and managing director. The executive offices of the company are located in the Flatiron Building, New York. The company will produce photoplays dealing with physical subjects of which the magazine will be one of the most important factors.

Essanay Announces Titles of Its New Scenic Series

ESSANAY this week announced the titles of its new series of scenic pictures, which are to have a screen time of about fifteen minutes each. The pictures, it is said, are of such nature that they may be used in connection with any sort of program, whether the feature picture be comedy, comedy-drama or tragedy. The fact that they are short is also cited by Essanay as an advantage.

It is planned to release the subjects weekly, beginning about the first of December. The titles of the first ten are: "Salmon Fishing in New Brunswick," Northeastern Canada; "Lake Louise. Visiting a Fairyland Which Artists of Book and Brush Have Proclaimed the Loveliest Spot in North America"; "Banff National Park. A Trip Through the Great Playground of Canada, Covering an Area of 2,000 square miles in the Heart of the Rocky Mountains Park"; "The Great Natural Industries of Canada"; "Water Powers of Western Canada"; "Through Canada from Coast to Coast"; "How Canada and the Farmer Co-operate in Grain Raising"; "Agricultural Opportunities in Western Canada"; and "Scenes Among the Navajos."

The first series of pictures covers a range of territory all the way from Canada to the Southwest of the United States. The photography is said to be excellent, showing the scenery to the very best advantage. The pictures show many of the scenes familiar to tourists, but also get away from the beaten path and give many glimpses of out-of-the-way places of rare scenic beauty, and depict also the habits and characteristics of the natives.

Army Camps of Hearst-Pathe Arouse Interest

Much interest has been aroused wherever the Hearst-Pathe has been shown in that company's enterprise in getting out special editions for each section of the country showing the National Guard troops in camp. Pathe announced this week that exhibitors have not been slow in trying out the local "pull" of these special editions.

The first of these subjects was issued the week of October 21, showing a bird's-eye view of each National Guard cantonment, close-ups of the higher officers and other interesting points. The sixteen camps of the National Army are now covered in the same way, but release dates have not yet been announced.

Mutual Weekly Changes to Sunday

Mutual Weekly, the one-reel news feature released through the Mutual Film Corporation, will hereafter be available to exhibitors on Sundays instead of on Wednesday as heretofore. Mutual Weekly is produced by the Gaumont Company. It is made up of current news pictures, assembled at the latest possible moment before shipment to exhibitors.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Mutual Weekly Shows Acceptance of War Motors

The acceptance of the newly designed heavy service war trucks by the Government is a feature of the Gaumont-Mutual Weekly, No. 148, it was announced last week. The reel is scheduled as a current release, being put out October 28. The acceptance of the trucks marks the completion of a task which sets a new record in the designing of fifty engineers selected from automotive industries who designed it in less than one month, the complete truck being ready for inspection in three-fourths the usually required time.

President Wilson is pictured again in this issue of the Mutual Weekly, the second time in the act of affixing his signature to the Food Bill, which will guarantee the success of the United States and its allies in the war.

One subject in Weekly, No. 148, which calls for special mention, shows the presentation to General Joffre by General Pershing of the "Golden Book Memorial," which contains all press notices published about the hero of the Marne during his recent trip to the United States.

Trench Battery Shown in Baltimore

Intimate and extensive views of the Maryland Trench Mortar Battery, which were taken especially for Baltimoreans, were shown in Baltimore last week. These men are now at Camp Mills, Mineola, Long Island, and are a part of the "Rainbow Division" which will soon be fighting in France. Under Captain Bob Gill, the boys are shown at drill, on review and at their games.

Paralta Vice-President Now a Soldier

Robert T. Kane, vice-president of Paralta Plays, Inc., has become a soldier in the National Army, and is now in training at Camp Lewis, Washington.

The night before Mr. Kane's departure for camp the Paralta studios staff and producing companies gave him a farewell dinner in Los Angeles. Nearly two hundred people were present, and every branch of the company was represented. Nat I. Brown, general manager of Paralta, represented the New York interests.

Hart and Fairbanks Reissues Good in West

Manager Bromley, of the Triangle Exchange in Omaha, Neb., beamed an optimistic smile last week, according to reports, when he declared that every town of over 5,000 population in Iowa, Nebraska, South Dakota and Northern Kansas has been booked with the Fairbanks and Hart reissues.

Nelson Visits Home Office

A. J. Nelson, branch manager for General Film Company at Washington, D. C., was a visitor at the home office of General last week. He reports a strong demand for the O. Henry and George Ade releases, as well as an unusual amount of interest in the de luxe production of "Camille," with Helen Hesperia, just released.

Short Subjects in Review

By Clara DeL. Berg

BRAY STUDIOS SECURE VALUABLE ALLIANCE

Every exhibitor who has learned the wisdom of giving his patrons the best the producer offers will see the immediate value to himself in the new alliance entered into between the Bray Studios, Inc., and six of the leading periodicals of the day.

The Bray Pictograph has always been noted for its artistic and entertaining quality, but its producers have felt that without sacrificing this essential, they could add greatly to the esteem in which it would be held if they could assure exhibitors and patrons that the subjects treated and the manner of their presentation would resemble in character that of a high-class magazine.

In the field of the printed magazine were periodicals of the nature and with the class of readers aimed at by the Pictograph, and it needed only the enthusiasm and effort of Mr. N. H. Friend, Business Manager for the Bray Studios, to effect an alliance of practical co-operation between the two. That the editors, Bruce Barton of Every Week, John A. Sleicher of Leslie's Weekly, Gertrude Land of the Woman's Home Companion, E. F. Warner of Field and Stream, Waldemar Kaempffert of The Popular Science Monthly, and Carl Hovey of the Metropolitan, met Mr. Friend more than half way is proof of the respect in which the screen is now held as a dignified and powerful medium of communication between author and public. Nor is their co-operation merely nominal. The editors of the respective publications will furnish, from articles which they have accepted, material for screen purposes and will supervise its editing and titling. Members of their staffs, and contributors whom the film men could not otherwise reach, will also assist. While not yet at liberty to give details, Mr. Friend promises some extremely interesting surprises in the names which the Pictograph will bear in its Table of Contents.

The periodicals named give an idea of the scope of the new venture. Leslie's Weekly is about to cover the foreign field with some entirely new and exclusive war material; the Woman's Home Companion is a leader in all matters which concern the progressive mother and house mistress, and has already, through its Better Films Department, shown how heartily it is in sympathy with every effort of the exhibitor to reach a better public; Field and Stream and The Popular Science Monthly each occupy a unique and long-established place, Metropolitan numbers among its contributors the most thoughtful of the radical leaders of the country, while of Every Week it is sufficient to say that it is the child of Bruce Barton.

The exhibitor who books and who advertises the new Pictograph has at his back the best editorial minds and the most eminent writers on special subjects who are now contributing to the public press. He has, as a possible patronage, the eight or ten million readers already familiar with the periodicals listed. The "short special" has for some time been demonstrating its ability to "pull"; here is more power to its elbow.

WITH OUR BOYS IN FRANCE

For three months past we have had glimpses of American soldiers in France, usually marching in review. But the Pathe two-reel film, "Under the Stars and Stripes in France," just released, is devoted entirely to every phase of the life of the men composing the first section of the American army abroad.

It is a busy and apparently happy life. There is plenty of hard work, when trenches are dug, machine guns fired, and bombs thrown under the direction of French officers. The men build barracks, have strenuous running exercises, and training in charging, falling flat, and in carrying wounded. But work over, a man can sit at ease and enjoy the good food provided from the field kitchens, sharing it perhaps with a French comrade; he can help with the harvest and with the harvester's bottle of native wine; he can exchange experiences with a veteran of 1870 and play with the kiddies, or learn French grammar from demoiselles in the charming old French villages.

There is not a foot of the film that is not vividly human and interesting, while the beautiful country in which the army is encamped adds to the attractiveness of the scenes.

The film closes with a review of the troops which gives more than a hint of the enormous number of men already "over there."

WHERE EGGS COME HIGH

When a bird is so bold that he plucks fish right out of the camp frying pan, and so greedy that he discloses the whereabouts of his 11,500-foot-high nest, just for the sake of an extra meal, he is properly named the "camp robber." These are a few of the tricks of the Rocky Mountain jay, as disclosed in Gaumont Reel Life, No. 78. The pictures were taken in winter and include a number of beautiful snow scenes.

Not all eggs are as "steep" as this, but they are much steeper than they used to be, if the double-exposure film entitled "The High Cost of Living Then and Now" tells the truth. A five dollar bill in 1848 was not a bad week's salary and seemed to do the trick even better than five times the amount at present.

Anyone who dines in a Pullman wonders at times how the thing is managed. Gaumont takes us behind the scenes of a dining car running eighty miles an hour and discloses the culinary machinery. Supplies, coal, and ice are stowed away underneath the car. In the six by fourteen-foot kitchen two cooks and two helpers prepare all the food served. In the diner itself, when not in use, new waiters learn every detail in the correct setting of the table and removal of dishes. It is amusing to see how many corrections in small matters the experienced teacher finds necessary, though to our eyes the pupil waiter has performed his task with quickness and exactitude.

SKY HIGH PATRIOTISM

There are more ways than one of being a patriot. To boost the Liberty Loan, "Daredevil Ward" of the United States Aviation Corps (Universal Current Events, No. 24) shows how entirely at home he is in high altitudes by riding a bicycle round the coping of a building hundreds of feet above the street. For pluck and a cool head he must have found a close second in the cameraman.

The enemy that above all else is to be conquered by the dollars we are loaning Uncle Sam is the vicious submarine. The British Government has sent us one of these monsters captured by her navy, and this issue of Current Events shows it being landed in New York.

Engineers who are making ready to do their part demonstrate their ability at bridge building, landing fighters, and covering an advance, while President and Mrs. Wilson applaud. Two devoted children of France, Marshal Joffre and Mme. Maitre, receive tokens of the admiration and heartfelt respect in which the sister republics hold them.

TIMELY INFORMATION

Uncle Sam's third of his Hints to Housewives takes the form of a meatless meat loaf, a handsome and appetizing article made of a cup each of carrots, boiled rice, tomato, and chopped peanuts.

How an aeroplane gun operates is shown in the very clever drawings of J. F. Leventhal, assisted in an editorial capacity by Waldemar Kaempffert of the Popular Science Monthly. As the highest speed can be obtained in a flying machine whose power is located in the front, the gun must be so arranged as not to interfere with the operation of the propeller. The drawings demonstrate how the gun is automatically fired between the revolving blades. A type of hand-operated gun is also demonstrated in a lively aerial combat.

Hunting humpback whales for their valuable oil is shown in a series of pictures which include the harpooning of the monster and the manner of drawing it on to the deck, with brief glimpses of the method of securing the blubber and rendering out the oil.

LITTLE FRIENDS

In his latest reel, "The Smaller Monkeys" (Educational Films Corporation), Mr. Ditmars introduces to us some quite likable little beasts from South America and Africa. All of them are tiny enough and seemingly gentle enough for pets, and all have unusually large and lustrous eyes. The South American saki, who sees fit to show his tongue and bad manners before the camera; the spider monkey, all legs and arms; the Woolly Monkey from the River of Doubt; and the Sumatra Gibbon who literally "walks like a man," would endear themselves to any audience and would cause shouts of pleasure at a children's matinee.

GUNS AND FISHES

Happy Hooligan has shown notable powers of "imaginative memory" on other occasions, but nothing to equal his "Tale of a Fish" (Pathe). You see, Happy as a fisherman was once guilty of an act of kindness to a little fish, and apparently fishes have memories. Also they grow big. So when Happy and the crew of the pirate ship had a difference of opinion and Happy found himself in the watery depths and about to emulate Jonah, he reaped the reward of his past performance. The cartoon is more than a little funny.

On the same reel with the above is a short subject produced by International showing how government rifles are made. The reel displays the fine photography and careful editing characteristic of all the Pathe productions.

FOOD, AND SHIPS TO CARRY IT

In its Reel Life, No. 79, Gaumont handles in admirable fashion two of the liveliest industrial topics of the day—our food supply and the building of the ships needed to hurry it across the water.

The Argentine has come in for a great deal of publicity these days. The probability of her definitely allying herself against Germany is strong. So that timely interest of the keenest is felt in pictures such as are here displayed showing the extensive scale on which her beef and wheat industries are carried on.

Building Our Wooden Fleet is an extremely interesting picture, taken at an immense mill and ship-building yard in the yellow pine section of the South. Here the great trees are felled and trimmed, and sawed into planks which in turn are trimmed and bent to the curve of the ship's hull. The subject concludes with the launching of the largest freight and passenger steamer ever constructed in the South.

A Dry Land Periscope affords a novel and amusing method for watching the game without paying an entrance fee. But why the closing scene, Mr. Editor? Impropriety is bad enough; when it is associated with children it is entirely offensive.

TELLING ABOUT THE MARINES

While most of the actual training for fighting is being given our boys in France, the United States Marines are meeting conditions here which are made to duplicate exactly those at the front. Universal Animated Weekly, No. 95, has a fine series of pictures taken "Somewhere in America" which show the men at work. The first "shot" of the camera is made head on at and above the marching body of men, so that rank behind rank is seen receding in the distance. Other pictures show a heliographer at work, and the answer that comes in the shape of a field gun hauled over the ground by a caterpillar tractor. This last too is taken head on, and affords an excellent idea of how these new "army mules" operate.

Colonel Teddy may not go to war, but he is keeping fit, just the same, and is here seen hiking over the grounds of his training camp with a body of followers notably less in numbers at the conclusion than at the beginning of the tramp.

The Oriental Pageant given by British Indians on the beautiful Hampstead Grounds of Lord Levershulme in London lends charm and variety to the more prosaic subjects. An unusually fine cartoon by Hy Mayer concludes the reel.

FLAMES

While there are several interesting and attractive subjects in Mutual Weekly, No. 147, notably a scene in the town of Fresno, California, which is collecting a mountain of shoes for the needy in France, its most striking feature is a series of notably fine pictures of the great fire that destroyed 800,000 bushels of grain at the Brooklyn docks. Views of fire fighting and snapshots of plunging walls are interspersed with pictures of the towering flames that no painter could surpass in splendor.

MARCHING FOR DEMOCRACY

From all over our broad land comes the sound of tramping feet, in the great forward move of democracy's army, Mutual Weekly, No. 145, shows two battalions of these, animated by one purpose, yet strikingly unlike in character. At West Point the cadet corps is seen marching with its marvellously machine-like precision before the Japanese Commission. The footage of the film is generous and allows the spectator ample time to catch the rhythmic swing of the marching and the beauty of the scene. Another fine army is the band of 30,000 trained nurses who paraded so impressively on New York's Red Cross Day.

The hearts and footsteps of these splendid young men and women are still light. But France bears the weight of sorrow and fatigue. Yet in the latest pictures taken on the front of men returning from the battlefield there is no sign of faltering. The even ranks march steadily, though a hard day's fighting has just been completed.

AMONG THE EXCHANGES

Paramount in St. Louis Likes New Offices

The new Paramount offices in St. Louis, at 3927 Olive street, have been occupied by G. E. McKean and his assistants for only a short time, but already the difference that plenty of room and much new equipment has made is being felt by the entire force. The building was erected for the Vandeventer Trust Company, and the four commodious vaults are ideal for a film exchange. The ground floor is used for a waiting room, cashier's office and the booking department. The second floor is taken up with the executive offices, three in number, another waiting lobby, and the poster, slide, and advertising departments. The location is about a block from Film Row at Grand and Olive, and is within easy walking distance from that point. The exchange, which is known as the K. C. Feature Film Company, handles also the Artcraft productions.

Middle West Conditions Good, Says Select

Conditions in the middle west are most favorable for high-grade pictures, according to the report which C. E. Shurtleff, sales manager for Select Pictures Corporation, has made to General Manager Arthur S. Kane on the conclusion of a three weeks' trip which embraced St. Louis, Kansas City, Des Moines and Pittsburg in its itinerary.

Mr. Shurtleff has been visiting Select branches in that territory, as well as establishing the recently announced branch opened at St. Louis and placed under the management of E. W. Dustin.

According to Mr. Shurtleff, there is a very general recognition on the part of the exhibitor of the advantages accruing from showing only the highest grade pictures and running them for more than one day. Runs of two or more days are becoming much commoner than heretofore. With this movement is the accompanying demand for star pictures, and only the very best of these. Also there is a willingness on the part of the exhibitor to pay a much better price for these attractions than he has been accustomed to paying for the program features which he has been showing under a policy of daily changes.

Rosenthal District Supervisor for Universal

Barney Rosenthal, head of the Universal exchange at 2116 Locust street, St. Louis, has been made district supervisor over the Kansas City and Cairo, Ill., offices, and other branches which take in part of Oklahoma, Arkansas, Kentucky, Missouri, Illinois and Kansas territory. Mr. Rosenthal's headquarters will continue to be in St. Louis, where he got his first experience in the film distributing business, with the old Swanson-Crawford exchange in the early days.

Here and There

B. C. Steele, former manager of the Lucier theatre, Lakewood, Cleveland, has joined the Vitagraph sales force and expects to cover Northern Ohio. It is also announced that next week Charles W. Schweitzer will sever his connection as treasurer of B. F. Keith's Hippodrome in Cleveland to sell Vitagraph pictures, traveling out of Cleveland.

Charles Hall has been appointed manager of the Union Film Company in Cleveland, taking the place of Tom Colby, who has been drafted. Maurice Lebensberger, treasurer of the Standard Film Service Company, has also joined the colors.

Ira Aaronson, who has been Pittsburgh salesman for Jewel Productions, Inc., since the formation of that company, has been appointed manager of the Detroit office, succeeding Ralph Pielow. This office has just changed its headquarters from 120 Broadway to the new film building at 59 Elizabeth street. Mr. Aaronson before joining Jewel was manager of the Cameraphone theatre, Pittsburgh.

The Pathe Exchange of Omaha gave a private showing of "Stranded In Arcady," Mrs. Vernon Castle's first Pathe Play, last week, which was attended by quite a number of exhibitors. Among those present were Mr. Brown and Mr. Scofield, of the Dundee Theatre Company; LeDioux and LeMarquan, of the Empress theatre; Mrs. Ellsworth, of the Orpheum, South Omaha; Eleanor Duffy, society editress; Mr. Hallgren, Suburban theatre; Mr. Jansen, Hamilton and Lathrop theatres; Mr. Harding, Princess theatre; Miss Hetherington, of Pathe, and Mr. Holan, manager of Pathe.

District Manager A. D. Flinton and H. C. Wreath, of the Paramount Pictures Corporation, were in Omaha, Neb., a few days ago, seeking a location for a Paramount Exchange. It is said that the exchange in Des Moines is to be moved to Omaha.

Branches of the General Film Company are reporting that the weekly releases of George Ade fables and the monthly Chaplin re-issues are growing in popularity.

Milton J. Goldbaum, who has been traveling representative for the St. Louis branch of the Universal Film Company for the past two years, has been appointed manager of the Cairo, Ill., office, to take the place of H. W. Talbot, who has been sent to Kansas City, to be assistant manager of that office.

Cecil Mayberry has been added to the Hoffman Four Square forces in the Empress Building in St. Louis, under the management of S. J. Baker. Mr. Mayberry has been identified with the film business for a number of years, and understands both the exhibitors' and the exchangemen's side of the business.

Harold Rodner, former Philadelphia manager of the Peerless Film Exchange, having gone to Camp Meade at his country's call, J. M. Flynn, assistant manager, has been made manager. Mr. Flynn was with the World in Philadelphia as assistant manager for several years before joining the Peerless on its formation last year.

M. Milder, manager of Select Pictures in Philadelphia, has appointed as his assistant Herbert W. Given, former manager of Triangle and previously acting manager of Paramount in Philadelphia. A. G. Buck, formerly manager of K-E-S-E for Philadelphia, is special traveling representative for Select in that territory.

The Popular Film Exchange, having as its slogan "Popular Stars in Popular Films," is being established at 1331 Vine street, Philadelphia, under the management of Barrist & Goodman.

The Pan American Film Company, David B. Gally, director, has established an office at 1337 Vine street, Philadelphia. This company will make any kind of film, paying special attention to commercial work. Pictures will also be booked for church and other similar entertainments. Mr. Gally was with the old Lubin Company and has had other experiences in the producing lines.

J. O. Brooks, former manager of the Madison Film Exchange in Detroit, and for two years with Paramount, has gone with Goldwyn as traveling representative in Michigan. Mr. Brooks much prefers the road work to being inside. A. I. Shapiro continues as manager at Detroit.

Ira Aaronson, formerly an exhibitor in Pittsburgh, has been appointed manager of the Jewel Productions Exchange in Detroit, succeeding Ralph Piewlow.

Ray J. Branch, former manager of the United Theatre Equipment corporation branch in Detroit, is now Michigan traveling representative for Select Pictures.

Milton Feld Manages Jewel Kansas City Branch

Milton Feld, formerly with Vitagraph in Kansas City, Mo., has been appointed Kansas City manager of Jewel Productions, Inc., succeeding R. M. Ward. This marks Feld's return to the industry following his retirement recently owing to an injury.

The Kansas City Jewel Exchange is one of the largest on the Jewel list, occupying almost the entire fourth floor at 1,025 Main street. Harry Berman, manager of the New York office, has been in Kansas City aiding Feld in getting things under way, incidentally superintending the bookings of "Come Through" and "Twenty Thousand Leagues Under the Sea."

Perry Succeeds Farrell for Pathe in Boston

Edward J. Farrell, who has been in charge of the Pathe office in Boston for the past year and a half, has severed his connections with that organization, and has been succeeded by C. W. Perry, formerly manager of the Pathe exchange in Detroit. The change in management of the Boston office came as a distinct surprise to Boston film circles.

Omaha Bluebird Moves to New Quarters

The Bluebird Exchange in Omaha, Neb., has moved to 214-216 South Fourteenth street, where it is occupying the entire second floor. The change was made necessary through the fact that the branch outgrew its former quarters. The new location is nearer the center of the business district.

Attractive announcement cards were sent out by Manager C. D. Calvert.

Alfred Tanzer Joins Paramount Chicago Forces

Alfred Tanzer, for the past year or more assistant manager of the Mutual Film Exchange in Milwaukee, has resigned that position to go with the Paramount people to their Chicago office. Mr. Tanzer will take charge of the office detail and help arrange the new exchange which Paramount will shortly open on the twenty-first floor of the Consumers building, Chicago.

"According to the plans now under way," said Mr. Tanzer, "the new exchange will be a model of efficiency."

IN THE INDEPENDENT FIELD

Hall and Oldknow Busy Organizing Sales Forces

U. S. Booking Corporation Announces Personnel of Membership—Country-Wide Campaign Begun, Salesmen Already on the Job—First Release Soon

HAVING completed all arrangements for the launching of the newly-organized U. S. Exhibitors Corporation, for which Frank Hall and William Oldknow are sponsors and executive heads, active steps were taken during the past week to organize "live-wire" sales force to cover the entire country. A number of representative salesmen are now actively engaged in placing the new organization's plans before the exhibitor, and from reports that have been received at the home office indications are that the plan is being well received by those exhibitors to whom it has been announced.

Among those who have cast their lot with the new organization are: Joseph Partridge, one-time general manager of the V. L. S. E. New York exchange and who also served as a special representative in Canada for the General Film Co. and was for two years its Canadian manager. Later Mr. Partridge was with the McClure series department of the Triangle Distributing Corporation; William Alexander, who has been with the Fox Film Corporation, and who has had long experience both in the theatrical and motion picture fields and is particularly well equipped to handle the foreign business of the U. S. Exhibitors' Booking Corporation, having served for two years as foreign representative for Fox in all parts of the world. In that period Mr. Alexander established twenty-five exchanges for the Fox enterprises. Mr. Alexander exploited "The Daughter of the Gods" in London; Lynn S. Card, who left the L. S. Card Booking Corporation, the New Jersey exchange of the First National Exhibitors Circuit, to join the U. S. organization. Mr. Card was formerly the Jersey manager for the Mutual Film Corporation and also manager of the Civilization Film Corporation, a New Jersey state rights organization, of which Frank Hall is president. Mr. Card will devote his efforts to the development of the New York territory for the Exhibitors' Booking Corporation; and Louis D. Lyons, who will represent the new organization in Jersey, in which territory he has had long experience. Mr. Lyons formerly represented Pathe in New Jersey and served with the Mutual and the Civilization Film Corporation, and is generally accredited a live wire in the business.

Newly Organized Company to Produce Comedies

The Film d'Art Company, recently organized for the purpose of producing one and two-reel comedies, announces through its president, John D. Perry, that within the next week a series of one and two-reel comedies written by Mr. Perry will be shown to the trade. The comedies are being produced under the personal direction of Mr. Perry, who has acted before the camera and who for some time served in the capacity of general manager for the New Art Film Company. He was, also, affiliated with the dramatic stock and repertoire companies. Before taking up the production end of the picture industry, Mr. Perry made a careful study of the conditions and concludes that there is a big market for refined comedies.

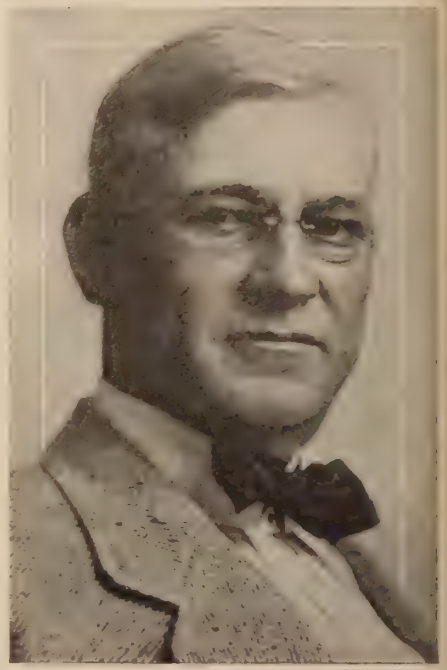
"Auntie's Triumph" and "Cousins" will be the first releases of the new company. These will be shown to the trade within the week. Mr. Perry has under production, "Poor Uncle Ted" and "Peace." Those featured in the Perry productions are: Albert Roccardi, Jeanne Hall, Aurora Wells and Charles Ascott. The method of release has, up to the present, not been announced.

The officers of the company are: John D. Perry, president; S. H. Wells, vice-president, and William H. Wells, secretary and treasurer.

All But Six States Sold for "Lust of the Ages"

THE Ogden Pictures Corporation announces that during the past week eleven territories were disposed of for "The Lust of the Ages," the first Lillian Walker production for the independent market. With the exception of the rights included in the States of Ohio, Michigan, Missouri, Kansas, Iowa and Nebraska, all territory has been disposed of, including the foreign rights. S. Greiver of Greiver & Herz, Chicago, who last week bought the rights for Indiana, Wisconsin and Illinois, says that he will use seven prints in this territory. Western Pennsylvania and West Virginia were bought by Mayer Silverman, representing the Liberty Film Renting Company of Pittsburgh, and the New England States were bought by Harry Segal, representing the Globe Feature Film Company of Boston.

Jesse Goldburg, exploitation manager of the Ogden Pictures, announces that the second Lillian Walker production, adapted from David Graham Phillips' novel, "The Grain of Dust," is now well under way and every effort is being exerted to conclude the making of the film that it may be ready for release early in November.



Wm. H. Clune

Olcott's "The Belgian" Shown for Review at Strand

"The Belgian," Sidney Olcott's production for the independent market, was shown last week for review at the Strand theatre. Walter Whiteside and Valentine Grant are featured. Mr. Olcott announces that he will follow "The Belgian" with three other productions, to be produced under his personal direction within the coming year. Mr. Olcott will be remembered for his production of "From Manger to the Cross." He has directed Mary Pickford, Marguerite Clark and other prominent stars.

Edward J. O'Donnell, who is handling the exploitation of Olcott's feature, left for Chicago immediately after the trade showing at the Strand last Thursday, where he expects to give a trade showing for Chicagoans at one of the large theatres.

Noble's Production, "Shame," Shown for First Time

John W. Noble's first production for the independent market, "Shame," was shown last week for the review of prominent state rights men in Joseph Miles' projection room. The production was shown in sixty-eight hundred feet. The story opens with a prologue. It is said that the feature is a strong offering. Zena Keefe is featured. In the supporting cast are: Niles Welch, Joyce Fair, Jack Dunn, Lionel Belmore, Paul Daucet and Dell Boone. Herbert Carleton did the camera work. The picture has not yet been shown for review, but an early showing is announced.

Deposit System Works Fine in Omaha, Says Manager

J. W. Rachman, of the Omaha branch of the Standard Feature Film Company, Neb., writes that he has adopted a deposit plan that is new in the Omaha territory. A deposit covering the full price of the picture is required for the first booking, after which the exhibitor is carried on an open account. Mr. Rachman announces that the first trial given this plan proved a big success, and since its inception a better business and better collections have been noted.

General Enterprises Acquires Rights to "The Liar"

General Enterprises, Inc., announce the purchase of the world rights to "The Liar," produced under the direction of William A. Haddock. The production is in six reels. Gail Kane and Stanley Walpole have the principal roles. Arthur H. Sawyer and Herbert Lubin negotiated the transaction. The story deals with the dangers that face a young girl who comes to New York without the protection of friends. General Enterprises is offering the feature on the independent market. The foreign markets are in charge of M. R. Fink.

Star of Tucker's Production, "Mother," an Author

Elizabeth Risdon, the star of George Loane Tucker's late production, "Mother," has written a book dealing with the subject of "make-up" and character study. Miss Risdon, although not yet twenty-four years of age, is featured in the title role of Mr. Tucker's production and, it is said that she gives a characterization of a mother that would be hard to equal. Miss Risdon is now appearing in George Broadhurst's stage production, "Misalliance,' running at the new Broadhurst theatre.



N. H. Spitzer

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"Lust of the Ages"....	Greiver & Herz, Chicago.....	Illinois, Indiana, Wisconsin.
"Lust of the Ages"....	Mayer Silverman, Pittsburgh..	Western Pennsylvania, West Virginia.
"Lust of the Ages"....	Globe Feature Film Co., Boston	Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island.
"The Mormon Maid"...	Turner & Dahnken Circuit, San Francisco.....	Northern California, Nevada.
"Souls Redeemed".....	Globe Feature Film Co., Boston	New England States.
Midget Comedies.....	Masterpiece Film Attractions, Philadelphia	Eastern Pennsylvania, Southern New Jersey.
"The Human Orchid"..	Sikawitt and Goldstein.....	Foreign Rights.
"The Human Orchid"..	Pioneer Civilization Corp....	New York, Northern New Jersey.
"The Liar".....	General Enterprises, Inc.....	World Rights.
"The Liar".....	Exclusive Films, Inc.....	New York.

"West Progressive, Likes Novelty," Says Bob

Maurice Bob, President of Master Dramas, Says That the Western Buyer Demands Something New to Advertise His Purchase—Novelties in Demand

MAURICE H. BOB, president of Master Dramas Features, Inc., who is exploiting "Who's Your Neighbor?" through the Western territory, has written to Herman Becker, general manager of the company, in New York, that he is meeting with much success with this production. Mr. Bob is a well-known man in the picture business, and during his trip through the West he has made some interesting observations, which he gives in the following interview:

"You've got to come West to see the new bustle in the business. I don't say this to discredit the East, where the theatres and exchanges are also doing well, but you don't get the note of real prosperity, real activity and real optimism you find in the Middle West. Particularly in Chicago. It may be that the better business wave that has hit the picture houses reached the Middle West first. I don't know, and I am not enough of an expert to give reasons. I am only telling what I see. I took samples of all our advertising aids to show the Middle West buyers that what would appeal to one man might not appeal to another. A certain buyer came in and insisted upon seeing all our advertising matter. I showed him the two styles of window cards and half sheets, the different sets of lobby display photos, the sets of hand-colored photos, the display frames, the announcement slides and banners, the advertising mats, the newspaper cuts of scenes and players. But do you think I could suit him? He looked over each piece of material carefully, and then when I got through gave a grunt of evident dissatisfaction.

"'What's the matter?' I said, 'isn't there anything in this whole collection that appeals to you?'

"'Why, of course, there is,' he answered; 'I like the whole collection, but as a matter of fact it isn't enough!'

"I soon learned that he wanted a certain advertising novelty that is seldom put out with features, but which I had to promise to have made up in order to get his business. Perhaps that is why these Westerners seem to do better than the Eastern film men—they go to the very limit in advertising and in hustle!"

Mr. Bob announces that the states of Washington, Colorado, Nevada, Oregon, California, Arizona, New Mexico, Utah, Wyoming, Idaho, Montana and Northern New Jersey have been closed and that he will close ten Middle Western States before he leaves Chicago, where he writes Mr. Becker from the Hotel La Salle.

In the East General Manager Becker announces that deals are pending for the New England states, New York, New Jersey and Pennsylvania.

Los Angeles Company to Make State Rights Features

A new film producing company, named Vista Films, Inc., has been organized at San Diego and will make five-reel subjects for the state rights market. M. De La Parelle is director, and is also author of the first story, titled "Stripped for a Million." Crane Wilbur is starred in this picture.

Cleveland Exhibitor Quits the Industry

Motion picture circles in Cleveland, O., were much surprised to learn last week that Louis Becht has decided to retire, and quit the industry. Becht was president of the Mall Company, and actively managed the Mall Duplex theatre. For twenty-five years he has been associated with amusement in various forms in Cleveland.

Becht's interests in the Mall have been transferred to Edward P. Strong, Fred Desberg and Joseph Laronge, and E. P. Carroll, former assistant manager, has been made manager of the theatre.



Florence Reed's Greatest Ambition Was Said to Have Been to Play the Leading Part in "The Struggle Everlasting," a Harry Rapf Production. Her Wish Has Been Gratified

Clara Kimball Young's Second Picture Completed

"Shirley Kaye," Adapted from the Stage Play in Which Elsie Ferguson Originated the Title Role, Is Said to Be Miss Young's Best

"SHIRLEY KAYE," Clara Kimball Young's second production, by her own company, is completed, announces Harry I. Garson, manager of the organization. Mr. Garson says that Miss Young's late picture is everything that he expected and that he feels that it will impress the public likewise.

The screen version is adapted from the stage play, which had a successful New York run a few seasons ago. Elsie Ferguson originated the title role, which part Miss Young presents in the screen version. In the supporting cast are: Corliss Giles, George Fawcett, George Backus, Claire Whitney, Helen Lindroth, John Sunderland, F. D. Winthrop and Frank Otto. Joseph Kaufman directed.

The story tells of the adventures of the daughter of the president of a large railroad who meets a young Westerner and plays "hide and seek" with him until she is assured that he really loves her. Another powerful factor in the financial world has a daughter whom he desires to be a social leader. He entrusts the task of "putting her in society" to Shirley Kaye. His daughter is engaged to the young Westerner. The Westerner, angry because he meets defeat at every turn at the hands of the Eastern girl, resolves to win her. It is said that the story offers opportunity for strong, dramatic acting and that Miss Young finds in it every opportunity to display her talents and not in a single instance does she slight these chances.

The release date for this production has not been announced..

Rankin Reports Success with "A Modern Lorelei"

CHARLES RANKIN, who recently acquired the world rights to "A Modern Lorelei," the Marine Film production, is now in the West arranging for the exploitation of this production. He reports that negotiations are now under way for the sale of practically the entire Middle West territory and he states that he will be in a position to announce the territory disposed of, within a few days.

"A Modern Lorelei" is in six reels. Tyrone Power is featured, with Frances Burnham carrying the principal feminine role. Ray Belasco has the juvenile lead. Joseph F. Lee, who is handling the Eastern territory for Mr. Hansen, showed the feature before the Pennsylvania Board of Censors and he reports that it was passed with only one or two minor changes. The production has been passed also by the Illinois board, without change.

When "A Modern Lorelei," under the title of "Lorelei of the Sea," was shown for review a month or so ago, critics pronounced it a picture of scenic beauty. There are more than two hundred and fifty diving girls shown in as many different scenes. The production was made off the coast of California. Henry Ott, who directed "Undine," is responsible for the direction of "A Modern Lorelei." Mr. Ott was six months making the production. Richard Willis wrote the story and made the adaptation.

SERVICE BUREAU MAKES ALL SUGGESTIONS PASS THE TEST

When the Exhibitors Service Bureau was launched by the NEWS it was announced that this should be the gathering place of the industry for men with ideas.

Turn to this department today and see how near this ideal has been reached, how well it represents the best suggestions that come from every branch of the industry.

And these suggestions are not printed because of their source, but because of their value to the exhibitor. No matter who may be the author each suggestion must pass the test of absolute worth. You'll not find any idea recommended to you as a good one simply because some one powerful in the motion picture field submitted it.

Here is a department dedicated to the exhibitor and the exhibitor alone. If you fail to read this department each week, you are deliberately avoiding something that will help you.

Read it now, and write to us your troubles, your ideas, your successes.

Hoffman-Foursquare Exchanges Established in Canada

Arrangements have been completed for the establishing of Hoffman-Foursquare exchanges at the principal distribution points in Canada. The Canadian exchanges will be operated in conjunction with the Metro Pictures Service in Canada, it is stated. The exchanges will cover the three chief distributing points in Canada. Offices will be located with the Metro Pictures Service in Montreal, Toronto, St. Johns and New Brunswick. Northeastern Canada will be covered by the St. Johns office. Mr. Hoffman says that he has informed J. J. Unger, of the Metro Service, Montreal office, that special salesmen have been engaged to handle the Hoffman-Foursquare business.

Rights to "20,000 Leagues" Sold for Canada

Superfeatures Limited has closed all negotiations for the purchase of the entire Canadian rights to the feature, "20,000 Leagues Under the Sea," and has secured bookings in the larger theatres. Charles Stevens is general manager for Superfeatures Limited. He has announced that he has "cleaned up" on "The Whip," which he controls in Canada, with the exception of a small bit of Ontario.

"Lust of the Ages" Booked Heavily in Canada

Globe Films Limited announce that the first Lillian Walker feature, "The Lust of the Ages," has been booked heavily through Ontario and will have its first showing in the Madison theatre, Bloor Street, Toronto. This theatre also played "Birth," to women only, which film is being released by Globe Films, Ltd.

General Enterprise, Inc., Report Good Sales of "Warrior"

Arthur H. Sawyer and Herbert Lubin, who are handling the exploitation of "The Warrior," the rights to which were bought by General Enterprise, Inc., from Harry Raver, who introduced the seven-part feature, starring Maciste, the giant Italian, in America, report that they have met with success throughout the country in the disposition of territory. The Northwest, Alaska, Canada and many of the large Eastern States have been sold and Messrs. Lubin and Sawyer announce that they expect to have the entire country disposed of within the next few weeks.

Welfare League to See Tucker's Production, "Mother"

General Enterprise, Inc., which is handling "Mother," George Loane Tucker's late production, featuring Elizabeth Risdon, has received a request from Edward J. Meagher, chairman of the Mutual Welfare League, Sing Sing prison, for a showing of this picture before the inmates of the prison. General Enterprise has made arrangements to show the picture at the prison October 17th. It is expected that Mr. Tucker will be present at the showing.

The theme of "Mother" deals with the mother-love instinct and shows the influence of a mother's love over a wayward son whose headstrong tendencies eventually lead him to a prison cell.

Lesser to Go to Cleveland for Conference

Sol L. Lesser plans to be in Cleveland the early part of November for a conference in connection with the National State Rights Buyers Association of which he is the head. While here he will be the guest of Leon D. Netter, with whom he is associated in the Masterpiece Film Attractions.

"The Warrior" Show to Members of Union League Club

Through the courtesy of Arthur H. Sawyer of General Enterprises, Inc., the screen spectacle, "The Warrior," starring Maciste, "the strongest man in the world," was shown on Tuesday evening October 11th, to the members of the Union League Club, Fifth avenue, New York.

Raver's Feature, "Public Defender," Praised

"The Public Defender," Written by Mayer Goldman, Prominent New York Attorney, Is Praised by Sing Sing Inmates—An Appeal for Official Public Defenders in Courts

"THE Public Defender," Harry Raver's late production, which was shown recently for review and is now ready for distribution, has been passed upon by the National Board of Review of Motion Pictures. Mr. Raver announces that the Board sent in a special report, which stated that "The Public Defender" is a fine example of a photoplay with a purpose.

Mr. Raver stated, also, that one of New York's most successful playwrights has communicated with him asking permission to dramatize the story of "The Public Defender." The playwright stated, announced Mr. Raver, that the theme possessed potential possibilities for a stage version and that it could serve as the basis of an exceptionally strong drama for the speaking stage.

The "Star Bulletin," an illustrated monthly, published by inmates of Sing Sing prison, contains in its current issue a criticism of this picture and the critic writes that the picture will make a profound impression with the powerful message which it will bring to everyone who sees it. "The picture," writes the 'Star Bulletin's' critic, "combines all the painful truthfulness of the 'Third Degree' with the tense heart interest of 'On Trial.'"

Mayer Goldman, prominent criminal lawyer of the New York bar, who started the movement which resulted in the appointment of nineteen Public Defenders in the United States and co-author of the story from which "The Public Defender" was adapted to the screen by Frederick Rath, has received hundreds of letters praising him for this effort. Acting on the suggestion of several lawyers and judges who witnessed the trade showing at Hotel Astor, two weeks ago, Mr. Goldman has decided to utilize the picture as a help to a series of lectures which he will give on this subject in New York during the winter.

Smaller Houses Insist Upon Star, Says Goldburg

JESSE GOLDBURG, exploitation and production manager for the Ogden Pictures Corporation, who has just returned from a trip through the Middle West, reports that, while there, he made a study of conditions in connection with the exhibiting end of the business. Mr. Goldburg states that until recently he has not paid particular attention to the theatre charging less than a ten cent admission. On his trip through the West he states that he took particular pains to get in touch with the exhibitor who charges a minimum of five and a maximum of ten cents admission. Following are his deductions:

"The smaller house insists upon a production with a star, regardless of the age of the picture; the bigger house insists upon a worthy production and the star is of secondary importance.

"It is important to note the changing viewpoints, not alone of the exhibitor but of the public. For instance, the use of heralds is rapidly on the wane, and I would say that outside of five cities in the United States the use of twenty-four sheets will be abandoned within six months, and the use of six sheets will be lessened materially, if not altogether abandoned within the same period. And instead of making the accustomed two style one sheets, the line-up of lithographs will more likely run toward the making of four style one-sheets, four style three-sheets and two style six-sheets.

"There is lots of room for original ideas that will materially assist the exhibitor in packing his house, not necessarily ideas along the lines of circus ballyhooing, but dignified methods of advertising.

"Great White Trail" Breaks Record in Canada

J. C. Green, manager of the Temple theatre, Galt, Ontario, writes that "The Great White Trail," Wharton, Inc., production, handled through Canada by M. H. Hoffman, Inc., has broken all records at the Temple theatre. He says that it made the best record of any picture he has ever shown.



Leah Baird, Anders Randolf, and Wilfred Lucas in Scenes from Ivan's "Sins of Ambition"

Hoffman to Distribute W. J. Flynn's Serial

Chief Flynn's Serial Revealing German Spy System and Activities of U. S. Secret Service Men Now Under Production at Wharton Studios

M. H. HOFFMAN, INC., has purchased the distributing rights to William J. Flynn's serial dealing with German intrigue in America, and revealing the activities of the United States Secret Service Department, of which Chief Flynn is head, in apprehending German spies. The serial is now under production at the Wharton Studios in Ithaca, New York. A title for the serial has not been announced.

For the first time, the untold story of what German spies have done and tried to do to us will be set forth on the screen. The public has only the faintest idea of the lengths to which Germany has gone to cripple the United States, and when all these details, in proper sequence, are shown in the William J. Flynn serial, its importance as a source of pictorial entertainment can be realized.

Mr. Hoffman said, in commenting on the work of Chief Flynn:

"It requires a method of distribution which will enable every motion picture manager in the United States to show Chief Flynn's serial.

"Freed from the necessity of having to devote attention to too numerous features, and not being tied to program procedure, the Hoffman-Foursquare Exchange managers and attaches will be able to devote their energies to this serial in the measure required to put it into the thousands of motion picture theatres which will want it.

"Selecting our product with the utmost care, we are enabled to concentrate our selling efforts upon each feature without taking from it any energy or thought necessary to its most extensive booking.

"Having been chosen to distribute Chief Flynn's serial, I feel that our organization has been honored. I have gone over the episodes already in preparation, and I can state frankly that never have I seen a serial possessing such a wealth of superlative material as this one. Here, I believe, we may well use the term 'super serial' without fear of contradiction. It will be found to be 'super' in the richness of incident in each episode; it will prove to be 'super' in its quality of entertainment, and lastly, it will stir to the fullest depths within every loyal American his or her patriotism.

"As I regard Chief Flynn's serial, it excels in dramatic elements even the finest creative effort of pure fiction. Pioneers in the producing of serials, the Whartons will make Chief Flynn's serial something to remember for all time. Nothing that can contribute in the slightest degree to the perfection of the whole production will be slighted.

"Therefore, I can confidently pledge to the American exhibitors a serial which will entertain their patrons to the limit of entertainment possibility, and which will send every person away from each episode with patriotic endeavor."

Herbert Brenon is Now in Full Control

Director and Producer Enters the Distributing End of the Business—Executive Offices on Fifth Avenue Will Supervise Every Detail

HERBERT BRENON, who recently disposed of his interests in the Selznick enterprises, has incorporated under the name of the Brenon Distributing Corporation, and will actively engage in the distributing end of the motion picture business as well as continue his work in the producing field. Mr. Brenon has acquired full control of the film organization bearing his name and this week marks the beginning of his career as a distributor. Mr. Brenon has acquired, also, full title to the Brenon studios, Hudson Heights, New Jersey, at a cost, it is announced, of $250,000. He now has full and complete control of his productions. The executive offices of the Brenon Distributing Corporation are established at 509 Fifth avenue.

Mr. Brenon's studios at Hudson Heights, are complete in every detail and can accommodate the largest or the smallest set that a director may want to use. From the "shooting" of the initial scene to the developing of the finished positive print, Mr. Brenon's studio can accommodate every detailed move essential to the complete product.

The new distributing corporation will handle Brenon productions for New York State and northern New Jersey. Mr. Brenon has made arrangements with the syndicate which recently purchased the New York rights to his production of "The Fall of the Romanoffs," for $100,000, to distribute this feature through the Brenon Distributing Corporation. Sol. J. Berman will handle the production for the syndicate. Mr. Berman has been engaged by Mr. Brenon to handle the sales end of all his future productions. Mr. Brenon announces that he has the controlling interest in the new corporation.

Mr. Brenon is one of the few directors who give his personal attention to every detail in the production of a picture—from the initial "shot" to the finished print. He has acquainted himself with every phase of the business and under his new regime will supervise every move from studio to laboratory and from laboratory to exchange and from exchange to the exhibitor, thus insuring every satisfaction.

Beynon Writes Musical Score for Ivan Production

Ivan Film Company announce that George W. Beynon, has completed the musical score for "Sins of Ambition," the latest production from the Ivan studios. The "Aria" from Verdi's masterpiece, "La Traviata" is the accompanying selection for one scene of this production and Flegier's "Love Song" for another. The accompanying selection for the comedy scenes, is Godard's "Canzonetta." Throughout the score runs a musical setting from "Othello."

Four Laugh Makers by L-Ko in November

Exhibitors who take their comedies through Universal exchanges will have, according to the promise of J. G. Blystone, director general, four good subjects for laughter in L-Ko's now ready for circulation during November. The deliveries to Universal exchanges have been made, and release dates will bring two comedies by Archie Mayo; one by James Davis, in which Hughie Mack, late of Vitagraph, is introduced to the program, and a fourth comedy by Frank Clark.

"Double Dukes," directed by Mr. Mayo, will be released November 7, with Eva Novak, Eddie Barry, Chester Ryckman and Bob McKensie featured. The November 14 release will be "Hula Hula Hughie," presenting Hughie Mack as an L-Ko comedian, directed by James Davis. November 21 brings "The Joy Riders," with Lucille Hutton, Billy Bevan and Bob McKenzie featured, in a merrymaker produced by Frank Clark. The attraction Thanksgiving week will be "Cute Kids and Kidnappers," an Archie Mayo comic, featuring Gladys Varden and Eddie Barry.

Mme. Nazimova Christens New Liberty Theatre

Mme. Nazimova, who has just returned from New Orleans, where she made the exteriors for her first Metro production, "God's Message," had the honor of christening the Liberty theatre, the new house of the Boehringer Amusement Company, formerly owners of the Triangle and Columbia theatres in that city. Mme. Nazimova broke a bottle of champagne over one of the steel girders as she cried "I Christen Thee Liberty."

The Liberty will be one of the handsomest houses in the south. Mr. Boehringer has embodied some of the best ideas in theatre construction in this country and in Europe and is personally responsible for a large portion of the plans.

According to the present arrangements, "God's Message" will be the opening bill at the Liberty and this will be the first time on record in which a great star has christened a theatre in which she will play the opening picture.

France Films First Production to Be Shown at Broadway

"THE NATURAL LAW," the first production of the France Films, Inc., for the independent market, has been completed and will be shown to the trade Wednesday morning, October 31, at the Broadway theatre. Marguerite Courtot, who was a featured player with the Kalem Company, and who has appeared in the leading roles of a number of independent productions, is featured in "The Natural Law" Howard Hall has the principal male role and George Larkin, the star of the "Grant, Police Reporter," series, produced by Kalem, will be seen as the juvenile lead.

"The Natural Law" is adapted from the stage play of some years ago. It is a problem play and has for its chief character a young schoolgirl and tells of the problems that confront every girl who faces the world alone.



Exhibitors in Small Cities Take Notice

THE expenditure by Jewel Productions, Inc., of the great sum of $50,000 in sending people into your theatre to see "The Co-Respondent," has been so arranged as to work precisely the same beneficial result for *you*, in the small town, as for the big cities.

Read the list of giant newspapers in our circular on your desk. "The Co-Respondent's" dominating half-pages and quarter-pages will reach out hundreds of miles into the country from every newspaper center. They will cover your section exactly as the great New York dailies do in New York territory.

In Addition—

Having played to capacity at The Broadway Theatre, New York and being fully reviewed by the Dramatic Critic they depend on and advertised in the journal they trust your patrons will mark down "The Co-Respondent" as one photo-play they cannot afford to miss.

On this firm conviction we have closed arrangements to spend $50,000.

Book "The Co-Respondent" *today* and reap where we have sown.

Rare Jewel Pictures You Can Now Obtain

"Come Through"
George Bronson Howard's greatest melodrama.

"Pay Me"
Dorothy Phillips in a Western drama with a Grizzly's grip.

"K
Produced by Lois Weber
From Mary Roberts Rinehart's 2,000,000-readers novel.

"Sirens of the Sea"
A Dream of Fair Women.

"The Man Without a Country"
The Great Patriotic Classic.

"The Co-Respondent"
Featuring Elaine Hammerstein. Produced by Ralph Ince. By Alice Leal Pollock and Rita Weiman.

Book through JEWEL Offices in Principal Cities or from Home Office 1600 Broadway, New York

JEWEL
PRODUCTIONS
INC.



"The MYSTERY SHIP"

$35000

spent in the first episode of "THE MYSTERY SHIP" for a few feet of film. A fortune laid out for a few scenes to give the people something they have never seen in their lives in serial pictures. Nothing ever attempted in serials even compares to this daring coup, and this amount spent for the filming of these scenes in the first episode alone. Thus the exhibition of the first episode of "THE MYSTERY SHIP" guarantees capacity at the remaining 15.


BEN WILSON


NEVA GERBER

opens with the most amazing scenes ever shown in the history of serials. Description can't cover it. You MUST see this opening instalment to realize to what extent the Universal has gone to give thousands of exhibitors a real winner. With such well-known stars as

Ben Wilson—Neva Gerber—Kingsley Benedict

supported by a brilliant cast, "THE MYSTERY SHIP" towers head and shoulders above any serial on the market. The blowing up of huge stone walls, the volcanic eruption, the devastating of an entire village are but a few of the thrillers in the first episode. Go to your nearest Universal Exchange. Ask to review this first instalment—then make your own decision. UNIVERSAL FILM MFG. CO., 1600 Broadway, New York City.

BOOK THRU ANY UNIVERSAL EXCHANGE



Butterfly Stars

Current BUTTERFLY Release

LITTLE ZOE RAE

In an Unusual Drama of Stage Life

"THE CRICKET"

A Tears and Smiles Photoplay of Wide Appeal

Directed by Elsie Jane Wilson

Reserve an Open Date for

NEAL HART

in "The Man from Montana"

An Adventure Drama of East and West—of a Stinger Stung—and a Woman's Testing

Directed by George Marshall

Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Broadway, New York.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

JULIAN ELTINGE has completed his engagement at the Lasky Studio in Hollywood. The final scene for his third Paramount release, "The Clever Mrs. Carfax," has been filmed this week by William C. DeMille, director, and Mr. Eltinge is leaving in a few days for New York, where he expects to complete negotiations for either a permanent engagement in films or for release of subjects in which he is starred. In any event Mr. Eltinge will make Los Angeles his future home and whatever subjects are made will be filmed here. He recently purchased a three-acre residence site in Silver Lake Hill and a residence there is now nearing completion.

It is understood Mr. Eltinge has a very good offer from Pathe and that other organizations have flirted with him for a series of pictures. It is very probable, however, that he will follow the example of Charles Chaplin, Douglas Fairbanks and William S. Hart and, shortly, there will be a Julian Eltinge Film Company. Mr. Eltinge, it became known this week, has been looking for a studio site and it is very probable options have been taken.

Lasky Company Goes Lumbering

The Lasky Company, which has George Beban as star and Donald Crisp as director, has gone to Hoquiam, Wash., to spend two weeks filming exteriors for "Jules of the Strongheart," which has a North woods atmosphere. Properties taken by the players required two baggage cars, and included in this is a lighting outfit which may be used for night effects when scenes are made in the big woods. There were about fifty people in the party, with a complete staff of carpenters, electricians and property men. Telegrams from Mr. Beban state weather conditions in that section of the country are very unfavorable because of rain and fogs, and it is probable a longer period will be necessary for the taking of scenes.

The filming of "Nan of Music Mountain," adapted from the Frank H. Spearman novel, will be completed this week. Ann Little appears in the main role of this subject and Wallace Reid is playing a featured role. The direction is under George H. Melford, and he has the co-operation of the author, Mr. Spearman, who resides in Hollywood.

Herbert Standing has been engaged to play in the next Mary Pickford Artcraft, which was put in production this week. Marshall Neilan, who has been excused from army service, is to continue as Miss Pickford's director. Conway Tearle will be the leading man in this subject.

The eleventh episode of "The Lost Express" is receiving the attention of the Signal Mutual Company, and Director J. E. McGowan is staging a number of mob scenes showing a battle in which more than three hundred men take part for the possession of the Mountain King Mine. This episode will show a series of scenes made near the entrance to Yosemite Valley at the Mountain King Mine.

Privilege to use the ore carriers, which go down a 36 per cent grade for 8,000 feet, was secured on condition the mine company be absolved from any damages in case of injury to any of the players.

Dalton-Ince Company Goes North

The Dorothy Dalton-Thomas H. Ince Company, directed by R. William Neill, left this week for Russian River district in Northern California, where exteriors for a story of the West will be taken. Thurston Hall and William Conklin will have the leading parts in support of Miss Dalton. The company going to the North included about fifty people, and the baggage contained a movable lighting equipment. Prior to the company's departure the last scenes for the second Dorothy Dalton release on Paramount, "The Edge of Sin," was filmed. Two-thirds of this photoplay is said to have been made at the Ince Studios after the regular working hours, this being done to secure special effects.



Jack Gilbert, of Triangle-Ince Kay Bee, Is Causing Comment by His Good Work.

Another Ince company is working at the Edendale Studio filming "The Hired Man," which will offer Charles Ray, supported by Dorris Lee, Charles K. French, Carl Ullman and others.

J. G. Hawks, who did his first scenario writing for Thomas H. Ince almost three years ago, and since has been identified with the New York Motion Picture Corporation and its successor, the Triangle, has completed his contract with the latter company and has been engaged by Mr. Ince as a member of the scenario staff. Hawks began work at his new position this week.

William S. Hart and company have completed the second Artcraft release, "The Silent Man," and the star is now working in the preparation of his next story from a scenario by Dennison Clist, a recent addition to the Thomas H. Ince scenario staff. In the new photoplay Mr. Hart will be seen as a railroad man of the early western days, an entirely new characterization for the western player. In "The Silent Man" Mr. Hart rode a new bay horse standing sixteen hands high, which was purchased following the retirement of "Fritz," who has been pensioned for life. "The Silent Man" gives William S. Hart a number of love scenes, which in former productions have been foreign to the nature of his characters. Those who have been fortunate enough to see the scenes projected claim that Hart is a real for sure lover, and the publicity department admits it by calling attention to Mr. Hart's several years as leading man with Julia Arthur in the presentation of "Romeo and Juliet."

Fox Companies Complete Stories

The Fox Studio is rather a quiet place this week, because most of the companies have just completed stories and it will be a few days until new ones are started. The only organizations working at this time are those under the direction of the Franklin Brothers, in which the Fox children appear in "The Mikado" and "Ali Baba and the Forty Thieves." The latter has a decided Persian atmosphere, with all specially constructed sets.

The last scenes for "Responsibility" are being made by Director Richard Stanton and company, which includes Enid Markey as star, and Director Bertram Bracken has completed "The Awakening," with Gladys Brockwell, Lewis J. Cody, Colin Chase and Vivian Rich.

General Western Representative A. Carlos arrived home this week after spending a short time at the offices of the William Fox Company, at New York. He was accompanied by Frank Lloyd, a director, who has been in charge of the making of William Farnum subjects at the Eastern studio. Farnum is having his annual vacation and will not come to the Coast for several weeks. In the meantime Lloyd will film one photoplay, which will offer Jewel Carmen as star. Billy Foster, a cameraman for Lloyd, is now on his way to Los Angeles from the East and is accompanied by other members of the Lloyd producing staff.

It is expected there will be considerable activities at the studio of the Sunshine Comedy Company, which occupies a portion of the William Fox plant. Henry Lehrman is completing a hospital comedy, in which wild animals and automobile chases predominate. Within the next few days additional companies will start working here, now that the comedies are being released by the Fox organization. Billie Ritchie, Lehrman and Winifred Westover

will be the principals of one company; Lloyd Hamilton, Charles Conklin and James Adamas of the other.

The new stage at the Fox Studio, to be used exclusively for the children, is to be directed by the Franklin Brothers and is now in use.

Weber Company Strikes Storm

The Lois Weber Productions Company encountered the most severe sandstorm of the season Thursday of last week when they were working on exterior locations at Chattsworth, a small town thirty miles north of Los Angeles, in the mountains. At this place the principal street of the town, which has a decided frontier appearance, was the scene of action. The producing company and about one hundred extra people were working there when the storm hit the section. It rained for several hours and a number of the players were injured by falling limbs from trees and portions blown from buildings.

The subject in production has been titled "The Man Who Dared God." It is being made from an original story and scenario by Miss Weber herself. William Stowell, who was borrowed from the Universal Company, is appearing in the main role, and the principal members of the supporting cast are Mildred Harris and Clara Whipple.

Universal Experiences Lull

This has been a quiet week at Universal City. Two new productions were begun. One is being directed by Ida May Park and will offer Dorothy May Phillips as star in "Broadway Love." William Stowell, Lon Chaney and William Burress are principals.

Director E. J. Le Saint has gone to Bear Lake Valley with a company to get exterior scenes for the "Wolves of the North." Louise Lovely is to be the featured player of this and Hart Hoxey will play opposite her. Betty Shade and Alfred Allen have important parts in this story of the Northwest Mounted Police.

Universal City was invaded by a great number of boys from the Strickland Home for Boys. They were entertained by Production Manager Henry Ray and M. Systrom, special representative of President Laemmle. F. B. Silverwood, vice-president of the Home, was in charge of the party.

Metro Makes Foreign Feature

The schedule at the Metro Studio provides that the first western-made subject, "The Legend of Death," in which B. A. Rolfe will present Edith Storey, is to be finished by November 3. The company has worked at the studio a portion of the time this week, where scenes showing the boudoir of the Czarina were filmed. Furnishings for this were borrowed by Property Man Danny Hogan of the Italian Ambassador to the United States, who has his winter home at Pasadena. The exteriors were made at Monrovia, Cal., where a church, said to be more than one hundred years old, was the centre of action. Both the interior and exterior of this was used. Todd Browning is in charge of the direction, and the principals supporting this story are Philo McCullough, Charles Gerard and Pomeroy Cannon.

John Collins, who was detained in New York in the finishing of a subject because of an accident which befell Bruce Edwards, his leading man, is scheduled to arrive in Los Angeles the middle of the coming week. Mr. Collins will direct Viola Dana, and the first subject to be made will be "The Winding Trail," which is from a scenario by June Mathis.

Western Representative B. A. Rolfe is "cashing" in on the circus experience that he had in his younger days and has planned a canvas-enclosed studio that may be used during rainy weather, with artificial lighting, and transformed into an open stage about as quick as a "big top" can be taken down. A great quantity of lighting equipment and a giant generator have been purchased and are now being installed at the Metro Studios.

Three American Companies Busy

All three companies of the American Studio at Santa Barbara are at work. A new photoplay was put in production by the William Russell company, which is the fifth of the present series of six. This deals with an Aztec treasure hunt in South America and gives "Big Bill" an entirely new role. As with former Russell productions, Edward Sloman will be in charge of the production.

Russell is said to add considerable to his reputation as a screen fighter in the film just finished, "His Arabian Night," which is being edited by Director Sloman.

"A Daughter of Joan," the first of the Marguerita Fischer series being made by Director Lloyd Ingraham, is nearing completion, and the scenario department already has prepared the second subject, which has been titled "Molly, Go Get 'Em." The story is by Beatrice Van, who, with William Parker, is author of the film now being made. The new story is a comedy drama.

Final scenes for "The Mate of the Sally Ann," which features Mary Miles Minter, are to be made this week by Director Henry King. Miss Minter in this story appears in many scenes in the attire of a ragged sailor boy. In other scenes she wears some decidedly fashionable gowns. Alan Forrest is the leading man. George Periolat takes the role of a slightly demented sea pilot.

The American Film Company is having prepared a million postcards showing views of the studios at Santa Barbara, with inserts of the heads of the five stars working at this plant. These will be distributed throughout the country.

Triangle Ranks Making a Change

Members of the Triangle producing plant at Culver City are preparing for an invasion. The coming week will be moving day for the Triangle-Keystone aggregation, which has been working at a Hollywood studio. Numerous suggestions have been made as to the recepton that should be accorded the six comedy companies. George du Bois Proctor has suggested a plan which may be followed. In the absence of General Manager H. O. Davis, who is in the East, Mr. E. G. Patterson, studio manager, will be master of ceremonies. The new stage will be christened in an appropriate manner, and the Keystoners have been assured they will be treated as royal guests—on the first day, at least.

Nine of the twelve Triangle directors are at work this week, three companies waiting for stories. Three new subjects have been put in production in the past few days.

A photoplay depicting life in the Latin Quarter of Paris and sunny Italy before the world war began, is now being filmed by Director Walter Edwards, who has Alma Ruebens in the featured role of "The Passion Flower." The supporting players include W. L. Lawrence, Francis McDonald, Joe Gregory and others.

Another new photoplay, which now has a working title of "Without Honor," is being made by Director E. Mason Hopper. It features Margery Wilson, supported by



George Walsh Is Right Where the Guns Are Thickest in "This Is the Life," His Latest Fox Feature

Walt Whitman, Darrell Foss, Laura Sears and Diana Carrillo.

Life in the Northwest is to be shown in "Until They Get Me," a photoplay now being made with Frank Borzage. It will show man-hunting by the Royal Northwest Mounted Police. Pauline Stark, Jack Sertis, Joe King, "Curly" Baldwin and Anna Dodge take part in this picture.

Jack Conway is directing the filming of "Because of the Woman," which is to have Belle Bennett in the featured role, supported by Jack Livingston, George Chesebro, George Pearce and Lillian Langdon.

A mammoth shark captured by fishermen of a Japanese village on the beach near Santa Monica was used in a number of scenes for the Triangle photoplay, "The Ship of Doom," which is being made by Director Windham Gittins. Monte Blue, Claire McDowell and Frank Brownlee are principals in the subject.

G. P. Hamilton, directing the making of "The Maternal Spark," has during the past few days worked his company both night and day in order that all scenes in which Rowland Lee appears might be taken before it was necessary for him to depart to an Eastern officers' training camp. Irene Hunt, Joey Jacobs, Edward Jobson and F. A. Newberg appear in this picture.

Exterior scenes are being made at Hartville this week by the Roy Stewart Company, directed by Cliff Smith, which has in the making "The Learnin' of Jim Benton." Fritzi Ridgeway is leading woman, taking the part of a schoolmarm, and other roles are taken by Edward J. Brady and Walter Perry.

Subjects reported completed this week at the Triangle Studio are: "Fanatics," directed by Raymond Wells; "The Sudden Gentleman," directed by T. N. Heffron, and "The Ship of Doom," by Windham Gittins. Others ready for shipment now are: "Regenerates," featuring Alma Ruebens and Walt Whitman; "Indiscreet Corinne," with Olive Thomas; "The Fuel of Life," with Belle Bennett, and "Easy Money," which will introduce Charles Gunn as the featured player.

Joe King has been engaged by the Triangle as leading man, and will play opposite Pauline Start in "Until They Get Me," being directed by Frank Borzage.

Keystone Prepares a Burlesque

An early release from the Triangle-Keystone Studio will be a burlesque on the popular Western drama. Exteriors for this were made last week by Reggie Morris, who has Ray Griffith burlesqueing the gunman character. The supporting cast includes Rose Carter and Franklin Bond.

Harry Williams has completed the direction of his third comedy and is now starting a new Keystone subject with a cast that includes Mal St. Clair, Eddie Gribbon, Max Asher, Alatia Marton, Dora Rogers, William Irving, Marianna de la Torre and Alice Davenport.

H. Raymaker has a Keystone Komedy in the making with Dale Fuller, Maud Wayne, Lloyd Bacon, Milton Sims and Dorothy Hagar taking part. In a comedy just completed by Raymaker a ton of coal and several barrels of flour were consumed regardless of the high cost of living.

Record for speed was made at the Keystone plant this week by Triangle-Komedy Director Charles Avery, who, with a company including Harry Depp, Fritz Schade, Myrtle Lind, Jack Henderson, Ruth Langston and Lee Forbes, completed a one-reel comedy in two days and two hours.

SERVICE BUREAU IS FOR YOU, OF YOU AND BY YOU

If you have passed it by in the past, turn now to the EXHIBITORS SERVICE BUREAU in this issue.

It is a department for you, of you and by you.

The fact that it is not even more BY you, is your own fault.

It is not a department of press agent boosts, manufacturers' recommendations, exchange solicitations. It is a department that reflects the best thought of the industry with the exhibitor's interests in view.

You have here a place to bring your suggestions and your criticisms, a place to get help of any sort, for there are no limits on the real SERVICE that this bureau furnishes.

It is a place where you should give other exhibitors the benefit of your good ideas, accounts of your successes.

Either you are doing something well or you are doing it badly. There's no middle ground.

Let us hear about it. Write the EXHIBITORS SERVICE BUREAU TODAY.

Mitchell Engaged by Balboa

Howard M. Mitchell has been engaged by the Balboa Company to make the new subjects of the Horkheimer Mutual series starring Anita King and is now at work on the second of the releases. Miss King will be supported in this by Henry Gray, Bruce Smith, Ruth Lackaye and Charles Dudley. The scenario is by L. V. Jefferson.

Roscoe Arbuckle and company have begun work on the first subject for Paramount to be made in the West, and he and his staff are busily engaged at the Balboa Studio at Long Beach. Arbuckle was accompanied West by Lewis Anger, business manager, and his entire staff. Since arriving at Long Beach Arbuckle has subscribed for $40,000 worth of the second issue of Liberty Bonds.

Gifts for Film Men-Soldiers

Former members of the Los Angeles film colony, who are now soldiers at the several training army and navy camps on the West Coast, will shortly receive sporting goods costing forty-five hundred dollars. Funds for the purchase of this was raised at the Douglas Fairbanks-Billy Sunday baseball game recently staged in Los Angeles. The merchandise includes boxing gloves, punching bags, football, basket ball and baseball outfits complete, together with dumbbells and other athletic paraphernalia that may be used at the army camps. Each camp will receive two outfits, and former film colony boys will be the custodians. There are six camps on the west coast located at Linda Vista, American Lake, Fort Rosecrans, Camp Arcadia, the Naval Reserve and Fort McArthur.

Directors Prepare for Ball

Motion Picture Directors' Association has already made plans for its annual ball, which will be held on Thanksgiving Night, November 29, at the Rose Rooms of Hotel Alexandria, Los Angeles. At a recent meeting the committee on arrangements was named, and includes Joseph deGrasse, chairman; Frank Beal, Allen Curtis, William Russell, T. N. Heffron, Phillips Smalley and Bob Daily. Plans already made provide for a number of features for this annual event, which is expected to be far more elaborate than in former years. Each member will have five guests and the price will be ten dollars each.

Chairman deGrasse and committee have received a number of suggestions, and one that will in all probability be carried out provides for a number of prizes to be given some of the most successful players of the screen for aiding with the program. These prizes, it is understood, will personify releases of the stars.

Arbuckle to Work Again

Work of producing the first Roscoe Arbuckle Western made comedy has been started at the Balboa studio, where Arbuckle has leased space and producing privileges.

"Just Twins" is the title of the picture selected as the first starring vehicle for Kathleen Clifford, which will be made for Paramount program and serve as one of the six releases of this star.

All members of the Mena Film Company are at the Hollywood studio attending a directors' meeting, at which arrangements will be completed for the erection of a permanent studio in Los Angeles, and the organization of a releasing system for the company's multiple reel subjects. The officers and directors are C. G. Kuehn, president, of Toledo; John Kuehn, vice-president, of New York; R. R. Hollister, foreign representative, of Dayton, Ohio; Dr. L. W. Jones, secretary and treasurer, of Chicago, and C. C. Driscoll, general manager. All members of the company are successful business men, having been identified with other lines, and are now devoting their attention entirely to the film business.

The scenario for the second production of the Mena company is now in preparation and the work of filming it will be commenced as soon as their first feature, "By Super Strategy," is completed.

Authors' Film a New One

The Authors' Film Company, organized by Sam H. London, who was a former Government investigator of white slave traffic, is a new organization for Los Angeles. Space has been rented at the Bernstein studio, where a seven or eight reel production is being made under the direction of Frank Beal, with James Crosby as cameraman. The cast includes Ana Luther and Billy Garwood as principals, with Ann Schafer, Alida Jones and Tom Walsh taking important parts.

California Cinema Company is a new producing company that will make comedies for the General Film Company. The studio on Ninth street, in Glendale, has been leased.

THE EASTERN STUDIOS

ARTHUR RYAN, erstwhile assistant cameraman for Robert G. Vignola, at the Famous Players studio, was presented with a kiss by Pauline Frederick, Paramount star, on the eve of his departure for Yaphank as a member of the National Army. A purse of goodly proportions, made up by the studio folk, accompanied the donation, but it is said Ryan values the farewell remembrance from Miss Frederick more than the coin.

VACATION time is "when you can get it" in the studios, and several Paramount stars are taking advantage of temporary lulls to hie themselves to the hills or elsewhere between productions. Marguerite Clark, having finished the third "Bab" picture, is taking a week's rest at her home near Rye, N. Y. J. Searle Dawley, her director, is also improving each shining hour before time to grasp the megaphone again. Elliott Dexter, having completed work in Lina Cavalieri's first Paramount production, has been hovering in the neighborhood of Excelsior Springs. Mo. Pauline Frederick has returned from a trip, and is at work on a new production.

THE studio folk of the Empire All-Star Corporation have been congratulating themselves upon the acquisition of R. H. Kelly as their new manager. He was recently with Selznick, assisting in the direction of Eva Tanguay's feature, "The Wild Girl," but has spent most of his time in the Western studios. Kelly was two years with Thos. Ince and three years with Selig, and is now putting the experience of those years to use in the Egyptian sets that are being made for "Her Sister," the Clyde Fitch play that is serving Olive Tell as a starring vehicle. The sets in this feature were designed and executed under Kelly's supervision.

WHEN scenes were being "shot" for "The Hidden Hand," the Pathe serial, a few Sundays ago, Wall Street was called into play as a location, and as a result the widely heralded banking and financial thoroughfare was the gathering spot of more people than has been the case on the Sabbath in these many years.

In addition to taking the scenes on Wall street, itself, one of the stunts in the episode, called for Doris Kenyon, star of the serial, to jump into a water tank. The crowds that gathered to see the scenes taken were said to be so large that the police reserves were called out to handle them.

ARTHUR ALBERTSON, of the Kalem Company, who was one of the first to enlist in the service of his country, is now a seaman with a "mosquito fleet" in a Southern Atlantic port. He has written a friend in New York that he hopes soon to be in European waters.

EDWARD EARLE, who is fast earning the reputation of being the most persistent patriot in the Vitagraph ranks, has again failed in his attempts to persuade Uncle Sam to let him enter military service. This makes the third time he has tried—and the third time he has failed. So, in order to satisfy his patriotic spirit in so far as was possible, Earle visited four places in New York where Liberty Bonds were being sold and proposed to the salesman that for a period of thirty minutes he would purchase every fifth bond disposed of. When he departed he had turned over to the Government $2,000 of his cash, which, he considered, was the next best thing to enlisting.



Leah Baird

THE Brenon Studio on Hudson Heights has taken on an entirely different aspect within the past few days, as, with the passing of the Russian sets used in "The Fall of the Romanoffs," the tenements of the East Side have risen in their place. The change is for the new Herbert Brenon production, "Empty Pockets," which is very likely to call forth all Mr. Brenon's skill as a master of detail. One of the unique features in the picture is a reproduction of a scene in the New York hospital.

CHARLES SUTTON, who has the role of a minister in the forthcoming Metro production, "The Eternal Mother," starring Ethel Barrymore, is said to hold a record for extensive traveling for the staging of pictures. Sutton has been on the stage all his life, and has been in motion pictures since their birth. Besides his Edison appearances, which included "Napoleon," he has played the circus owner in "The Rainbow Princess," the minister in "The Valentine Girl," an old sailor in "Peg o' the Sea" and the minister in "Blue Jeans."

WESLEY RUGGLES, who produced "For France," the Greater Vitagraph Blue Ribbon feature, as well as the first four Bobby Connelly pictures, has been notified by the Government that his draft number indicates early training for Ruggles, and he is holding himself in readiness to start at a moment's notice. He was called once before, but was in the midst of a feature and was fortunate enough to secure an extension of time in order to finish it. He is now settling his affairs prepratory to donning the khaki.

MAE MARSH, star of the new Goldwyn photoplay, "Sunshine Alley," has added her name to the list of benefactors of animals, which already includes the names of Mrs. Fiske, DeWolf Hopper and Bessie Love. Miss Marsh qualified for the honor roll by the cocoanut grove she provided for a monkey that used to dance to the music of a one-legged hurdy-gurdy and doff his fez for pennies. It happened at the time they were collecting the various animals to be used in "Sunshine Alley," and the monkey worked splendidly into the cast. The scene in which the animals are used is supposed to be a bird and animal store kept by an old man and his granddaughter in a poor quarter of a great city.

VIRGINIA PEARSON, in measuring her feature productions by the mile, estimates that she has completed her thirteenth mile of film for William Fox. She has finshed eleven pictures and is now busy on her twelfth, "All for a Husband," which Fox expects to release as a Special Feature on November 18. It is explained, however, that the thirteen miles are not the total length of the film in the production in which Miss Pearson has appeared, but length of frames in which she figures personally. Figuring on this basis it is computed that Miss Pearson has been photographed well over a million times during the eighteen months she has been in the employ of the Fox Film Corporation.

TWENTY-SEVEN years on the stage and screen is the record of Mrs. Lillian Paige, who has a role in the forthcoming Metro screen version of Blair Hall's story, "Alias Mrs. Jessop," starring Emily Stevens. Most of these years have been spent in the support of prominent stars, though Mrs. Paige admits that she has had her share of "one-night-stands," and of the usual ups and downs of the theatrical profession. Formerly Lillian Paige played leading parts and ingenues. Now she is playing grande dames and "sweet mothers." "That is the penalty I have to pay for having a lot of gleaming white hair," said the acress smiling. "As soon as they see that they cast me at once for a mother part. Well, I'm glad enough to play them."

PRODUCERS

JUST FOR FUN

By LONGACRE

DECORATING the center of this page is Paul Dowling, familiarly known as Pat. Mr. Dowling has been identified with the business just about one year too long, this being the length of time he has pulverized the English language in a vain attempt to write pieces for the papers. Previous to his advent into the picture industry he had a striking career as stevedore, street cleaner and jail bird. He is now a refugee in the Lasky Studio on the west coast where he continues, under the direction of Ken McGaeffy to horribly mutilate the dictionary in order to publicize the stars of that company. Our photograph shows Mr. Dowling in one of his idle moments.



Pat Dowling

HOW VERY CLEVER!!

"When Louise Huff was at boarding school she and the other girls used to amuse themselves sometimes by playing a trick on the newsboys and bootblacks that hung around the campus. Calling a number of these youths under the windows of the dormitory, Louise and the rest would heat pennies over a gas jet, holding them with a curling iron and then throw them to the boys, taking great delight in watching the kids try to pick them up."

"THE first Thomas H. Ince Artcraft production, 'The Narrow Trail,'" says the 'steemed Evening Mail, "will star Sylvia Bremer, an Australian beauty." And all the time we were abiding by Bill Hart's assertion that Fritz, the celebrated pinto pony, was the star.

WELL, the 'steemed News isn't much better. On page 3107 of last week's issue a picture of Wilfred Lucas was pointed out as Thomas Meighan. Not that we care at all, but both Wilfred and Thomas might have some objections.

THE second Liberty Loan is all subscribed for by this time, but anyway you might like to know that:

Tom North of Pathe gave the fifteen hundred dollars he won on the White Sox to Mrs. North, with permission to buy an automobile, but instead she invested it in Liberty Bonds.

Marguerite Clark of Paramount disposed of a million dollars' worth of bonds working in the theatres of Cincinnati in conjunction with the Chamber of Commerce.

THEDA BARA BEWARE

FLORENCE REED changes her costume no less than fifty-seven* times for "The Struggle Everlasting," now in course of production by Harry Rapf.

PETE SCHMID fled from New York a week ago Saturday to handle the publicity on Douglas Fairbanks' Liberty Loan campaign.

* Figures certified by Arthur MacHugh.

WILLIAM LORD WRIGHT, long publicity manager for Selig, has been engaged by Pathe for important work in the title and film editorial department. He will be associated with H. C. Hoagland, who recently forsook the general managership of Selig to take charge of this department at Pathe.

GEORGE BERTHOLON, the Goldwyn assistant director, was in St. Augustine, Fla., with the Mary Garden troupe filming scenes for "Thais." He returned to the hotel after a brief shopping tour with annoyance in his voice and on his countenance.

"The old slave market is a bunk," he announced in a tone that left no room for doubt. "It's a bunk. They haven't got a slave in stock."

THERE are a lot of people from this neck of the woods who are terribly disturbed over the report that C. N. Reinhardt of Broadway Brevities has been drafted.

The Longacre Lampoon

All the News That Fits, We Print, Longacre Square, N. Y., Nov. 10, 1917

EDITORIAL

As old as the eons is the controversy as to what constitutes Art. Some of the masters have proven conclusively to their own entire satisfaction, that to be art, a thing must possess realism. On the other hand, other equally brainy masters have asserted, also with proof, that art, to be Art, with a capital "A" must never duplicate life as it really exists.

If you were to ask Melton Phelos, of Elyria, O., and manager of Elyria's biggest motion picture emporium, what he thinks constitutes Art, he is apt to agree with the fellows who advocate realism. And there's a reason. As an advertising medium in connection with "Rebecca of Sunnybrook Farm," Manager Phelos decorated his lobby with farm products, among which were two hens. These hens must have felt a deep responsibility toward Phelos, because they have donated two fresh eggs for his breakfast ever since they entered upon their artistic career.

LOCAL NEWS

—Rob't Bruce of Educational is returning in about 4 wks. or 1 mo., is the latest report.

—Ben Grimm was in town a wk. ago. He is enjoying himself thoroughly for the time being.

—Eddie Lyons and Lee Moran, the two best comedians of the w. c., are in town at the present writing, having a very good time.

—M. J. Samuels, pres. of the American Photoplay Co., was seen looking for offices in the Godfrey Bldg. one day last wk.

—King Baggot, the w. k. actor of parts, walks around B'way and doesn't even say "hello" to us any more.

—A. J. Lang, of the Nick Power Co., has shaved off his hirsute adornment, regarding which we spoke in last w'ks paper.

—This wk. Joe Kelley is going the pace that kills, he taking Larry Reid's place of last wk.

—"Seeing the Rialto with Rothapfel" Pritchard of the m. p. news admits that he is analogous with the British Tank in this country.

—E. W. Hammons is thinking of buying a limousine shortly, he desiring at the same time to get rid of his 7 passenger Paige. (adv.)

—Mabel Condon, the w. k. p. a. and agent of the w. c., is in N. Y. at the present writing and having a fine time renewing old acquaintances from all accounts.

—Helen Rockwell, of motography, has an elegant fur coat, which seems to belie the fact that she is only an m. p. reviewer.

—Ed Warren showed his latest picture to the trade at the Adelphi theatre one day last wk.

—Sid. Olcott showed his latest picture to the trade at the Strand one day last wk.

—Geo. Graves writes from camp that the barracks look like a Thos. H. Ince Western setting.

—Geo. Pardy sat way down in front during the showing of the Sid. Olcott's picture in order to show his noble profile.

—Terry McGovern is going the pace that kills. Ah there, Terry.

—Weed Dickinson is working nights on the m. or l. morning telegraph these days.

—Connie Talmadge was seen last wk. in a Selznick picture, "Scandal" by name, in which she did the best work of her feature career, say we.

—Willard Bradley has not come to see us lately, there being no scandal afoot.

—There was an exhibitors' ball last Sat. eve. which many from this ¼ attended.

—Messrs. Worts and Corey of the m. p. news have decided not to buy cigarettes owing to the severe war tax of one penny.

—Mary Anderson has left the west. Vitagraph company, we remark, in newsy style.

—Eddie Lincoln has just spent a wk. in East Gloucester, Mass.

—Fritz Tidden's hair is coming out.

—Now is the time for all good men to come to the aid of the party. (adv.)

—Walt K. Hill of Bluebird & Universal promises to have pictures of his staff on this page before long.

NEWSY REPORTS FROM ALL SECTIONS

Indianapolis Welcomes Several Stars of Screen

Indianapolis extended a good old Hoosier welcome to a galaxy of filmdom's stars on October 20, when the players were escorted to the Indiana metropolis by the American Exhibitors' Association of Indiana. Included in the party were Lillian Walker, Naomi Childers, Rose Tapley, little Madge Evans, Mary McAlister, Anne Stewart, June Elvidge, Belle Bruce, Marguerite Snow, Jimmie Morrison, Lester Parks and Taylor Holmes.

"Indianapolis can thank Charles C. Pettijohn for our being here," said Rose Tapley, "for it was only through his influence that our companies were prevailed upon to release us for the time."

Most of the money taken in through the visit of the stars went to the Movie War Fund.

Censorship May Be Thrust Upon Gary, Indiana

According to information received last week from Gary, Ind., a secret committee said to be composed of fifteen persons is attempting to impose censorship on the motion picture theatres of the city. Some of the newspapers of the town have taken the matter up, commenting upon it in the news and editorial columns from time to time.

The Lake County Times, at Hammond, Ind., denounces the alleged attempt at censorship with the following: "This committee, whose executive committee for the heavy work is not revealed, was organized by the politicians and anti-labor union officials of the steel chiefs of Gary, ostensibly for reform purposes but really for the city campaign."

Vitagraph Sends Cowboy to Herald New Serial

Vitagraph has sent one of its dyed-in-the-wool Western cowboys out on the road to tell the public a lot of intimate things about its new serial, "The Fighting Trail." Denver Dixon, the missionary, went into Cleveland last week, and will remain there until next week, during which time it is expected he will wear off some of the newness of his first visit across the Arizona border. He is appearing in person in the theatres showing "The Fighting Trail," and is telling the audiences how the feature was made and other points of interest.

Omaha Newspaper Woman Edits Picture Page

Miss Elinore Duffy, a society and club editress on a daily paper in Omaha, Neb., has been engaged as motion picture editor of the Daily News in Omaha. She is the first woman motion picture editor in that city.

EXHIBITOR PERSONALS

ARIZONA.—J. E. Foley is putting his Gem theatre, at Chloride, in shape for solid comfort during the coming Winter. He is having the inside lined with plaster-board, the ceiling lined with suitable material and the entire inside of the building painted and overhauled. A new screen has been installed and very soon the patrons of this popular playhouse will enjoy a continuous performance, made possible by the addition of another projecting machine.

CALIFORNIA.—J. A. Quinn, an exhibitor of Los Angeles, has decided to establish a chain of Quinn's theatres throughout the West, believing that by so doing he will be able to eliminate a great deal of overhead expense, and avoid much of the waste exhibitors now suffer, for the same publicity campaigns and posters will accompany each film that goes over the Quinn circuit.

GEORGIA.—Dick Tant has been appointed manager of the Forsyth theatre, Atlanta.

ILLINOIS.—G. W. Tenfel and Ray Pfetcher have bought the Isis theatre at Roseville, and will conduct same in conjunction with their Astoria house.

John J. O'Herren has assumed the management of the Grand theatre, Knoxville, and will run a combination program of vaudeville and motion picture.

Miss Grace Whaling has undertaken the musical end of the new theatre at Kewanee.

Ascher Brothers, theatre operators, have added another large theatre to their chain, having leased from Thomas A. Collins the Grand-Oak theatre building on the Grand boulevard, near Oakwood boulevard, for a term of ten years at a reported rental of $7,500 per annum. With this theatre the lessees will have twelve motion picture theatres in various parts of the city. The lease was negotiated by B. W. Eisendrath and David S. Simon, the legal details being handled by N. R. Jones and L. F. Jacobson.

INDIANA.—L. E. Wheeler has leased the Princess theatre at Vincennes.

A. L. La Fountain is enlarging his theatre, The Fowler, at Fowler, and putting in a new balcony to seat about 40 extra people.

Allardt Brothers of Chicago, owners of the Orpheum theatre, Elkhart, have leased the thetre to Julius Lamm and S. Abrahames, of Chicago, for five years. Two new motion picture machines, costing $1,400, have been installed by the lessees.

Charles Gray, formerly owner of the Star theatre, Bluffton, has sold his moving picture show at Montpelier to George Bretzinger of that city.

G. E. Price of Parker, Ind., has bought the Pastime theatre, at Hartford, and will move to this city.

The Lenwood Amusement Company, now conducting the Rialto and Lenwood theatres, Indianapolis, has taken over the Gayety theatre in East Washington street and will present photoplays and vaudeville. The Gayety has undergone extensive improvement.

James Bouras of Chicago, has bought the Royal Grand theatre, Warsaw, off W. R. Deaton.

IOWA.—Lawrence Kiernan of Ida Grove has purchased the Princess theatre from W. D. Pringle of Des Moines and expects to open the beautiful playhouse in a short time under new management, which will be announced later.

J. C. Duncan has bought the Plaza theatre, 112 Pierce street, Sioux City, and contemplates making many improvements. The new owner was for many years manager of the local branch of the National Biscuit Company, and has been connected with the Globe Film Company for the last two years. J. E. Bryant, of Waterloo, Ia., was formerly in charge of the theatre, being president of the Plaza Theatre Company, former lessee of the popular Sioux City picture house.

R. S. Benjamin has taken over the management of the Peoples theatre at Redfield.

MARYLAND.—Joseph Brodie, proprietor of the Brodie theatre, Baltimore, gave a sacred concert on Sunday a week ago to provide comforts for the drafted men of his section. The arrangements were in charge of a committee headed by Frederick Obrecht and a goodly sum was raised.

James J. Hartlove, proprietor of the Crescent theatre, South Charles street, Baltimore, gave a special picture show on Sunday, October 14, to raise funds for a football outfit for the soldiers at Fort Howard, and great success attended his efforts.

South Dakota Business Picking Up

According to reports in Omaha, Neb., the exchange centre for adjacent territory, South Dakota is experiencing better business than was expected this fall. A large number of houses in the smaller towns are increasing their number of shows and show days and new theatres are expected to open about November 1.

While the increase in admission prices has not been marked, it has been general over the State, until no five-cent houses and an ever diminishing number of ten-cent houses remain. Here and there over the State, although not as thickly as in Iowa and Nebraska, are fifteen, twenty and twenty-five cent houses. An increasing number of houses are charging higher admission prices when showing big features.

Express Deliveries Discussed in Cleveland

Representatives of the motion picture industry and of the various express companies in Cleveland met last week in the Chamber of Commerce to talk over the difficulties motion picture men are having in regard to express deliveries. The delays are not only annoying, but are a source of financial loss in many cases where films are said to be delivered too late for a show. The express companies claim this is due to congestion all along the lines, and declare that nothing can be done at this time to alleviate the difficulty.

Northwest Exhibitors Let Soldiers in Free

Free admission for soldiers is getting to be the rule in the smaller towns of the Northwest and exhibitors are finding that it pays, when too many troops are not quartered in a place. Theatres in St. Cloud, Fairmont and Albert Lea took the lead and others fell into line. It has proved a good plan. Soldiers don't like to go to theatres alone but they go and take the family or other guests with them.

Lillian Walker Helps Red Cross in Indianapolis

Lillian Walker, star of the Ogden Pictures Corporation, left on Friday night of last week for Indianapolis, where she was expected to appear at a benefit to be given by the Indiana branch of the American Exhibitors' Association for the benefit of the Tobacco and Red Cross Fund for American soldiers. She was accompanied by Lester Park, general manager of Ogden Pictures Corporation; Belle Bruce and Rose Tapley.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Chicago Theatre Passes

The old American Music Hall, now known as the Chicago Theatre at Wabash avenue and Eighth street, the scene of many bracing musical comedies and minstrel shows in the old days and of late the home of moving pictures, is to be turned into a public hall and "emergency" place of assembly.

Sunday School Man Holds Up for Pictures

C. O. Frisbie, newly elected Sunday school superintendent of the La Salle Avenue Baptist church, Chicago, sent in his resignation last week when the board of deacons forbade his using pictures in the church on Sunday.

"If the men of the La Salle Avenue Baptist church," declared Mr. Frisbie, "had a little more red blood in them there would be no trouble. I put more than $100 of my own money into these pictures. I simply wanted to use them as a means of attracting the boys. I have been a Sunday school superintendent for fifteen years and think I know something about what children like. And I also know what's good for them."

Cuneo Turns Speaker to Aid Recruiting

Lester Cuneo, the man who has played the "heavy" for Harold Lockwood for the last two years or more, is in Chicago, making speeches in theatres to stimulate recruiting. Cuneo enlisted in the infantry a a few weeks ago and during the interim until he is called for active service is spending his time speaking in theatres.

"Lockwood and I drew straws," said Mr. Cuneo, "to see which one of us would represent the Yorke Film Corporation in the United States Army. And I won and am glad of it. I don't know when I will have to report, but until I am called I shall continue my speech-making campaign among the playhouses."

Wholesome Not Working at the Rothacker Studios

A mistake was made in MOTION PICTURE NEWS of October 20, when it was stated that the Wholesome Film Company was at work at the Rothacker Studios, making a picture featuring Charlotte, the skater. The concern making the film is the Commonwealth Pictures Corporation, and not the Wholesome Film Company.

Albright in Chicago for Motion Picture News

Lisle M. Albright, formerly connected with Motography in the Chicago Daily Herald, has joined the staff of the Chicago office of MOTION PICTURE NEWS. Mr. Albright will have general charge of the editorial work there, and will also aid in the advertising campaigns, under the direction of Wm. J. McGrath, western manager.

Leaks in the Loop

Edward W. Johnson is a new Pathe salesman, taking the place of Bert Graham, who has been transferred.

The owner of the Republic theatre on Lincoln avenue had a taste of the horrors of war recently when three men enlisted and two were drafted on the same day. His manager, operator, piano player, stage manager and drummer left him within twenty-four hours and for a time he thought he would have to close up shop.

Billie West was in Chicago last week visiting his family. The Standard Film Company is releasing the Billy West comedies in this section of the country.

Marguerite Snow was the guest of honor at the Hamilton Club at a luncheon Oct. 22.

Ricord Gradwell, general manager of the World Film Company, was a visitor at the local office Oct. 19. He is on his way to the Pacific Coast, making a tour of the Western branches, and incidentally hopes to see about a new home he is building in Los Angeles.

The new Hoffman Foursquare Exchange in the College Building is more like a broker's office than an ordinary film exchange. Rich green carpet, mahogany desks and furniture and plenty of plate glass make the exhibitor feel that he is on La Salle street buying bonds instead of on Wabash negotiating a film transaction.

L. A. Rozelle, manager of the World exchange, has a new man whom he is grooming for an executive position. C. A. Thompson, who is the recipient of this special training, has only been there about three weeks.

N. S. Kaplan, promoter of Russian Art Films in this country, stopped off at the local Pathe exchange last week on his way back to Russia.

Martin Sachs, manager of the Knickerbocker theatre, who was seriously hurt in a recent auto accident, is still in the hospital, but is doing very well. The two companions with him at the time of the accident, however, are not expected to live.

Simeon Greiver, of Greiver and Herz, attended the Indianapolis convention of the American Exhibitors' Association, October 20, and seemed very much pleased at the ovation given Lillian Walker when she put in her appearance at the meeting. "Lust of the Ages," her first picture, made by Ogden Pictures Corporation, is soon to be released by Greiver and Herz.

A. G. Stanton and George E. Pfisterer, speakers for the Liberty Bond Committee, addressed employes of the American Film Company at a noon meeting one day last week and found it a hot-bed of patriotism. Every employe of office and factory signed up, and the company has arranged to aid its employes in making monthly payments through the office.

George H. Gibson, one of the factory representatives of the Rothacker Film Manufacturing Company, is now in the United States army "somewhere in the East." Fred Nieman of the factory organization of the Rothacker studios is also doing his bit for Uncle Sam at Rockford, Ill.

Charlie Chaplin in his latest and last Mutual picture, "The Adventurer," occupied the screens of Chicago theatres last week, North, East, South and West. Douglas Fairbanks in "The Man from Painted Post" and Marguerite Clark in "Bab's Diary" were the other headliners in the loop and throughout the city generally.

The Playhouse theatre in Oak Park, Chicago suburb, is now under the administrative guidance of a woman. Mrs. J. R. Gage has supplanted Mr. Compton as manager, and the firm of Hill, Davis and Ellsworth, owners of the building, are relying on the enterprise and ability of Mrs. Gage to pull the Playhouse out of a tight place. Up to six months ago she controlled and operated a string of theatres in Northern Illinois.

Max Levy, salesman for Metro, did the big towns between Chicago and St. Louis last week in the interests of the new production, "Draft 258."

The Central Park, a new Balaban and Katz house, opened up Saturday, October 27, to an audience that eyed with wonder this new temple of the cinema. The Central Park has a seating capacity of 2,600 and is a masterpiece of theatre construction and equipment. Among other features it has an orchestra of twenty-two pieces.

Samuel S. Hutchinson, president of the American Film Company, reports a sale of "The Diamond from the Sky" to the Brazil film trade. Brazil thus gets exclusive rights to the picture, the subject being 60,000 feet in length.

W. R. Sheehan, general manager of Fox Film Corporation, paid Chicago a flying visit last week to hold the reins at a special conference of Fox exchange managers of the central states and Far West. Among those in conference with Mr. Sheehan were C. W. Eckhardt, of the local office, together with Jack O'Toole and Lester Sturm, Charles Manfrey of the Omaha exchange, Robert Churchhill of the Denver branch, Whitney Young of the Kansas City branch, E. A. Westcott of Minneapolis and E. H. Wachter of the Dallas office.

Louis Frank, live exhibitor that he is, wasn't quite as alive as the auto thieves that kidnapped his car last Saturday, October 20, while he was paying a friendly visit in the College Building, 207 South Wabash avenue.

P. G. Baxter, formerly with Triangle in Kansas City, is now salesman for Metro in Illinois. He is taking the place of H. R. Skirboll of the local office, who is now boosting Metro productions in Indiana.

The Motion Picture Theatre Owners' Association, local of the American Exhibitors' Association, has taken new offices on the seventh floor of the Mallers Building.

Although cramped for space, Manager Bayley of the Greater Vitagraph exchange is trying to wait the outcome of the proposed ordinance forcing all exchange offices out of the loop before taking more commodious quarters. The Vitagraph Company is said to be utilizing but one third of the floor space companies of similar size are using in Chicago.

Herman Wolfgram, sales manager of the Milwaukee Universal exchange, was in Chicago last week undergoing an operation on his throat. Mr. Wolfgram claims he wore his voice out selling Universal service, but the home office thinks he lost his voice rooting at the Sox-Giants game.

I. VanRonkel, manager of Bluebird Photoplays in Chicago and vicinity, announces that hereafter the regular Bluebird showing for exhibitors and press will take place Wednesday mornings.

The Motion Picture Club held a meeting Wednesday evening, October 24, at the Hotel Morrison. Following the dinner a brief snappy business meeting was held.

Abe Stern, manager of the L-Ko Studio in Universal City, paid Chicago a visit last week on his way to New York. On his return from the East Mr. Stern expects to tour the principal cities in behalf of Century Comedies and the L-Ko Comedies.

Manager C. W. Eckhardt, of the local Fox office, spent a few days in Milwaukee last week on business.

Catherine Melcher, in charge of the work of keeping Chicago and Illinois exhibitors informed as to what is non-taxable music, is doing some intensive and fruitful work in her office at the Motion Picture Exhibitors' League.

Myrtle Stedman, who is making a tour of the Paramount theatres between New York and Chicago, is doing something different than is usually seen on this sort of tour. She is singing as well as delivering talks to the audience. She will resume picture making after this missionary work.

Fairbanks Visits Chicago on Liberty Loan Tour

Douglas Fairbanks visited Chicago last week after the manner of Haroun Al Rachid rather than according to the custom of a well press-agented modern screen actor. Anyway, not many people knew of Doug's visit until after he had gone. He came on from New York on short notice and made a whirlwind campaign in hotel lobbies and picture theatres, urging people to buy Liberty Bonds.

Doug had with him his wife and young son, Douglas, Jr., a robust lad of eight years and a real boy.

SCREEN EXAMINATIONS

"The Spreading Dawn"

(Goldwyn—Five Reels)

REVIEWED BY PETER MILNE

JANE COWL makes her debut as a Goldwyn star in "The Spreading Dawn," a photoplay written for her by Basil King and produced under the direction of Larry Trimble. Miss Cowl, an actress of rare ability on the speaking stage, loses none of her talent and magnetism even when deprived of her voice. Her slightest expression carries the greatest significance and the manner in which she has here shaded, here lightened her character of Patricia Vanderpyle shows her a competent mistress of the art of screen acting.

Miss Cowl is not all of "The Spreading Dawn," but she is a considerably large portion of it. The main story, told in retrospect, centers entirely on a love theme, and does not conclude happily. It is filled with misunderstandings on the part of the heroine, mainly brought about through the plotting of another woman flirt. It possesses one of those single track plots that requires little shift of scene and one which after going at top speed for a length of time seems to lose itself against a wall. It is only the most skilful playing of Miss Cowl and her support and the generally expert handling of the plot by Mr. Trimble that makes the picture what it actually is—an enjoyable piece of entertainment.

When the main story is concluded the picture returns to its modern characters. The niece of Patricia closes her aunt's diary. And then there is a picture of her lover still awaiting his answer without the door. This got a laugh at the Strand. It was a pretty long wait even when the answer was "yes." But such a slip can easily be corrected. The main thing to report is that the Strand audience seemed to thoroughly appreciate "The Spreading Dawn" in its entirety.

Mr. Trimble has handled his scenes capably and there are not a few strikingly artistic effects introduced. Miss Cowl, even as Patricia Vanderpyle in her declining years, is a convincing figure. Orme Caldara is a most pleasing hero, and Harry Spingler, Mabel Ballin and Edmond Lowe head a good supporting cast.

THE STORY AND PLAYERS

Georgina (Mabel Ballin), asks permission from her old aunt, Patricia Mercer Vanderpyle (Jane Cowl), to marry Captain Nugent (Edmond Lowe) before his departure for France. Patricia refuses it and in reply to Georgina's urging gives her an old diary of her own girlhood to read.

There is then unfolded the story of Patricia's romance with Anthony Vanderpyle (Orme Caldara), in the days of '61. After wooing and winning her despite the attempted interference of Mrs. Le Roy (Florence Billings), he is called to the colors the day after the wedding. Later he returns on furlough. After a few moments with Patricia he suddenly leaves her to see Mrs. Le Roy. Patricia's suspicions are aroused particularly when Le Roy (Henry Stephenson) comes to her complaining of her husband's actions. Le Roy, in a rage, returns to his home and shoots and kills Vanderpyle.

In the last page of the diary is a letter from Vanderpyle to Patricia, written the same day, which she has never opened. Georgina opens it. It proves to have been written after the shot was fired, and exonerates Anthony. He had gone to straighten out the affair of his brother, Bentley (Harry Spingler), who had carried on a flirtation with Mrs. Le Roy. With this revelation Patricia dies meeting Anthony again in the Spreading Dawn. Only a few days later Georgina watches her husband, the young captain, march off to war.

"The Belgian"

(Sidney Olcott Players, Inc.—Seven Reels)

REVIEWED BY PETER MILNE

"THE BELGIAN," a story of the European war, written by Frederic Arnold Kummer and produced by Sidney Olcott with Walker Whiteside and Valentine Grant as featured leads, is the latest picture offered States rights buyers.

The war is employed merely to create a dramatic situation that is only a part of the photoplay, although what few battle scenes appear are handled realistically. And Mr. Olcott has chosen to surround these scenes with a number of patriotic sub-titles that will easily stir the easily stirred picture audience of these times. Closing with views of English, French and American soldiers preceded by flags of the respective nations, the picture is certain of being heartily applauded.

"The Belgian" was written by Frederic Arnold Kummer, an author of note, who chose as his leading characters, a young sculptor who rises to fame, the simple fisher-lass who is forgotten, and the seductive adventuress, this time a German spy; who claims the sculptor's attentions, until he learns the truth. He is blinded in the war and as the spy wants nothing more of him after that, the fisher-lass takes her place by his side and contrives various ways with which to make him believe that the other woman is faithful.

Mr. Kummer's story resolves itself mainly into this familiar tale of love, with the war motif in the background, and interwoven through it and often eclipsing it, an expose of the German spy system in Belgium and France before and during the war.

The main plot has its beginnings sluggishly. The characters are introduced firmly and there is a wealth of detail to plant the different situations. The vitals of it are not reached until the war is introduced. Subsequently the action progresses swiftly but even here unity and coherence of scene are sometimes lacking.

As for the spy system with its numerous code messages, one becomes thoroughly saturated with it before the picture closes. It is overworked.

In fact the main fault with "The Belgian" can be traced to the apparently inexperienced continuity writer. The looseness of the beginning, the sometimes obvious lack of dramatic technique and the superfluity of the spy stuff standing witness to this statement. Mr. Olcott's direction is generally commendable and Mr. Whiteside and Miss Grant, besides being excellent types, play enthusiastically and with good results. Georgio Majeroni, Sally Crute, Anders Randolph and Arda La Croix appear in parts to which they are well fitted.

"The Belgian" is a good title, and the picture has its good points including the patriotic touches. And when it comes to author and star its advertising possibilities are many. From the box-office standpoint these merits may overshadow its artistic weaknesses referred to.

THE STORY AND PLAYERS

Victor Morenne (Walker Whiteside), fisherman in a Belgian village, develops a talent for modeling and, under the patronage of Dupin (Georgio Majeroni), journeys to Paris to study. He meets with success and forgets his former sweetheart, Jeanne (Valentine Grant), when he is introduced to the Countess de Vries (Sally Crute), who is, in reality, a German spy. Back in the village Berger (Anders Randolph), the postmaster, another spy, presses his suit for the hand of Jeanne. Victor returns home at the outbreak of the war, and joins the Belgian army. While aiding in resisting the German attack he is shot in the head, and as a result loses his sight. He is sent back to Paris to recuperate, where he begs visits from the Countess, who has not yet been apprehended. Jeanne, acting as his nurse, writes him letters purporting to come from the Countess. When he is nearly recovered Jeanne returns to Belgium. His sight restored Victor learns the real character of the Countess, and shortly afterward she is captured. He leaves to rejoin his regiment. Jeanne, in possession of important papers given her by a wounded messenger, is captured by the Germans. She is about to be executed when the Belgian attack proves successful. Jeanne and Victor are reunited.

"The Adventurer"

(Mutual-Chaplin—Two Reels)

REVIEWED BY PETER MILNE

THERE is not much to say in regard to "The Adventurer" except that Charles Chaplin and his tricks meet with as much response as ever. He appears as an ex-convict who, after eluding his pursuers, rescues a girl from a watery grave and then poses as a man of wealth. He does a lot of kicking and has conceived many ridiculously funny methods of escaping the prison guards.

"There is not much to say," sounds rather detrimental, on second thought, but naturally its meaning should not be interpreted as such. If "The Adventurer" were the comedian's first picture there would be pages to write, but his personality, his brand of humor, and his competence as a producer as well as an actor are so well known that they need no further elaboration.

Suffice it that Chaplin's last Mutual comedy is crammed with laughs. His well aimed pedal attacks on an adversary's posterior regions are as funny here as they ever were before, while his nonchalant attitude in performing his business serves to the usual uproarious effect.

Edna Purviance and Eric Campbell again lead the supporting cast which, individually and as a whole, plays up to Chaplin in faultless style.

"The Man Trap"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THIS is decidedly one of the best mystery pictures yet seen. And one of its strong points is that there is not a superfluity of mystery. Many producers in an attempt to get the audience wondering, throw a maze of scenes on the screen that mean little or nothing even when the final explanation forthcomes. Waldemar Young, who wrote "The Man Trap," has written each scene for a definite effect—he has evolved a mystery story that is not a mess and naturally it follows that his material, when well pictured, entertains up to the very last.

The seemingly hopeless plight in which the hero is thrown on the night of his escape from jail leaves one totally in the dark as to his way out. The suspense created by this situation is admirably maintained until the inspector's confession clears both the hero and the weak-minded fellow who supposes himself guilty of the crime—and who, it may be remarked, the audience also supposes guilty. It comes as a certain surprise when he is cleared and when the hero's ready offer to save the girl he loves from disgrace turns in his favor and freedom instead of a second jail sentence.

Herbert Rawlinson as John Mull, the hero; Ruby La Fayette as his mother, and Sally Starr as the heroine, make a pleasing trio and the support shows to very good advantage. Elmer Clifton has given the picture a production that stamps him as master of every detail of his craft.

THE STORY AND PLAYERS

John Mull (Herbert Rawlinson), once a reporter, has been made the goat of his grafting employer, Steadman (Mark Fenton) and the police inspector, Finch (Frank MacQuarrie), and starts a twenty-year jail sentence. He makes good an escape after a year's imprisonment and, after visiting his mother (Ruby La Fayette), makes for Steadman's house with intent to kill him. Steadman's ward, Bess (Sally Starr), for whose hand John was once a suitor, plans to elope that evening with Grange (Jack Nelson), son of the district attorney (Dana Ong). While he is waiting, Steadman surprises him and orders him to leave. They quarrel, and Grange hits Steadman, who falls. Believing himself a murderer, Grange makes good his escape, taking Bess with him. When the servants discover the murder they notify Finch, who conducts the investigation. Evidence points to Grange as the guilty man. He is caught and confesses. While on the way to jail the automobile is wrecked and Grange escapes. In the meantime, John, attempting to enter the Steadman home, is shot at by a policeman. He runs away, later encountering Grange and Bess, who are attempting to relieve the former of his handcuffs. John learning the news sends them both home, telling them to leave the matter in his hands. He goes to the home of Finch and finds him looking through the papers which sent him (John) to jail. He returns to the Steadman home with the inspector as a prisoner, who after the third degree, confesses having killed Steadman himself after discovering him unconscious from Grange's blow, the cause being his desire to obtain the papers. Grange has accused Bess as being the cause of all his trouble, and, realizing his selfish character, she goes to John after his name has been cleared.

"The Maid of Belgium"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

MOTHER love is the dominating note in "The Maid of Belgium," which stars Alice Brady. And while it has been juggled with rather freely at times from the standpoint of the mother mind, its various twists result in a number of melodramatic situations that create both suspense and sympathy.

Alice Brady has seldom been seen in a role that gives such full play to her varied talents. There are three distinct phases of the part. She is the young girl, the partly demented refugee from a ravished land, and the loving mother. Acting with a sincerity and a striking enthusiasm for her character in every scene Miss Brady is highly effective in registering the many high lights of the story that fall into her hands.

The support too is in keeping with the customary high standard evinced in the majority of the World-Brady subjects. George MacQuarrie makes a human figure of the American business man who longs for a child to brighten his home, and Louise de Rigney is natural in the somewhat artificial and difficult role of his wife.

The picture opens with scenes of Belgium immediately prior to the war. The quiet and peace of the little village stands in striking contrast to the fine suggestion of war and pillage that follows soon afterwards. When the scene shifts to America a number of pretty suburban views form a background for the exterior action.

Adrian Gil-Spear is the author of "The Maid of Belgium," while George Archainbaud directed.

THE STORY AND PLAYERS

Adoree (Alice Brady), fleeing from her ruined home in Belgium is cared for by the Hudsons (Louise de Rigney and George MacQuarrie), American tourists, who eventually adopt her. The shock of war has turned Adoree's mind to that of a child. When a child is born to her, the doctor (Lotta Burnell) and Mrs. Hudson urger her to allow the latter to claim it as hers, in order that it may have a name. Mrs. Hudson's motive in doing this is to gratify her husband's longing for children of his own. And so he is led to believe that Adoree's child is his wife's. Adoree is only able to stand this situation for a short time. She kidnaps the baby but is later found. Another sudden shock causes a return of her memory and Adoree tells the story of her marriage to Jean (Anthony Merlo) on the eve of the war. In possession of the truth the doctor demands that Mrs. Hudson restore the child to its rightful mother. It is a severe blow to Hudson, but he finally excuses his wife's deceit and restores Adoree to her husband, who happens to be in America at the time.

"Loyalty"

(Oro Pictures—Six Reels)

REVIEWED BY PETER MILNE

"LOYALTY" is the first picture to be presented by the newly formed Oro Pictures, Inc. It presents a melodrama in which the central figures are an actress and a dope fiend. Its situations are, on the whole, lurid, but the story works out to a satisfactory, morally correct ending.

Isadore Bernstein is the producer of "Loyalty." One is at something of a loss to classify his picture in any of the pigeonholes of the day, but by harking back a few years, when, it will be remembered, dope fiends were ever present, it will find many companion pieces. The public that appreciated Herman Lieb's "Dope" will look with favor upon Bernstein's "Loyalty."

Beatrice Moss and Rosalie Ashton made the scenario from a story by Ray Lewis and the cardinal essential, action, has been given featured prominence. There are some ever attractive shots behind the scenes of a Broadway show and the atmosphere throughout is convincing. Jack Pratt directed.

Betty Brice carries off acting honors as Nell Woodward, the actress, while Jay Morley gives a sincere interpretation of the dope fiend. Murdock MacQuarrie is successful as an overly nervous theatrical manager and the support renders adequate assistance.

THE STORY AND PLAYERS

Nell Woodward (Betty Brice), on the night of her success on the stage marries Hugh Gordon (Jay Morley) to spite his mother (Jean Hathaway) who snubbed her. Randell (Murdock MacQuarrie), the manager of the show, is infuriated at this and cancels her contract. Hugh uses dope to excess and shortly becomes a hopeless fiend, while Nell is hardly able to eke out an existence for herself and her husband. Mrs. Gordon offers her five thousand dollars if she will leave the city, thereby believing that she will be able to reclaim her son. Nell takes the five thousand and departs to the shore, taking Hugh with her, where, after a strenuous siege, she succeeds in curing him of his habit.

"The Seven Pearls"

(Pathe—Ninth Episode)

REVIEWED BY PETER MILNE

FURTHER complications are present in this number of the serial entitled "The Warning on the Wire," due to the introduction of the Mayor and his daughter. It appears that Perry Mason (Leon Bary) is leader of the city's gangsters and gunmen and when the district attorney presses the law breakers he is found dead in his bed the next morning. The Mayor is warned to desist in his efforts to apprehend the guilty parties.

Harry and Ilma who have made the acquaintance of the Mayor through his possession of one of the seven pearls, learn that a dentist has secreted deadly poison underneath a crown on one of his teeth. The poison will take effect in an hour. They try to reach the Mayor by 'phone, but a falling tree cuts down the wires. They try an automobile but this breaks down too. So nothing remains for Ilma to do but hang over a precipice, reach the electric wires and send a message in code to the Mayor.

"The Fatal Ring"

(Pathe—Seventeenth Episode)

REVIEWED BY PETER MILNE

THE sixteenth chapter left Pearl seated beneath a descending pile-driver, all unaware of her danger. The seventeenth entitled "The Death Weight" opens with her hair's breadth escape from this fate. Tom and Pearl then pursue Carslake over housetops and down-stairs, but though a number of hazardous fights are staged between the two parties the villain eventually makes good his escape.

Carslake evolves another plan. Reading of the death of Burke, the one-time partner of Pearl's father, and of the visit that his daughter, Bessie, is to make to the city, he sends a young girl to Pearl with a letter explaining that she is Bessie Blake. She is cordially received and Pearl and Tom suspect nothing. On a trip to Chinatown, staged in order to show Bessie the sights, the party is attacked. Pearl dodges all her pursuers except Bessie who, for the final scene, holds her up at the point of a gun and demands the diamond.

"The Best Man"

(Balboa-Falcon—Four Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE BEST MAN," produced by Balboa under the direction of Bertram Bracken and released as Falcon Feature on the General program, is an average four-reel feature, with William Ehfe and Margaret Landis presenting the leading roles.

This General release has been given a good production, set off by clear photography. The acting of both the "leads" and support, is good. There are no "stars" represented in the cast, but each character is portrayed with dramatic feeling. The story runs smoothly. The suspense is well kept to the end. The scenarioist has resorted to the unnatural, at times, supposedly to retain smoothness in action.

The fact that it runs only to four reels may influence the exhibitor to "think twice" before booking it, especially if his patrons have been educated to expect five-reel features. This is not a "world beater," but it will give satisfaction. William Ehfe characterizes an habitual drunkard with dramatic ability. In a few scenes he "overdoes" his characterization, but on the whole, his part is well taken. Margaret Landis screens well and carries a not-too-difficult role, without evidencing unnaturalness. Capt. Nicholson fills the "shoes" of a "small-town" doctor, in good fashion. Gordon Sackville makes a villainous "heavy." Others in the cast are: Mollie McConnell, Clifford B. Gray and Frank Brownlee—all doing their "bits" well. George Cain wrote the story.

THE STORY AND PLAYERS

Arnold Hammond (William Ehfe), a business man, drinks to excess. Drink gets the better of him and he goes to the country under the care of Dr. Storm (Capt. Nicholson), a country doctor. He meets Ruth (Margaret Landis), the doctor's daughter, and falls in love with her. She brings about his reform. Pierre Lemoyne (Gordon Sackville), a seaman, also loves Ruth. She cannot choose between the two. Arnold invites her on a yachting trip, and hires Pierre to "man" the yacht. Pierre shows his true colors. He refuses to turn back when a storm approaches. Pierre drinks heavily and tries to force Anold to drink. The yacht is overturned and the party is rescued by sailors. Ruth then decides and Arnold takes her as his wife.

"A Marked Man"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

HARRY CAREY is again the star in this western, written by George Hively and directed by Jack Ford. The reformed bad man is the central figure, a character which Carey well knows how to interpret and as usual he has the spectator's sympathy from start to finish.

The latter portion of the film introduces some strong heart interest when the mother of the bandit is brought into the story. The outlaw is permitted to leave jail for a few days in order that he may receive his aged parent posing as a respected citizen of the western village. The suspense, too, runs high during this part of the film.

Ford's direction is everything that could be desired for a western of the usual type. The support headed by Molly Malone, who makes a delightfully appealing heroine, and Vester Pegg as the other bad man, contributes a number of capable performances.

THE STORY AND PLAYERS

Cheyenne Harry (Harry Carey), a bandit, who has reformed because of the faith placed in him by Molly Young (Molly Malone) and her father (Harry Rattenberry), a rancher, is lured from the straight and narrow by an old pal, Kent (Vester Pegg), who suggests that they hold up the stage. Kent shoots and kills the driver and before the two highwaymen can loot the express box the sheriff's posse is upon them. Both are about to be hanged for the murder when Harry receives a telegram from his mother (Mrs. Townsend), saying that she is on her way to visit him. The sheriff (William Gettinger) allows Harry to deceive his mother into believing that he is an honorable citizen and after her happy visit, the bandit keeps his promise and returns to jail. When one of the occupants of the coach tells that Kent fired the fatal shot, Harry is allowed to go free—to Molly.

"Under the Stars and Stripes in France"

(Pathe—Two Reels)

REVIEWED BY PETER MILNE

THIS war number is of the greatest interest and will prove of feature worth to every theatre fortunate enough to secure it. It shows the American troops in France undergoing the rigorous training of months since their arrival in Europe. This training is something that the general public has to become acquainted with through the medium of this picture. They are shown receiving instructions in bomb throwing, machine gun operating and the physical exercises necessary to get them in perfect trim for service under fire. These last are some of the most curious pictures ever thrown on the screen. Pershing's men have been taught to run on all fours, obviously to keep themselves as close to the ground as possible while advancing on an enemy trench.

Interspersed between these scenes are a number of human interest touches, besides glimpses of camp routine. The number closes with a review of the troops by General Sibert, second in command to Pershing, and a regular closeup of Pershing conversing with General Joffre, pictures which brought forth rousing cheers from a Sunday afternoon Strand audience.

A Two Cylinder Courtship

(Strand-Mutual—One Reel)

REVIEWED BY F. G. SPENCER

BILLIE RHODES and Jay Belasco manage again to fool daddy in this enjoyable single reel comedy. Miss Rhodes, as Mary, is evidently willing to take long chances so that she may be with her lover who has to resort to numerous manoeuvres to outmanoeuvre papa.

Jay and Billie cannot overcome father's objections, so they elope in Jay's two-cylinder car. Before they start Jay empties almost all the gasoline from father's car, so just as the chase becomes lively father's car is stalled.

A telephone call from father to Lawyer Jones of Beaumont causes the lawyer to disguise himself as a minister. Arriving at Beaumont Jay and Billie are delighted to meet a minister and when invited upstairs for the ceremony, they are trapped and locked in a room.

Making a rope of blankets and sheets the pair are just about to escape when father rushes in. They hide and while he is trying to discover whether they escaped by means of the rope, run out the open door and entrap father and the fake minister. A real minister meets them on the street and from the window upstairs father is an unwilling witness of their marriage.

The photography throughout is good and the production reflects creditably on Director Scott Sydney. Release date October 30.

This comedy will surely be well received wherever shown.

"The Planter"

(Mutual—Seven Reels)

REVIEWED BY LISLE M. ALBRIGHT

THIS powerful seven-reel feature production put out by the Nevada Motion Picture Corporation, and released through Mutual, is without doubt one of the really great pictures of the year, and yet, while some will give it the most ardent approval of which they are capable, others will feel that it is too brutal. Men will like it for its tremendous strength. Women will shrink from the brute force and ruthlessness which are predominant in some of the big scenes.

But there is stuff in this great picture, featuring Tyrone Power, such as is seldom seen on the screen. You can take it away with you and think about it afterward. And that is the trouble. Some of the scenes are so terrific you can't forget them. In one place a Yaqui chief, who has bolted the plantation, is staked to the ground and given a beating that makes you cringe with vicarious suffering.

For a portrayal of strength and power mixed with an inexplicable element of tenderness there has been nothing in many moons that can hold a candle to the work of Tyrone Power in this picture. The setting is laid in the rubber plantations of southern Mexico and offers a wealth of tropical scenery that ought to carry a strong appeal to the people of this temperate zone. The cast supporting Mr. Power is to be commended for its work, and photography and direction are excellent.

THE STORY AND PLAYERS

David Mann (Lamar Johnstone), pampered son of a rich widow, leaves New England for Southern Mexico as manager of a rubber plantation in which his friends have invested. His next neighbor is Ludwig Hertzer (Tyrone Power), a cruel and brutal planter, who takes a dislike to him when he is smitten by a pretty Mexican girl with whom Hertzer himself is in love.

Mann is appalled by the economic, social and moral conditions that exist on the plantations and as soon as he gets the reins in his hands inaugurates reforms. He gets still further into the bad graces of Hertzer when he tries to keep the latter from beating a slave who has attempted an escape.

Mann discovers that a group of grafting promoters are manipulating the plantation he is managing and goes back home to expose them. In the meantime Hertzer has been overcome with a passion for possession of the girl. He lures her to his plantation to start a school and makes her a prisoner. While he is trying to get her to submit to him his slaves revolt and a battle ensues in which the planter and his overseers are beaten. Hertzer, "hamstrung," crawls back to his cabin to die as Mann, just back, rushes to the plantation and saves his sweetheart.

"The Race to the Drawbridge"

(Kalem—One Reel)

REVIEWED BY F. G. SPENCER

HELEN GIBSON, as Helen, the telegraph operator at Fardale, crowds many stunts of a stirring nature in this single reeler, particularly when rescuing the railroad detective from what appears to be instant death. The detective is shackled and strapped to a handcar, which is turned loose on a down grade, toward the open drawbridge. Swinging perilously in midair, Helen dangles at the brink of the river as the handcar is about to plunge into the river. She reaches down, grabs the detective by the handcuffs on his wrists and swings him to safety. And all this on account of her receiving news of a bank robbery and incidentally becoming possessed of a real clue to the robbers.

The reels teems with exciting episodes. The story is well told and clear and the photographic effects are good.

The release date is set for Nov. 7, and should prove a winner wherever shown.

This was originally included as an episode of "A Daughter of Daring," but Kalem is releasing it as an individual feature.

"A Daughter of Maryland"

(Mutual—Five Reels)

REVIEWED BY LISLE M. ALBRIGHT

THIS is a pretty story of a proud Southern aristocrat and an equally proud daughter who takes offense at a young Northern landscape gardener who starts improving their estate by cutting down all the old landmarks. After getting her father to fire him she finds, after all, in a scene in which he saves an old man from death in a burning house, that he is the kind of a man she admires.

Edna Goodrich as the spoiled "daughter of Maryland," who has been used to having her own way and doing as she pleases, is seen to good advantage in this picture. A black ghost that haunts the Treadway home, and the superstition of an old colored man and woman add interest and humor to the picture. There are many picturesque settings and scenes and the directing is good, although the manner in which the villain gives himself up at the end after having shoved the blame for his crime on another man's shoulders is rather far fetched. The sleuth work of the old darky houseman also seems a little uncanny and makes one feel that he must have acquired some of his information from the script.

THE STORY AND PLAYERS

Beth Treadway (Edna Goodrich) lives with her father (William Carleton) and her aunt (Helen Strickland) in the old manor house of the Treadway family, which has been handed down from father to son. She is sought by Ripley (Jack Hopkins), a young Southerner, of good family but doubtful reputation, when John Standish (Carl Brickett) comes on from New York to reconstruct the grounds of the old estate. The young landscape gardener arouses the antagonism of Beth by his independence and she persuades her father to discharge him. Standish, however, shows his metal when he saves an old tenant from a fire which threatens to incinerate him. Incidentally he gains the regard of Beth and she then has her father reinstate him.

Ripley in the meantime has lost money in stocks and attempts to rob Treadway's safe. The Major catches him and in the struggle which ensues Treadway is shot.

"The Race with the Limited"

(Signal-Mutual—Two Reels)

REVIEWED BY F. G. SPENCER

THE seventh episode of this serial, "The Lost Express," opens with a dash and maintains its soul-stirring stunts throughout the two reels. Gaston Pitts (Leo Maloney), Thurston's private secretary, by some unexplained means has obtained power of attorney to manage the Thurston estate during Thurston's sickness, and while in league with the marauders, still continues in that capacity. Helen, however, is sure of his identity as Harelip, in spite of his strenuous denials. Bonner is appointed to represent Helen at the Mountain King mine, and Pitt tips off the Baron and his crew to waylay him and an awful fight ensues on the observation platform of the Limited when Bonner is overpowered and thrown from the train. Pitts' telephonic message to the Baron, however, was overheard and transmitted to Helen, who, in an auto, is "burning sand" to overtake the Limited. This she does and incidentally rescues Bonner and the end of the second chapter shows them both once again actively in the trail of the Baron and Valquez, et al.

For thrills this chapter cannot be beaten and Helen performs her usual number of hair-raising deeds; dropping from a telegraph wire seat to the top of a rapidly moving train is but a mere incident in her young life.

This episode abounds in thrills and is calculated to interest and hold spell-bound the most case-hardened audience.

"The Munitions Plot"

(Kalem—One Reel)

REVIEWED BY F. G. SPENCER

THE mysterious blowing up of munition trains is giving the railroad and express companies much trouble and an enquiry fails to enlighten the officials, but Belding (G. A. Williams), the brains of the dynamite gang, and his accomplice, Steele (George Routh), get a line on these proceedings and determine to pull their projected plan in a hurry. By tapping wires, they learn the position of the dynamite cars in the train, the time of its departure and its destination. Helen Gibson, the operator, in the meantime has been bound and gagged and made prisoner.

Just before the train is due to leave Helen manages to break the bonds with which she is tied. In the distance, she sees the two dynamiters board the freight just above Fardale. She climbs a telegraph pole, gets into a carryall, which runs on a wire between poles on each side of the road, swings across the tracks, and as the train passes beneath her, she drops to a flat car. The plotters have already set their dynamite and lighted it, and Helen, by a bold dash, is just in time to heave the satchel of explosives off the train and save the supply of ammunition.

This reel, originally an episode of "A Daughter of Daring," is being released Nov. 14 as a separate picture. It, too, is full of thrills and is sure to delight any audience before which it is shown.

"A Game of Wits"

(Mutual-American—Five Reels)

REVIEWED BY LISLE M. ALBRIGHT

THIS is the kind of picture that will make the exhibitor who books it smile and rub his hands. It will please any audience that sees it, no matter how fastidious. It fairly scintillates with clean, fine humor and there isn't a suggestion of anything at which any one could possibly take offense. It's a good story, well told and admirably acted.

Gail Kane as the pretty heroine, who tries to rid herself of an aged Wall street wolf she has consented to marry in order to save her father from financial ruin, is delightful and grips the heartstrings of the audience right at the outset. The fast pace in hill climbing sports, and a laughable confession she makes to the effect that sometimes at night a desire steals over her to shed the blood of those she loves best, after a time causes her aged admirer to believe that he has made a mistake and to feel that perhaps after all he would be happier in the state of celibacy than with her as his wife.

There are no strained points in the story and nothing overwrought in the direction, which must be chalked up to the credit of Henry King. The excellent photography and beautiful scenic effects add greatly to the all around charm of the picture. Spottiswood Aitken, as the Wall street broker, with a desire for a young wife, Louis J. Cody as the heroine's lover and George Periolat all perform in a manner beyond reproach.

THE STORY AND PLAYERS

Jeanette Browning (Gail Kane) returns from a party and overhears a conversation between her father (George Periolat), a broker who is on the verge of bankruptcy, and Silas Stone (Spottiswood Aitken), a Wall street shark, demanding her as his wife in return for saving her father from ruin. Pretending not to have overheard the conversation, she enters the room and later consents to marry him. Jeanette assumes to disregard the disparity in their ages, but pits her youth and vivacity against the old man's age at a holiday party in the mountains in such a way as to make him feel it. Later she trots out an imaginary family skeleton and pretends to be a subject of queer spells. Stone sickens of his bargain finally and attempts to steal away. She then threatens to sue him for breach of promise and he buys her off with a check for $100,000. She is then left free to accept the man she loves and live in happiness.

"The Savage"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

"THE SAVAGE" is another Rupert Julian Bluebird with Ruth Clifford and Monroe Salisbury in the principal roles. Elliott J. Clawson prepared the scenario from an original story of his own and it is filled with human interest situations through which are sprinkled some of the best thrills possible. "The Savage," once the vitals of the plot have been reached, truly grips one.

This story is set in some of the most beautiful mountain scenery ever brought within camera range. While Bluebird pictures have long been known for the magnificence of their exteriors it must be confessed that "The Savage" is superior in this respect to practically every picture the company has released with the possible exception of "God's Crucible."

Ruth Clifford in the role of Marie Louise is a thoroughly charming heroine. Monroe Salisbury as Julio Sandoval, the half breed, has been given a very sympathetic role to interpret and he never fails to get the most from it. A. D. Sears as the courageous member of the Canadian Northwest mounted police heads a supporting cast of excellence.

Mr. Julian's direction is complete in every detail.

THE STORY AND PLAYERS

Captain McKeever (A. D. Sears), of the Northwest Mounted, visits the town of Cheval Blanc to welcome his sweetheart, Marie Louise (Ruth Clifford), and to arrest Joe Bedotte (Arthur Tavares), a whiskey smuggler. The various hangers-on at the trading post resent his appearance, and, when he attempts to arrest Bedotte, he is attacked. It is only through the interference of Julio Sandoval (Monroe Salisbury), a half-breed that he is saved from death. Later McKeever departs to Bedotte's lair to make the arrest. Sandoval's passion for Marie, which he has nursed since childhood at length gets the better of him, and he kidnaps the girl. But in his cabin he is taken down with a fever, and Marie, sorry for him, nurses him back to health. McKeever has not returned from the Bedotte stronghold, and as various searching parties have failed to locate him, Sandoval, grateful to Marie, sets out to rescue him. He is successful, but while holding back the outlaws in order to permit the lovers to escape he loses his own life..

Colleen Moore, W. H. Bainbridge, George Franklin and Duke Lee complete the cast.

"Scandal"

(Select Pictures—Six Reels)

REVIEWED BY PETER MILNE

THE role of Beatrix Vanderdyke in this adaptation of Cosmo Hamilton's bon bon novel, fits Constance Talmadge like a glove—so it seems. As the spoiled and foolish daughter of parents who are too busy with society to give her much attention, she plays with a natural air of extravagance, a realization of her self-conceived importance, that will win her unusual praise.

"Scandal" ran serially in the Green Book magazine and is now out in book form. In its frankness, its display of delicate situations for sensational purposes, it follows the course laid down in many of Mr. Hamilton's previous writings. And as his writings are immensely popular—as "Scandal" as a novel was immensely popular—so "Scandal" as a picture should be, for it has received good treatment at the hands of the adapter and director.

It is not an offensive picture, as well it might be by reading merely the bare outline of the plot. Miss Talmadge, because she acts her role so well, obscures any such possibility. She is the foolish virgin playing with fire and not realizing that fire burns. Her actions are free from any passionate feeling that would, in an instant, transform suspenseful though delicately humorous situations into more or less disgusting scenes with the sex element predominating.

Harry C. Browne makes a pleasing figure of the hero, J. Herbert Frank gives another fine characterization as heavy, and Aimee Dalmores is a fascinating widow, the exact counterpart, it may be said, of all the author's fascinating widows and adventuresses.

Charles Giblyn has given the picture a rare production, while photography, scenes and settings measure well up to the high standard maintained in all other departments.

THE STORY AND PLAYERS

Beatrix Vanderdyke (Constance Talmadge), a spoiled society girl, to quiet a scandal concerning herself and York (J. Herbert Frank), a fashionable portrait painter, announces that she is married to Franklin (Harry C. Browne), and then asks him to carry the bluff through. Franklin accepts the challenge, but makes it plain to Beatrix that he wants nothing to do with her. When York starts wagging his tongue, Mr. and Mrs. Vanderdyke (W. P. Carleton and Ida Darling) send Beatrix and Franklin off on a yachting trip. Franklin, despite his distaste for Beatrix's lie, finds himself falling in love with her, and when the other members of the party go ashore he orders full speed ahead and leaves them behind. But Beatrix is as cold as ice to his advances. The change takes place in her, when later she sees Ida Larpent (Aimee Dalmores) making love to Franklin. Matters are brought to a head when York again starts to gossip, inferring that Beatrix and Franklin were never really married. So Franklin, after silencing the artist, takes Beatrix away on his yacht and, outside the three-mile limit, they are married by the captain.

"Weavers of Life"

(Edward Warren Productions—Six Reels)

REVIEWED BY PETER MILNE

THE central figure in "Weavers of Life" is Peggy, an optimistic little shop girl whose advent into the home of a too wealthy family eventually results in the reformation of all its members. This coupled with a minor thread of romance is the substance of Edward Warren's latest independent production.

Jack Clymer and Harry Hoyt prepared the scenario and the material used presents a striking array of possibilities for heart interest action. Little Peggy is snubbed from the moment she sets foot in the rich household. She startles fashionable society by her very frankness and refuses to allow herself to be swept into the current of foolish convention. It is only after two

M. Monat

of "MonatFilm"

42 Rue Le Peletier, Paris

¶ Desires to inform the American Trade that he has arrived in New York, where he will negotiate the French rights to American produced cinematographic attractions, as well as dispose of the American rights to Nine Super-Dramatic French productions, prints of which accompanied him across the Atlantic.

M. Monat can be reached by mail addressed to him in care of the Export Editor, Motion Picture News. The correspondence may be either in English or French.



Jane O'Roark, on the Left, Supplies the "Vamp" Thread for "The Finger of Justice," a Paul Smith Pictures Company Feature. Velma Whitman, Crane Wilbur and Mae Gaston, in Center, Are Shown in an Interesting Scene. John Oaker and Mae Gaston Are Shown on the Right.

months that the members of the family awake to a sense of her sweetness and purity and are influenced by these qualities to mend their own erring ways.

It is a "Pollyanna" type of role and the authors and Mr. Warren have not failed in making it as sugary as possible, contrasting it plainly with the rather exaggerated society types introduced.

The picture has been given a production meeting all requirements of the story while the cast plays sincerely.

THE STORY AND PLAYERS

Peggy (Helen Hayes), a shop girl, believes herself in love with George Pratt (Earl Schenck), a rich society man. George introduces her to his father (Howard Hall), who suggests that Peggy live with the family for the space of two months. After a time George fulfills his father's expectations and tires of the girl. But she has proven so adept at caring for Bessie (Dorothy Benham), the child of Pratt's daughter Estelle (Gladys Alexandria) and Dr. Van Anden (Kenneth Hunter) that she is urged to remain. When Pratt fails in business, the entire household awakes to the fact that there is something else in the world besides empty pleasures, and when Peggy departs she carries the thanks of all. She then returns to her former lover (Gilbert Rooney), who from a corner loafer has graduated into an honest taxi driver.

Isabel West, Edna Hibbard, Barney Gilmore, Beatrice Allen and Harry Hadfield complete the cast.

"The Price Mark"

(Paramount—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE PRICE MARK," a Thomas H. Ince production for the Paramount program, will live in the memories of those who see it for three reasons: first, because Dorothy Dalton imbues it with a vital "something" that is indefinable but ever present, reaching out from the silver stage of pantomime, even to the "standing-room only crowd," and gripping the very heart-strings for attention; secondly, because the great guiding influence back of all this "something" is Thomas Ince, and thirdly, because John B. Ritchie's story is human—granting the delicacy of the subject matter which makes it the more human—and tells on the screen one of life's tragedies—one that is enacted often with the whole world as a stage but with the beast and his prey at once actor and audience.

Perhaps this last should be first and the first last, but in the spirit which is suggested by the familiar passage, "last but not least," Mr. Ritchie's story comes last in the list of reasons why "The Price Mark" is a model of story-telling on the screen; of dramatic artistry and masterful direction in presentment and of sound entertainment in the list of silent dramas.

From the sensuous, heartless, mock-loving vampire when seen in "The Flame of the Yukon," Miss Dalton goes before the camera again—changed in soul, in thought, in action. Paula Lee is the personification of an innocent, unsophisticated, trusting girl. ——— was a Cleopatra, incarnate—delighting in her victories over men and numbering her victims with the smile of a cynic. The contrast is striking—vouching for this actress's versatility—her broad range of all things dramatic and her mastery of the art of expression.

The exhibitor need have no hesitancy in booking this feature for an extended run. Those who see it will tell others—it will advertise itself. You have the efforts of a master director to vouch for its assured reception with "open arms"; you have the crowning achievement of a star's career as collateral against loss; you have a strong meaning, appealing title to flash in incandescents—the brighter the better—in short you have every essential quality in screen drama which goes to dispose of extra reels of tickets and which is good insurance against vacant seats.

Those who go to a theatre to see more than plain "movies" will perceive in this production a certain technique in the art of screen drama that is immediately associated with a master's genius. The direction—the power behind the silent drama's throne—is, with every flash of pantomime, in evidence—standing out with the prominence of a lone pedestrian in Times Square. It strikes home; it smacks of technique, of a master mind. Roy Neill is accredited with the direction, but the reviewer ventures the assertion that Mr. Ince was within a commanding distance when the "shooting" was in progress.

William Conklin and Thurston Hall, who interpret the principal male roles in support, do work of quality. They register in every scene. Adele Farrington, Edwin Wallock, Dorcas Matthews and Cleo Ayers—all are to be commended. The last named, although doing only a "bit" give promise of doing bigger "bits" if the opportunity presents itself.

STORY AND PLAYERS

Fielding Powell (William Conklin), a noted artist, and Dr. Daniel Melfi (Thurston Hall) visit Egypt. Powell gets into trouble with a native girl and her father attempts to kill him, but Dr. Melfi saves Powell and takes him out of the country. Powell meets Paula Lee (Dorothy Dalton) and engages her as his model. He learns to love her. He persuades her to live in the apartment he has furnished for her and she falls a victim to his treachery. Later Paula decides that so long as she is disgraced in the eyes of the world she must act the part. When Powell sees her smoking and acting commonplace, he realizes for the first time that he really loves her. He tells her he will leave for a time, and when he returns, he says, he will marry her. In the meantime she meets Dr. Melfi and a strong friendship springs up between them. He asks Paula to marry him, but she refuses, saying that she is not his equal. He tells her that he will be waiting always. Powell returns and finds Dr. Melfi's gloves on the floor. He accuses Paula and tells her to go to her lover. She goes to Dr. Melfi and they are married. Some time later, Powell calls on Dr. Melfi and learns for the first time that Paula is his wife. The Doctor has a sick call, and when the two are alone, Powell tells Paula that he will tell the Doctor all. Paula pleads with him, and he consents to keep the secret if Paula will visit him that night at his studio. She does so and Powell attempts to exact the price. His valet, who is the Egyptian whose daughter Powell had deceived, kills him.

"Mothers of Men"

(Robards Players—Five Reels—State Rights)

REVIEWED BY JOSEPH L. KELLEY

WITH a strong title, a timely theme and presenting, as it does, a subject in which millions of our women are interested, "Mothers of Men," produced by Robards Players, under the direction of Willis Robards, and released on the state rights market by Sheppard and Van Ioan, is entitled to a good bit of consideration from every exhibitor and in proper turn will, in the

(*Continued on page* 3318)

NEGATIVES

WE ARE IN THE MARKET

FOR

NEGATIVES

RENOWNED PICTURES CORPORATION

1600 BROADWAY

TELEPHONE BRYANT 4968 NEW YORK, N. Y.

Kalem Can Do Your Printing and Developing

BY THE

PRIMART

TRADE PROCESS MARK

Greatly increased facilities enable us to handle a large amount of additional laboratory work—guaranteeing the Kalem standard of excellence, praised by the trade for TEN YEARS.

Our PRIMART laboratory process means that long experienced experts handle with supreme skill and care every operation in printing, developing, tinting and toning, with the aid of up-to-the-minute equipment.

Our prices, in view of the extraordinary quality of the work, will surprise you. Write for quotations.

KALEM COMPANY

235 W. 23rd St. New York City

STORIES WANTED

In Synopsis Form Only

for

Baby Marie Osborne

FIVE REEL DRAMAS
AND COMEDY DRAMAS
FOR RELEASE ON
THE PATHE PROGRAM

ADDRESS:

LEON T. OSBORNE

Box 98 GLENDALE, CAL.

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine)....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows? .....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels

Brenon Productions
Lone Wolf.....7 parts
Fall of the Romanoffs.....8 parts
Empty Pockets .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy ....
The Honor System..... ....
Jack and the Beanstalk..... ....
The Conqueror ....
Camille ....
Oct. 14. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Woods..... ....

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
The Warrior (Maceiste).....7 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life 1 reel

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Madam Sherry.....5 reels
The Bar Sinister (Hedda Nova and Mitchell Lewis) .....8 reels
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale) 6 reels
The Silent Witness (Gertrude McCoy)....6 reels
A Trip Through China (Brodsky's Art Picture) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels

Jewel Productions, Inc.
Pay Me.
Sirens of the Sea.
The Man Without a Country.

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.
Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier ..... 1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

(Continued on page 3313)

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Oct. 1. (Undecided) Erbograph..... 5
Oct. 8. Unto the End (Crane Wilbur Horsley 5

Bluebird Photoplays

Oct. 17. Bondage (Dorothy Phillips)..... 5
Oct. 22. The Desire of the Moth (Ruth Clifford) 5
Oct. 29. The Man Trap (Herbert Rawlinson) 5
Nov. 5. The Lash of Power (Carmel Myers) 5
Nov. 12. Princess Virtue (Mae Murray)..... 5
Nov. 19. The Savage (Ruth Clifford)..... 5
Nov. 26. The Winged Mystery (Franklyn Farnum) 5
Dec. 3. The Raggedy Queen (Violet Mersereau) 5

Butterfly Productions

Oct. 1. The Secret Man (Harry Corey Edith Sterling)..... 5
Oct. 8. The Girl Who Won Out (Violet Mersereau) 5
Oct. 15. '49—'17 (Donna Drew, Joe Girard). 5
Oct. 22. Society's Driftwood (Grace Cunard, Joe Girard)..... 5
Oct 29. A Marked Man (Harry Carey, Molly Malone) 5
Nov. 5. John Ermine of Yellowstone (Francis Ford) 5
Nov. 12. The Cricket (Little Zoe Rae)..... 5
Nov. 19. The Man from Montana (Neal Hart, Vivian Rich)..... 5

Fox Film Corporation

Oct. 7. Conscience (Gladys Brockwell)..... 6
Oct. 14. Thou Shalt Not Steal (Virginia Pearson) 5
Oct. 21. This is the Life (George Walsh).. 5
Oct. 28. The Scarlet Pimpernel (Dustin Farnum) 5
Nov. 4. Miss U. S. A. (June Caprice)..... 5
Nov. 11. The Painted Madonna (Sonia Markova) 5
Nov. 18. All for a Husband (Virginia Pearson) 5
Nov. 25. A Branded Soul (Gladys Brockwell) 5

Fox Standard Pictures

Aug. 19. The Spy (Dustin Farnum)..... 7
Aug. 26. The Honor System..... 10
Sept. 2. Jack and the Beanstalk..... 10
Sept. 16. The Conqueror (William Farnum).. 8
Sept. 30. Camille (Theda Bara)..... 6
Oct. 7. When a Man Sees Red (William Farnum) 7
Oct. 14. Aladdin and His Wonderful Lamp... 8
Nov. 18. The Babes in the Woods..... 6
Dec. 2. A Daughter of the Gods (Annette Kellermann). .....

Goldwyn Features Corp.

Oct. 7. Fighting Odds (Maxine Elliott).... 6
Oct. 14. The Spreading Lawn (Jane Cowl).. 6
Nov. 4. Sunshine Alley (Mae Marsh)..... 6
Nov. 18. Nearly Married (Madge Kennedy).. 6
Dec. 2. Joan of Plattsburgh (Mabel Normand) 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

George Kleine System

(PERFECTION PICTURES)

Oct. 1. The Apple-Tree Girl (Shirley Mason) (Edison) ..... —
Oct. 6. Fools for Luck (Taylor Holmes) (Essanay) ..... —
Oct. 15. The Fibbers (Bryant Washburn) (Essanay) ..... —
Oct. 22. Cy Whittaker's Ward (Shirley Mason) (Edison) ..... —
Oct. 29. Young Mother Hubbard (Mary McAlister) (Essanay) ..... —
Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay) ..... —

Metro Pictures Corporation

Oct. 1. Paradise Garden (Harold Lockwood) 6
Oct. 8. Life's Whirlpool (Ethel Barrymore) 5
Oct. 15. A Sleeping Memory (Emily Stevens) 7
Oct. 22. More Truth Than Poetry (Mme. Petrova) 5
Oct. 29. The Aodpted Son (Bushman and Bayne). 6
Nov. 5. The Outsider (Emmy Whalen)..... 6
Nov. 12. Outwitted (Emily Stevens)..... 5
Nov. 19. The Voice of Conscience (Bushman and Bayne) 5

Mutual Film Corporation

Oct. 1. Her Country's Call (Mary Miles Minter) 5
Oct. 1. Queen X (Edna Goodrich)..... 5
Oct. 8. Southern Pride (Gail Kane) American 5
Oct. 8. The Girl Angle (Anita King) Horkheimer 5
Oct. 15. The Beautiful Adventure (Ann Murdock) 5
Oct. 15. The Calendar Girl (Juliette Day).... 5
Oct. 22. The Sea Master (Wm. Russell)..... 5
Oct. 22. The Unforeseen (Olive Tell)..... 5
Oct. 29. Peggy Leads the Way (Mary Miles Minter) 5
Oct. 29. A Daughter of Maryland (Edna Goodrich) 5
Nov. 5. A Game of Wits (Gail Kane)..... 5
Nov. 12. (Special) The Planter (Tyrone Power). 7

Paramount Pictures Corp.

Oct. 1. The Ghost House (Jack Pickford & Louise Huff) 5
Oct. 8. Arms and the Girl (Billie Burke) 5
Oct. 8. The Trouble Buster (Vivian Martin) 5
Oct. 15. The Call of the East (Sessue Hayakawa) 5
Oct. 22. The Son of His Father (Charles Ray 5
Oct. 22. The Price Mark (Dorothy Dalton). 5
Nov. 5. The Antics of Ann (Ann Pennington) 5
Nov. 5. The Hungry Heart (Pauline Frederick) 5
Nov. 5. The Clever Mrs. Fairfax (Julian Eltinge 5
Nov. 12. The Little Princess (Mary Pickford) 5
Nov. 12. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 12. Jack and Jill (Pickford and Huff) 5
Nov. 19. Molly Entangled (Vivian Martin) 5
Nov. 19. The Judgment House (J. Stuart Blackton's Prov.) 5
Nov. 19. Reaching for the Moon (Douglas Fairbanks) 5
Nov. 26. The Thing We Love (Reid and Williams) 5
Nov. 26. Bab's Matinee Idol (Marguerite Clark) 5
Nov. 26. The Silent Man (Wm. S. Hart).... 5

Artcraft Releases

(PARAMOUNT)

Oct. 15. The Narrow Trail (William S. Hart) 5
Oct. 22. The Woman God Forgot (Geraldine Farrar) 5
Nov. 5. The Little Princess (Mary Pickford) 5
Nov. 19. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 26. Desert Dust (Wm. S. Hart)..... 5

Pathe Exchange, Inc.

Oct. 7. The Heart of Ezra Greer (Frederick Warde, Leila Frost, George Forth, Thomas A. Curran, Lillian Mueller) 5
Oct. 14. Stranded in Arcady (Mrs. Vernon Castle, Elliott Dexter), Astra D 5
Oct 14. The Torture of Silence (Mrs. Emmy Linn, F. Genier, E. Tallier, Mr. Gillis) Gold Rooster D..... 5
Oct. 21. The Painted Doll (Ivan Mozukin, Tanya Fetner, Mme. Lesienko)... 5
Nov. 4. The Mark of Cain (Antonio Moreno, J. H. Gilmour, Olive Stokes, John Sainpolis) 5
Nov. 11. France in Arms (War Film)..... 5

Select Pictures

The Common Law (Clara Kimball Young).... 7
War Brides (Brenon) (Nazimova)..... 8
Vera the Medium (Kitty Gordon)..... 5
The Foolish Virgin (Clara Kimball Young)... 6
Panthea (Norma Talmadge)..... 7
The Argyle Case (Robert Warwick)..... 7
The Price She Paid (Clara Kimball Young)... 7
The Law of Compensation (Norma Talmadge) 6
The Eternal Sin (Brenon) (Florence Reed)... 6
The Easiest Way (Clara Kimball Young).... 8
The Silent Master (Robert Warwick)..... 7
The Lone Wolf 7
Scandal (Constant Talmadge)..... —
The Moth (Norma Talmadge)..... —
Lest We Forget (Rita Jolivet)..... —
Magda (Clara Kimball Young)..... —
The Wild Girl (Eva Tanguay)..... —
The Barrier ..... —
War on Three Fronts..... —
The Public Be Damned..... 6

Triangle Distributing Corporation

Oct. 14. One Shot Ross (Roy Stewart)..... 5
Oct. 14. Wild Sumac (Margery Wilson)..... 5
Oct. 21. The Firefly of Tough Luck (Alma Ruebens) 5
Oct. 21. Cassidy (Dick Rosson)..... 5
Oct. 28. The Man Hater (Winifred Allen).... 5
Oct. 28. The Stainless Barrier (Triangle Players) 5
Nov. 4. Fighting Back (Wm. Desmond, Claire McDowell) 5
Nov. 4. Up or Down (Geo. Hernandez).... 5
Nov. 11. The Medicine Man (Roy Stewart).. 5
Nov. 11. Indiscreet Corinne (Olive Thomas). 5
Nov. 18. A Case at Law (Dick Rosson).... 5
Nov. 18. Fuel of Life (Belle Bennett)..... 5
Nov. 25. The Regenerates (Walt Whitman, Alma Ruebens) 5
Nov. 25. For Valor (Winifred Allen)..... 5

Vitagraph V-L-S-E.

Oct. 15. Dead Shot Baker (William Duncan, Carol Holloway)..... 5
Oct. 22. The Bottom of the Well (Evart Overton, Adele de Garde, Agnes Ayers, Alice Terry)..... 5
Oct. 29. The Flaming Omen (Mary Anderson, Alfred Whitman)..... 5
Nov. 5. The Fettered Woman (Alice Joyce, Webster Campbell) 5
Nov. 12. I Will Repay (Corinne Griffith, Mary Maurice, Wm. Dunn)..... 5
Nov. 19. Next Door to Nancy (Mildred Manning, Wallace MacDonald) 5
Nov. 26. Who Goes There? (Harry Morey, Corinne Griffith) 5
Dec. 3. The Tenderfoot (William Duncan, Carol Holloway..... 5
Dec. 10. An Investment in Petticoats (Mildred Manning, Wallace MacDonald) 5
Dec. 17. A Woman Between Friends (Alice Joyce, Marc MacDermott)..... 5
Dec. 24. John Burt (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey. Gladys Leslie)..... 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4

World Pictures

Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley)..... 5
Oct. 22. The Dormant Power (Ethel Clayton) 5
Oct. 29. The Burglar (Carlyle Blackwell, Madge Evans, Evelyn Greeley)... 5
Nov. 5. The Maid of Belgium (Alice Brady) 5
Nov. 12. The Alibi (June Elvidge, Arthur Ashley 5
Nov. 19. Her Hour (Kitty Gordon)..... 5
Nov. 26. The Good for Nothing (Carlyle Blackwell, Evelyn Greeley)..... 5

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 3312)

King Bee Comedies

July 1. Back Stage.....2 reels
The Hero.....2 reels
Doughnuts .....2 reels
Cupid's Rival.....2 reels
The Villain.....2 reels
The Millionaire.....2 reels
The Goat.....2 reels
Sept. 15. The Fly Cop.....2 reels
Oct. 1. The Chief Cook.....2 reels
Oct. 15. The Candy Kid.....2 reels

(Continued on page 3315)

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL
Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinklebottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinklebottom's Finish.
DITMARS "LIVING BOOK OF NATURE"
Sept. 3. Kangaroos and Their Allies.

Foxfilm Comedies

July 9. Bing! Bang! (Charles Conklin).....2 C
July 23. A Soft Tenderfoot.....2 C
Aug. 6. A Domestic Hound.....2 C
Sept. 3. Tom and Jerry Mix.....2 C
Nov. 11. Wedding Bells and Roaring Lions..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
The Last of the Troubadours (S. E. Jennings, Dan Duffy).....2 D
The Duplicity of Hargraves (J. Frank Glendon, Chas. Kent).....4 C-D
The Lonesome Road (S. R. Jennings, Chet. Ryan).....2 D
Dry Valley Johnson (Carlton King, Jean Paige).....4 D
Law and Order (Chet Ryan, Claire Toner).....2 D
A Night in New Arabia (J. Frank Glendon, Patsy DeForest).....4 D
The Enchanted Kiss (Chet Ryan, Frances Parks).....2 C-D
The Renaissance at Charleroi (J. Frank Glendon, Agnes Eyre).....4 D

ESSANAY
("THE BLACK CAT STORIES")
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

GEORGE ADE FABLES
The Fable of All That Triangle Stuff as Sized up by the Meal Ticket.....2 C
The Fable of the Film Fed Family.....2 C
The Fable of the Uplifter and His Dandy Little Opus.....2 C
The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down.....2 C

CHAPLIN COMEDIES
The Champion.....2 C
A Jitney Elopement.....2 C
By the Sea.....2 C

FALCON FEATURES
The Best Man (Margaret Landis, William Ehfe).....4 D
The Lady in the Library (Vola Vale, Jack Vosburgh).....4 D
The Clean Gun (Kathleen Kirkham).....4 D
Feet of Clay (Margaret Landis, R. Henry Grey).....4 D
Brand's Daughter (Kathleen Kirkham, R. Henry Grey).....4 D
His Old-Fashioned Dad (Daniel Gilfether, Mollie McConnell).....4 D
Zollenstein (Vola Vale, Monroe Salisbury)...4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)
The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES
The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES
A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON COMEDIES
From Bad to Worse.....1 C
A Day Off.....1 C
How It Happened.....1 C
Too Much Alike.....1 C
Barnyard Frolics.....1 C
"Breaking In".....1 C

SPARKLE COMEDIES
Week End Shopping (Kate Price, Billy Ruge)1 C
Pals.....1 C
Ambition.....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man.....1 C

JOHNNY AND EMMA RAY COMEDIES
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C

SELIG
Selig-World Library Every Other Wednesday
The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES
His Watery Waterloo (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Boarding House Battle (Lou Marks, Pearl Shepard).....1 C
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul.....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul.....1 C

HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

CINEMA NEWS SYNDICATE
American War News Weekly, No. 25.....1 war
American War News Weekly, No. 26.....1 war
American War News Weekly, No. 27.....1 war
American War News Weekly, No. 28.....1 war
American War News Weekly, No. 29.....1 war

PHYSICAL CULTURE PHOTO PLAYS CO.
Physical Culture Magazine (Issued Monthly).

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine Exchanges

CONQUEST-EDISON
Saturday, September 29, 1917
Paul Revere's Ride (historical drama).....1 reel
One Kind of Wireless (drama), by R. Lovell Combs, featuring Albert Macklin...1 reel
Putting the Bee in Herbert (comedy-drama), by George Weston, featuring Harry Benham and Ethel Fleming.....4 reels
The Healthiest Spot in India (scenic), Cashmere, the summer resort.....Split reel
The Champion Baby (comedy), by Ray McKee.....Split reel

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)
Aug. 1 The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES
Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES
Oct. 1. The Joy of Freedom.....1 C
Oct. 8. His Double Life.....1 C
Oct. 15. The Dentist.....1 C
Oct. 22. Hist! Spies.....1 C
Oct. 29. Twelve Good Hens and True.....1 C
Nov. 5. His Deadly Calm.....1 C
Nov. 12. Rebellion of Mr. Minor.....1 C
Nov. 19. A Close Resemblance.....1 C
Nov. 26. As Others See Us.....1 C

Mutual Film Corporation

Wednesday, October 24, 1917
GAUMONT—Mutual Weekly, No. 147....1 Top.
Thursday, October 25, 1917
CUB—Jerry's Soft Snap (Geo. Ovey).....1 C
GAUMONT—Reel Life, No. 78: Rocky Mountain Jay; Then and Now; or High Living Cost Wins the Race; Queer Trees of Trinidad; Dining on Wheels—How the American Traveler is Fed; Animated Drawings from Life; The Apparel and the Man Not Guilty.
Wednesday, October 31, 1917
GAUMONT—Mutual Weekly, No. 148....1 Top.
Thursday, November 1, 1917
CUB—Jerry's Lucky Day (Geo. Ovey).....1 C
GAUMONT—Reel Life, No. 79: Building Our Wooden Fleet; Important Industries of Argentina; An Unusual Foster Mother; A Dry Land Periscope; Had Your Mining Stock Panned Out (Animated Drawing from "Life")
Sunday, November 4, 1917
GAUMONT—Mutual Weekly, No. 149....1 Top.
Thursday, November 8, 1917
CUB—Jerry and the Vampire (Geo. Ovey)...1 C
GAUMONT—Reel Life, No. 80: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water. It Wasn't the Colic—from "Life."
Monday, November 12, 1917
GAUMONT—Mutual Weekly, No. 150....1 Top
Thursday, November 15, 1917
CUB—Jerry's Running Fight (Geo. Ovey)...1 C

STRAND (BILLIE RHODES)
Oct. 2. Some Nurse.....1 reel
Oct. 9. Firing Father.....1 reel
Oct. 16. For Sweet Charity.....1 reel
Oct. 23. And Along Came Mary.....1 reel
Oct. 30. A Two-Cylinder Courtship.....1 reel
Nov. 6. Mary's Merry Mix-Up.....1 reel
Nov. 13. That Dog Gone Dog.....1 reel

Serials

Oct. 1. The Lost Express, No. 3 (The Wreck at the Crosisng..).....2 D
Oct. 8. The Lost Express, No. 4 (The Oil Well Conspiracy).....2 D
Oct. 15. The Lost Express, No. 5 (In Deep Waters).....2 D
Oct. 22. The Lost Express, No. 6 (High Voltage).....2 D
Oct. 29. The Lost Express, No. 7 (The Race with the Limited).....2 D
Nov. 8. The Lost Express, No. 8 (The Mountain King).....2 D
Nov. 15. The Lost Express, No. 9 (The Looters).....2 D

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).
Oct. 14. The Cow Jumped Over the Moon...1 C
Oct. 22. Home Defense.....1 C
Nov. 5. Faint Heart and Fair Lady.....1 C

BLACK DIAMOND COMEDIES
Sept. 17. Susie's Scheme.....1 C
Oct. 7. Susie Slipe One Over.....1 C
Oct. 15. Nearly a Baker.....1 C

ARBUCKLE COMEDIES
Sept. 30. Oh, Doctor!.....1 C
Oct. 29. Fatty at Coney Island.....1 C

BURTON HOLMES TRAVEL PICTURES
Oct. 1. Across Manchuria to Korea....1 Trav.
Oct. 8. The Singular City of Seoul....1 Trav.
Oct. 15. Queer Corean Customs.....1 Trav.
Oct. 22. Tokyo, the Metropolis.....1 Trav.
Oct. 29. Nikko in Snow Time.....1 Trav.
Nov. 5. The Land of Madame Butterfly..1 Trav.
Nov. 12. Around Fujiyama.....1 Trav.
Nov. 19. Kyoto, the Ancient Capital..1 Trav.
Nov. 26. Three Marvelous Matsuris.....1 Trav.
Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.

MACK SENNETT COMEDIES
Nov. 4. Pullman Bride.....1 C
Nov. 18. Are Waitresses Safe?.....1 C

PARAMOUNT-BRAY PICTOGRAPHS
Sept. 16. In a Sculptor's Studio, De-Indianizing the Red Man, Cartoon—Bobby Bumps starts to School.
Sept. 23. After Mallards on the Carolina Coast, Unmasking the Mediums, In Camp with the U. S. Ambulance Corps, Cartoon—A Submarine Destroyer.
Oct. 1. Denizens of a Metropolitan Jungle, Higher Education for Army Cooks, A Denishawn Entertainment, Cartoon — Goodrich Dirt Lunch Detective.
Oct. 8. A Southern Deer Hunt, with R. F. Warner, of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap-Making at Home, A Wood-Chopping Contest in New Zealand, Cartoon—Bobby Bumps "World Series."
Oct. 15. Woodcraft and Camping, Uncle Sam's Hints to Housewives, No. 2, The Iceless Refrigerator, Denizens of a Metropolitan Jungle, Cartoon—Quacky Doodles the Cheater.
Oct. 22. Humpback Whaling in the Pacific, Uncle Sam's Hints to Housewives, No. 2, The Meatless Meat Loaf, Leventhal's Aeroplane Machine Gun.

Pathe Exchange, Inc.

Sunday, November 4, 1917
The Fatal Ring, No. 18 (The Subterfuge), Astra. ....2 D
The Seven Pearls, No. 8 (The Man Trap)...2 D
Fifth Avenue, New York, U. S. A.....1 trav
Lonesome Luke in Love, Laughs and Laughter, Rolin. ....2 C
Happy Hooligan (The Tale of a Fish), Cartoon), and Making Rifles (Educ.)....1 reel
Wednesday, November 7, 1917
Hearst-Pathe News, No. 90.....1 top
Saturday, November 10, 1917
Hearst-Pathe News, No. 91.....1 top
Sunday, November 11, 1917
The Fatal Ring, No. 19 (The Crystal Maze), Astra ....2 D
The Seven Pearls, No. 8 (The Warning on the Wire), Astra.....2 D
The Flirt (Harold Lloyd, Bebe Daniels), (Rolin) ....1 C
Japan Under Snow (Trav.) and The Baby's Home at Porchefontaine (Ed.), Pathe... Split reel
Katzenjammer Kids (The Mysterious Yarn) (Cart.), and Lace Making (Ed.), International .....Split reel
Wednesday, November 14, 1917
Hearst-Pathe News, No. 92.....1 top
Saturday, November 17, 1917
Hearst-Pathe News, No. 93.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES
Nov. 4. A Hero's Fall.....1 C
Nov. 4. An Interrupted Honeymoon.....1 C
Nov. 11. A Boomerang Frame Up.....1 C
Nov. 11. His Household Butterfly.....1 C
Nov. 18. War and Matrimony.....1 C
Nov. 18. An Innocent Vampire.....1 C
Nov. 25. A False Alarm.....1 C
Nov. 25. A Tough Turkey Trot.....1 C
KEYSTONE RELEASES
Nov. 4. Haunted by Himself (George Binns, Maude Wayne) .....1 C
Nov. 11. False to the Finish (Myrtle Lind, Aletia Martan) .....2 C
Nov. 18. The Soul of a Plumber (Fritz Schade, Dora Rogers).....2 C
Nov. 25. Won by a Foul (Fritz Schade, Claire Anderson) .....2 C

Universal Film Company

Monday, November 5, 1917
NESTOR—Caught in the Draft (Dave Morrison and Gladys Tennyson).....2 C
Wednesday, November 7, 1917
L-KO—Double Dukes (Eva Novak, Eddie Barry) .....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 97.
Friday, November 9, 1917
UNIVERSAL SCREEN MAGAZINE—Issue No. 44.
UNIVERSAL CURRENT EVENTS—Issue No. 26 (Shipping date, November 3.
UNIVERSAL SPECIAL—The Undercurrent (Fourth Episode of "The Red Ace" Serial) .....2 D
SPECIAL—The Famous Finley Nature Pictures (Educ.).....1 reel
Monday, November 12, 1917
NESTOR—The Shame of the Bullcon (Gale Henry and William Franey).....1 C
Wednesday, November 14, 1917
L-KO—Hula Hula Hughie (Hughie Mack)..2.C
UNIVERSAL ANIMATED WEEKLY—Weekly. No, 98.
Friday, November 16, 1917
UNIVERSAL SCREEN MAGAZINE—Issue No. 45.
UNIVERSAL CURRENT EVENTS—Issue No. 27 (Shipping Date Nov. 9).
UNIVERSAL SPECIAL—In Mid Air (Fifth Episode of "The Red Ace" Serial).....2 D
UNIVERSAL SPECIAL—The Mystery Ship (First Episode of "The Crescent Star" Serial).....2 D
SPECIAL—Finley Nature Studies, No. 2 (Training Wild Birds), Educ.....1 reel
Monday, November 19, 1917
NESTOR—Strike One (Dave Morris, Gladys Thompson) .....1 C
Wednesday, November 21, 1917
L-KO—The Joy Riders (Phil Dunham, Lucille Hutton) .....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 99.
Friday, November 23, 1917
UNIVERSAL SCREEN MAGAZINE—Issue No. 46.
UNIVERSAL CURRENT EVENTS—Issue No. 28 (Shipping Date Nov. 16).
UNIVERSAL SPECIAL—Fighting Blood (Sixth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—The Grip of Hate (Second Episode of "The Mystery Ship" Serial) .....2 D
SPECIAL—Finley Nature Studies, No. 3 (The Bears of the Yellowstone), Educ. ½ reel

Vitagraph

BOBBY CONNELLY SERIES
Oct. 15. Bobby's Fairy.
Oct. 22. Bobby of the Home Defenders.
Oct. 29. Bobby and Company.
THE FIGHTING TRAIL SERIES
Nov. 5. Epi. 9. The Bridges of Death.2 parts
Nov. 12. Epi. 10. The Sheriff .....2 parts
Nov. 19. Epi. 11. Parched Trails .....2 parts
Nov. 26. Epi. 12. The Desert of Torture 2 parts
Dec. 3. Epi. 13. The Water Trap.....2 parts
Dec. 10. Epi. 14. The Trestle of Horrors.2 parts
Dec. 17. Epi. 15. Out of the Flame.....2 parts
BIG V COMEDIES
Oct. 1. Plagues and Puppylove.....
Oct. 8. Sports and Splashes.....
Oct. 15. Riffraff and Rivalry.....
Oct. 22. Tough Luck and Tin Lizzies.....
Oct. 29. Hugs and Hubbub.....

Favorite Film Features

Oct. 15. Dr. La Fleur's Theory (Clara K. Young, Maurice Costello, Van Dyke Brooke, James Morrison)...1 D
Oct. 15. Terry's Uncle's Namesake (Sidney Drew, Louise Beaudet, Rogers Lytton, Kate Price, Wm. Shea, Ethel Lloyd).....2 C
Oct. 22. The Still Voice (Edith Story, Sidney Drew, S. Rankin).....2 D
Oct. 22. Chumps (Leah Baird, John Bunny, Marshall P. Wilder, Wm. Shea, Wallace Reid).....1 C
Oct. 29. The Lion's Bride (Harry Morey, Julia Swayne, Tafft Johnson).....1 D
Oct. 29. Beauty Unadorned (Clara Kimball Young, Sidney Drew, Templar Saxe) .....2 C
Nov. 5. The Strength of Men (Edith Storey, Tefft Johnson, Ned Finley, Herbert L. Barry) .....2 D
Nov. 5. Captain Barnacle's Legacy (Van Dyke Brooks, Hughie Mack, Kate Price, Flora Finch, Helen Costello, Robert Gaillard).....1 C
Nov. 12. Just Show Folks (Norma Talmadge, Leo Delaney, Courtenay Foote, Helan Costello) .....1 D
Nov. 12. Jerry's Mother-in-Law (Clara Kimball Young, Sidney Drew, Kate Price, Rogers Lytton).....2 C
Nov. 19. Never Again (Mr. and Mrs. Sidney Drew, Lillian Burns, Ethel Lloyd, S. Rankin Drew, Arthur Cozine)..2 C
Nov. 19. Sisters All (Edith Storey, Florence E. Turner, Zena Keefe, Courtenay Foote, Tom Powers).....1 D

Releases in the Independent Field

(Continued from page 3313)

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor .....

Masterpictures

LION COMEDIES
Oct. 29. Nathan Busts Into the Movies.....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy .....— reels

Moral Uplift Society of America

It May Be Your Daughter.....

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").....

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Live?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip.....8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)
July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmie, the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel
Photoplay Magazine—Screen Supplement—One-reel releases giving intimate interviews of all the stars.. (Through independent exchanges.)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

MONTHLY INDEX OF RELEASES

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., for "Comedy Drama"; D., "Drama"; Juv., "Juveline"; Sc., ', Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture. The number in parentheses ( ) refers to the page whereon will be found the "Ready-Made Ad-Talk." Numbers preceded by an asterisk * refer to "Short Subjects in Review.'

FEATURES

'49—'17 (Butterfly), 5D, Oct. 17.....2950 (2900)
ADOPTED Son, The (Metro) 6D, Oct. 29..... —
Aladdin and the Wonderful Lamp (Fox Standard) 8Jan. Oct. 14.2580 (2530)
Anything Once (Bluebird), 5D, Oct. 8.....2769 (2717)
Apple Tree Girl, The (Kleine-Edison), 5D, Oct. 1.....2582 (2717)
Arms and the Girl Paramount), 5D, Oct. 8..... 3131
Ashes of Hope (Triangle), 5D, Oct. 7.....2583 (2717)

BAB'S Burglar (Paramount), 5D, Oct. 29..... —
Bab's Diary (Paramount), 5CD, Sept. 24.....2949 (2899)
Baby Mine (Goldwyn), 6C..... 2581
Baseball Review of 1917, The (Marty McHale)..... 2951
Beautiful Adventure, The (Mutual), 5D, Oct. 15..... —
Blind Man's Holiday, A (Broadway-General), 4D..... 2388
Bondage (Bluebird), 5D, Oct. 17.....2952 2976 (2900)
Bottom of the Well, The (Vitagraph-V-L-S-E), 5D, Oct. 22..... —
Broadway, Arizona (Triangle), 5D, Sept. 30..... 2391
Burglar, The (World), 5D, Oct. 29.....3130 (2718)

CALENDAR Girl, The (Mutual), 5D, Oct. 15..... —
Call of the East, The (Paramount), 5D, Oct. 15..... —
Camille (Hanover-General), 6D.....2950 (2718)
Cassidy (Triangle), 5D, Oct. 21.....2951 (2899)
Cinderella and the Magic Slipper (Wholesome Films), 4Juv..... —
Conscience (Fox Film), 5D, Oct. 7.....2584 (2344)
Corner Grocery, The (World), 5D, Oct. 1.....2388 (2344)
Countess Charming, The (Paramount), 5D, Sept. 24.....2388 2976
Crooked Romance, A (Astra-Pathe), 5CD, Sept. 30,..... 2391
Curse of Eve, The (Corona Cinema Co), 8D..... 2951
Cy Whittaker's Ward (Kleine-Edison), 5D, Oct. 22..... —

Daughter of Maryland, A (Mutual), 5D, Oct. 29..... —
Dead Shot Baker (Vitagraph-V-L-S-E), 5D, Oct. 15..... —
Desire of the Moth, The (Bluebird), 5D, Oct. 22.....3134 (2900)
Doing Her Bit (Triangle), 5D Oct. 28..... —
Dormant Power, The (World), 5D, Oct. 22.....3132 (2899)

EDGE of the Law, The (Butterfly), 5D, Sept. 24..... 2390
Exile (Lasky-Paramount), 5D, Oct. 6.....2389 (2345)
Eyes of the World, The (W. H. Clune), 7D,..... 2584

FIBBERS, The (Kleine-Essanay), 5D, Oct. 15.....2771 (2717)
Fighting Odds (Goldwyn), 6D, Oct. 7.....2769 (2530)
Firefly of Tough Luck, The (Triangle), 5D, Oct. 21.....2952 (2899)
Flaming Omen, The (Vitagraph-V-L-S-E), 5D, Oct. 28..... —
Flirting With Death (Bluebird), 5D, Sept. 24.....2582 2803
Fools for Luck (Kleine-Essanay), 5D, Oct. 8..... 2581

GHOST House, The (Paramount), 5D, Oct. 1.....2772 (2717)
Girl Angle, The ((Horkheimer-Mutual), 5D, Oct. 8..... (2531)
Girl Who Won Out, The (Butterfly), 5D, Oct. 8.....2771 (2717)
Gulf Between, The (Technicolor), 8R..... 2391

HEART of Ezra Greer, The (Pathe), 5D, Oct. 7.....2583 (2530)
Her Country's Call (Mutual), 5D, Oct. 1.....3130 (2344)

INDIAN Motorcycle (E. I. S. Motion Picture Corp.), 5Ind..... 2392

KIDNAPPED (Edison-Conquest), 7D..... 2390

LEST We Forget (Select Pictures), D..... —
Life's Whirlpool (Metro), 5D, Oct. 8..... —

MAGDA (Select Pictures), 5D,..... 3135
Man From Painted Post, The (Paramount), 5D, Oct. 1..... 2769
Man Hater, The (Triangle), 5D, Sept. 2..... 3130
Man Trap, The (Bluebird), 5D, Oct. 29..... —
Man's Law, A (Overland Film), 5D.....2769 (2718)
Mark of Cain, The (Astra Pathe), 5D, Nov. 4.....2949 (2899)
Marked Man, A (Butterfly), 5D, Oct. 29..... —
Marvelous Maciste, The (Hanover-General), CD..... —
Men of the Desert (Essanay-K-E-S-E), 5D, Sept. 24.....2391 (1811)
Miss U. S. A. (Fox Film), 5D, Oct. 28..... —
Moth, The (Select Pictures), 5D.....3153 (2717)

NARROW Trail, The (Artcraft), 5D, Oct. 15..... —

ONE Shot Ross (Triangle), 5D, Oct. 14.....2772 (2530)

PAINTED Doll, The (Pathe), 5D, Oct. 21.....2581 (2530)
Paradise Garden (Metro), 6D, Oct. 1..... —
Peggy Leads the Way (Mutual), 5D, Oct. 29..... —
Penny Philanthropist, The (Wholesome Films), 5D..... 2952
Phantom Husband, A (Triangle), 5D, Oct. 7..... —
Polly of the Circus (Goldwyn), 8D.....2035 2415 (1992)
Price Mark, The (Paramount), 5D, Oct. 22..... —
Princess of Park Row (Vitagraph-V-L-S-E), 5D, Oct. 1..... 2770
Princess' Necklace, The (Edison-Conquest), 7Juv..... 2389
Public Be Damned, The (Select Pictures), 6D..... —
Public Defender, The (Harry Raver), 5D.....2773 (2718)

QUEEN X (Mutual), 5D, Oct. 1.....2802 (2345)

RASPUTIN, The Black Monk (World), 7Hist, Oct. 8..... —

SEA Master, The (Mutual-American), 5D, Oct. 22.....2952 (2899)
Secret Man, The (Butterfly), 5D, Oct. 1, 2583.....2612 (2344)
Shall We Forgive Her? (World), 5D, Oct. 15..... 2771
Sleeping Memory, A (Metro), 5D, Oct. 15..... —
Society's Driftwood (Butterfly), 5D, Oct. 22..... 3132
Son of His Father, The (Paramount), 5D, Oct. 22..... 3131
Southern Pride (Mutual-American), 5MD, Oct. 8.....2953 (2531)
Spotted Lily, The (Bluebird), 5D, Oct. 1.....2580 (2717)
Spreading Dawn, The (Goldwyn), CD, Oct. 14..... (2899)
Stainless Barrier, The (Triangle), 5D, Oct. 28..... 3132
Stranded in Arcady (Pathe), 5D, Oct. 14..... 2580
Sunlight's Last Raid (Vitagraph), 5D, Sept. 24.....2389 (1993)
Sunset Trail, The (Lasky Paramount), 5D, Sept. 17.....2582 (2530)

TARHEEL Warrior, The (Triangle), 5CD, Sept. 30..... 2390
This Is the Life (Fox Film), 5D, Oct. 21..... —
Thou Shalt Not Steal (Fox Film), 5D, Oct. 14..... (2900)
Torture of Silence, The (Pathe), 5D, Oct. 21.....2772 (2717)
Trouble Buster, The (Paramount), 5D, Oct. 8.....2950 (2900)

UNFORESEEN, The (Mutual), 5D, Oct. 22..... (2899)
Unto the End (Art Dramas), 5D, Oct. 8..... —

WHEN A Man Sees Red (Fox Standard), 5D, Oct. 7..... —
Wild Sumac (Triangle), 5D, Oct. 14.....2772 (2530)
Woman God Forgot, The (Artcraft), 5D, Oct. 22..... —

YOUNG Mother Hubbard (Kleine-Essanay), 5D, Oct. 29.....3131 (2530)
Your Obedient Servant (Edison-Conquest), 6D..... 2582

SHORT SUBJECTS

ABANDONED Mine, The (Astra-Pathe), Episode of "The Seven Pearls" Serial, 2D, Oct. 21..... 2771
All at Sea (Triangle), 1C, Oct. 7..... —
American Girl, The Series (Kalem):
The Man Hunt at San Remo, 2D..... —
The Door in the Mountain, 2D..... —
Sagebrush Law, 2D..... —
American War News Weekly No. 25 (Cinema News), 1War..... —
American War News Weekly No. 26 (Cinema News), 1War..... —
American War News Weekly No. 27 (Cinema News), 1War..... —
Ambition (Kalem-Sparkle), 1C..... —
Amid the Clouds (Astra Pathe), Episode of "The Seven Pearls" Serial, 2D, Oct. 7..... (2344)
And Along Came Mary (Strand-Mutual), 1C, Oct. 23..... —
Angel of Poverty Row. The (Selig-General), 1D..... —
Auld Lang Syne (Favorite Film), 2D, Oct. 8..... —

BAD Little Good Man, A (Joker-Universal), 1C, Oct. 29..... —
Bargain, $37.50, A (Kalem-Sparkle), 1C..... —
Barnyard Frolics (Kalem-Jaxon), 1C..... —
Bathtub Bandit, The (Kalem), 1C..... 2390
Bathtub Marriage, A (Kalem), 1C..... —
Beauty Unadorned (Favorite Film), 2C, Oct. 29..... —
Bedroom Blunder, A (Mack Sennett-Paramount), 1C, Oct. 7..... —
Best Man, The (Falcon-General), 4D..... —
Between Fire and Water (Astra-Pathe), Episode of "The Seven Pearls" Serial, 2D, Oct. 14..... —
Birds of a Feather (Rolin-Pathe), 2C, Oct. 7..... 2584
Bliss (Rolin-Pathe), 1C, Oct. 14..... —
Bobby of the Home Defenders (Vitagraph), Oct. 22..... —
Bobby, Mayor of Kid City (Vitagraph), Oct. 8..... —
Bobby's Fairy (Vitagraph), Oct 15..... —
Boot and the Loot, The (Kalem), 1c..... —
Brand's Daughter (Falcon-General), 4D..... —
Breaking In (Kalem-Jaxon) 1C..... —
Bushranger's Strategy, A (Kalem), Episode of "Stingaree" Series, 2D..... —

CHAMPION of the Law (Kalem), Episode of "Stingaree" Series..... —
Champion, The (Chaplin-General), 2C..... —
Cheating His Wife (Kalem), 1C..... —
Chumps (Favorite Film), 1C, Oct. 22..... —
Clean Gun, The (Falcon-General), 4D..... —
Counting Out the Count (L-Ko-Universal), 1C, Oct. 3..... —
Cross-Eyed Submarine, The (Universal), 2C, Oct. 18..... —

DAGGER Duel, The (Astra-Pathe), Episode of "The Fatal Ring" Serial, 2D, Oct. 14..... 2770
Dash for Arabia, A (Astra-Pathe), Episode of "The Fatal Ring" Serial, 2D, Sept. 30..... 2390
Daughter of Daring, A Series (Kalem):
A Race to the Drawbridge, 1D..... —
The Munitions Plot, 1D..... —
The Detective's Danger, 1D..... —
The Railroad Smugglers, 1D..... —
The Deserted Engine, 1D..... —
David Garrick (Favorite Film), 2D, Oct. 1..... —
Day Off, A (Kalem-Jaxon, 1C..... —
Deal in Bonds, A (Kalem), Episode of "Grand, Police Reporter" Series, 1D..... 2583
Death Weight, The (Astra-Pathe), Episode of "The Fatal Ring" Serial, 2D, Oct. 28..... —
Dentist, The (Metro-Drew), 1C, Oct. 15..... —
Deserted Engine, The (Kalem), Episode of "A Daughter of Daring" Series, 1D..... —
Detective's Danger, The (Kalem), Episode of "A Daughter of Daring" Series, 1D..... —
Don't Lose Your Coat (Essanay-Black Cat), 2C..... —
Door in the Mountain, The (Kalem), Episode of "The American Girl" Series, 2D..... —
Double Disguise, The (Astra-Pathe), Episode of "The Fatal Ring" Serial, 2D, Oct. 21..... 3133

Dr. LaFleur's Theory (Favorite Film), 1D, Oct. 15 —
Dry Valley Johnson (Broadway-General), 4D —
Duel, The (Universal), Episode of "The Gray Ghost" Serial, 2D, Oct. 6 —
Duke for a Day, A (Edison), 3C 2582
Duplicity of Hargraves (Broadway-General), 4CD —

END of the Run, The (Gold Seal-Universal), 3D, Oct. 23 —
Even as Him and Her (L-Ko-Universal), 2C, Oct. 29 —

FABLE of All That Triangle Stuff, The (George Ade-General), 2C —
Fable of the Film-Fed Family, The (George Ade-General), 2C 3134
Fable of the Uplifter, The (George Ade-General), 2C —
False Pearl, The (Astra-Pathe), Episode of "The Seven Pearls" Serial, 2D, Oct. 28 2951
Fat and Foolish (General Film), 1C —
Fat and Furious (L-Ko-Universal), 1C, Oct. 24 —
Fatal Ring, The Series (Astra-Pathe):
The Painted Safe, 2D, Oct. 7 2583
The Dagger Duel, 2D, Oct. 14 2770
The Double Disguise, 2D, Oct. 21 3133
The Death Weight, 2D, Oct. 28 —
Feet of Clay (Falcon-General), 4D —
Fighting Trail, The Series (Vitagraph):
The Other Half, 2D, Oct. 1 2771
Torrent Rush, 2D, Oct. 8 —
The Ledge of Despair, 2D, Oct. 15 —
The Lion's Prey, 2D, Oct. 22 —
The Strands of Doom, 2D, Oct. 29 —
Fire Escape Finish, A (Nestor-Universal), 1C, Oct. 23 —
Firing Father (Strand-Mutual), 1C, Oct. 9 2772
Flying Trip Through the Hawaian Islands (Educational Films Corp.), 2Ed 2392
For Sweet Charity (Strand-Mutual), 1C, Oct. 16 2951
From Bad to Worse (Kalem-Jaxon), 1C —
From London to Laramie (Rolin-Pathe), 2C, Oct. 21 2770

GETAWAY, The (Bison-Universal), 2D, Oct. 27 —
Grant, Police Reporter Series (Kalem):
The Mystery of Room 422, 1D 2583
A Deal in Bonds, 1D 2583
The Sign of the Scarf, 1D —
The Man With the Limp, 1D —
Gray Ghost, The Serial (Universal):
The Duel, 2D, Oct. 6 —

HALF and Half (Triangle), 1C, Oct. 7 —
Harem Romance, A (General Film), 1C —
Helping Hand, The (Vitagraph), Oct. 1 —
Her Naughty Choice (Joker-Universal), 1C, Oct. 4 —
High Voltage (Signal-Mutual), Episode of "The Lost Express," 2D, Oct. 22 —
Hindu Hoodoo, A (Keystone-Triangle), 2C, Oct. 21 —
His Busy Day (Triangle), 1C, Oct. 21 —
His Crooked Career (Keystone-Triangle), 2C, Oct. 7 —
His Disguised Passion (Keystone-Triangle), 2C, Oct. 28 —
His Double Life (Metro-Drew), 1C, Oct. 8 —
His Watery Waterloo (General Film), 1C —
His Winning Ways (General Film), 1C —
Hist! Spies (Metro-Drew), 1C, Oct. 22 —
Hot Applications (Nestor-Universal), 1C, Oct. 9 —
How It Happened (Kalem-Jaxon), 1C —
Hygeia at the Solita (Broadway-General), 2D —

IN Deep Waters (Signal-Mutual), Episode of "The Lost Express" Serial, 2D, Oct. 15 3132
In High Speed (Kalem-Sparkle), 1C —

JERRY In Yodel Land (Cub-Mutual), 1C, Oct. 4 2772
Jerry's Big Deal (Cub-Mutual), 1C, Sept. 27 2584
Jerry's Lucky Day (Cub-Mutual), 1C, Oct. 31 —
Jerry's Soft Snap (Cub-Mutual), 1C, Oct. 24 —
Jitney Elopement, A (Chaplin-General), 2C —
Joy of Freedom, The (Metro-Drew), 1C, Oct. 1 —

KICKED In the Kitchen (Victor-Universal), 1C, Oct. 5 —

LADY In the Library, The (Falcon-General), 4D —
Last of the Troubadours, The (Broadway-General), 2D —
Laundry Mix-Up, A (Kalem), 1C —
Law and Order (Broadway-General), 2D —
Law North of 65, The (Selig-General), 2D —
Ledge of Despair, The (Vitagraph), Episode of "The Fighting Trail" Series, 2D, Oct. 15 —
Lion's Bride, The (Favorite Film), 1D, Oct. 29 —
Lion's Lair, The (Bison-Universal), 2D, Oct. 6 —
Lion's Prey, The (Vitagraph), Episode of "The Fighting Trail" Series, 2D, Oct. 22 —
Little Mariana's Triumph (Universal), 2D, Oct. 25 —
Lonesome Luke from London to Laramie (Rolin-Pathe), 1C, Oct. 21 1770
Lonesome Road, The (Broadway-General), 2D —
Long Green Trail, The (Essanay-Black Cat), 2D —
Lost Express, The (Signal-Mutual):
The Wreck At the Crossing (3d Episode), 2D, Oct. 1 —
The Oil Well Conspiracy (4th Episode), 2D, Oct. 8 2950
In Deep Waters (5th Episode), 2D, Oct. 15 3132
High Voltage (6th Episode), 2D, Oct. 22 —
The Race with the Limited (7th Episode), 2D, Oct. 29 —
Love Doctor, The (Vitagraph-V-L-S-E), 5D, Oct. 8 2949
Lure of the Unattainable, The (Universal), Episode of "The Red Ace" Serial, 2D, Oct. 27 —

MAGIC Jazzy Boo, The (Joker-Universal), 1C, Oct. 18 —
Man Hunt At San Remo, The (Kalem), Episode of "The American Girl" Series, 2D —
Man With the Limp (Kalem), Episode of "Grant, Police Reporter" Series, 1D —
Masked Marvels, The (Joker-Universal), 1C, Oct. 6 —
Modern Sherlock, A (Triangle), 1C, Oct. 21 —
Monkey—Maid—Man (Kalem-Sparkle), 1C —
Munitions Plot, The (Kalem), Episode of "A Daughter of Daring" Series, 1D —
Mutual Weekly No. 144 (Gaumont), 1Top, Oct. 3 *2747
Mutual Weekly No. 145 (Gaumont), 1Top, Oct. 10 —
Mutual Weekly No. 146 (Gaumont), 1Top, Oct. 17 —
Mutual Weekly No. 147 (Gaumont), 1Top, Oct. 24 —
Mutual Weekly No. 148 (Gaumont), 1Top, Oct. 31 —
Mysterious Iron Ring, The (Gold Seal-Universal), 3D, Oct. 29 —
Mystery of Room 422, The (Kalem), Episode of "Grant, Police Reporter" Series, 1D 2583

NEARLY A Husband (General Film), 1C —
Night In New Arabia, A (Broadway-General), 4D —
Ninth Day, The (Gold Seal-Universal), 3D, Oct. 9 —
Nurse of An Aching Heart, The (L-Ko-Universal), 2C, Oct. 10 —

OFFICER Jerry (Cub-Mutual), 1C, Oct. 4 —
Oil Well Conspiracy, The (Signal-Mutual), Episode of "The Lost Express" Serial, 2D, Oct. 8 2950
Onion Magnate's Revenge, The (Kalem), 1C 2390
Other Half, The (Vitagraph), Episode of "The Fighting Trail" Series, 2D, Oct. 1 2771

PAINTED Safe, The (Astra-Pathe), Episode of "The Fatal Ring" Serial, 2D, Oct. 7 2583
Pals (Kalem-Sparkle), 1C —
Peaceful Flat, A (Kalem), 1C —
Pearls and Perils (Keystone-Triangle), 2C, Oct. 14 —
Pete, the Prowler (Nestor-Universal), 1C, Oct. 2 —
Plagues and Puppylove (Big V), 1C, Oct. 1 —
Politician's Dream, The (Favorite Film), 1C, Oct. 1 —
Prairie Heiress, A (Triangle), 1C, Oct. 14 —
Prairie Romeo, A (Universal), 2D, Oct. 4 —
Prince for a Day, A (Universal), 2D, Oct. 11 —

RACE To the Drawbridge, A (Kalem), Episode of "A Daughter of Daring" Series, 1D —
Race With the Limited, The (Signal-Mutual), Episode of "The Lost Express" Serial, 2D, Oct. 29 —
Railroad Smugglers, The (Kalem), Episode of "A Daughter of Daring" Series, 1D —
Rainbow Island (Rolin-Pathe), 1C, Oct. 28 —
Rainstorms and Brainstorms (Joker-Universal), 1C, Oct. 13 —
Red Ace, The Serial (Universal):
The Silent Terror, 2D, Oct. 20 —
The Lure of the Unattainable, 2D, Oct. 27 —
Reel Life No. 75 (Gaumont), 1Top, Oct. 4 —
Reel Life No. 76 (Gaumont), 1Top, Oct. 11 —
Reel Life No. 77 (Gaumont), 1Top, Oct. 18 *2924
Reel Life No. 78 (Gaumont), 1Top, Oct. 25 —
Rough Toughs and Roof Tops (Big V), 1C, Oct. 8 —
Rustler's Vindication, The (Selig-General), 2D —

SAGEBRUSH Law (Kalem), Episode of "The American Girl" Series, 2D —
Saving the Fast Mail (Bison-Universal), 2D, Oct. 13 —
Seven Pearls, The Serial (Astra-Pathe):
Amid the Clouds, 2D, Oct. 7 2344
Between Fire and Water, 2D, Oct. 14 —
The Abandoned Mine, 2D, Oct. 21 2771
The False Pearl, 2D, Oct. 28 2951
Sign of the Scarf, The (Kalem), Episode of "Grant, Police Reporter" Series, 1D —
Silent Terror, The (Universal), Episode of "The Red Ace" Serial, 2D, Oct. 20 —
Somebody's Wife (Triangle), 1C, Oct. 28 —
Some Nurse (Strand-Mutual), 1C, Oct. 2 2584
Some Statue (General Film), 1C —
Star Dust (Essanay-Black Cat), 2CD —
Still Voice, The (Favorite Film), 2D, Oct. 22 —
Stingaree, The Further Adventures of (Kalem):
Through Fire and Water, 2D —
A Bushranger's Strategy, 2D —
The Stranger At Dumcrieff, 2D —
A Champion of the Law, 2D —
Storm Woman, The (Gold Seal-Universal), 3D, Oct. 2 —
Strands of Doom, The (Vitagraph) Episode of "The Fighting Trail" Series, 2D, Oct. 29 —
Stranger At Dumcrieff, A (Kalem), Episode of "Stingaree" Series, 2D —
Suit and A Suitor (General Film), 1C —
Sultan's Wife, The (Keystone-Triangle), 2C, Sept. 30 2584

TAMING of Lucy, The (Gold Seal-Universal), 3D, Oct. 16 —
Temple of Terror, The (Bison-Universal), 2D, Oct. 20 —
Terry's Uncle's Namesake (Favorite Film), 2C, Oct. 15 —
Their Husband (Triangle), 1C, Oct. 28 —
Their Love Lesson (Triangle), 1C, Oct. 14 —
Three Billion In Three Weeks (Liberty Loan), 3R 2391
Through Fire and Water (Kalem), Episode of "Stingaree" Series, 2D —
Tight Wad, The (Joker-Universal), 1C, Oct. 25 —
Too Much Alike (Kalem-Jaxon), 1C —
Torrent Rush (Vitagraph), Episode of "The Fighting Trail" Series, 2D, Oct. 8 —

UNIVERSAL Animated Weekly No. 92 (Universal), 1Top, Oct. 3 —
Universal Animated Weekly No. 93 (Universal), 1Top, Oct. 10 *2924
Universal Animated Weekly No. 94 (Universal), 1Top, Oct. 17 —
Universal Animated Weekly No. 95 (Universal), 1Top, Oct. 24 —
Universal Animated Weekly No. 96 (Universal), 1Top, Oct. 31 —
Universal Current Events No. 21 (Universal), 1Top, Oct. 6 *2747
Universal Current Events No. 22 (Universal), 1Top, Oct. 13 *2924
Universal Curent Events No. 23 (Universal), 1Top, Oct. 20 —
Universal Current Events No. 24 (Universal), 1Top, Oct. 27 —
Universal Screen Magazine No. 39 (Universal), 1Top, Oct. 5 —
Universal Screen Magazine No. 40 (Universal), 1 Top, Oct. 12 —
Universal Screen Magazine No. 41 (Universal), 1Top, Oct. 19 *2368
Universal Screen Magazine No. 42 (Universal), 1Top, Oct. 26 *2747

VAMPING Reuben's Millions (L-Ko-Universal), 2C, Oct. 17 —
Vengeance vs. Mercy (Selig-General), 1D —

WALLOPING Time, A (Victor-Universal), 1C, Oct. 12 —
Wart On the Wire, The (Joker-Universal), 1C, Oct. 11 —
Week-End Shopping (Kalem-Sparkle), 1C —
What'll We Do With Uncle? (Victor-Universal), 1C, Oct. 26 —
When Liz Lets Loose (Victor-Universal), 1C, Oct. 19 —
Whirlwind of Whiskers, A (Kalem), 1C —
Who Done It? (Joker-Universal), 1C, Oct. 20 —
Wild and Woolly Women (Nestor-Universal), 1C, Oct. 16 —
Wild Girl, The (Select Pictures), D —
Wise Dummy, A (Joker-Universal), 1C, Oct. 27 —
Witness for the State, The (Selig-General), 1D —
Wreck At the Crossing, The (Signal-Mutual), Episode of "The Lost Express" Serial, 2D, Oct. 1 —

Business Offerings

TO ALL INTERESTED IN MOTION PICTURE CAMERAS SEND AT ONCE FOR OUR LATEST LIST. ASTONISHING VALUES IN HIGHEST GRADE MOTION PICTURE CAMERAS AND TRIPODS. 1917 MODEL UNIVERSALS COMPLETE—$235. 1916 MODEL UNIVERSALS COMPLETE—$215. ALL MAKES. TRIPODS FROM $15 UP. GENERAL SALES AGENTS FOR THE UNIVERSAL AND THE FAMOUS K-B COMBINED CAMERA AND PROJECTOR FOR $150. WRITE FOR LIST AND BOOKLETS AT ONCE. BASS CAMERA COMPANY, 108 NO. DEARBORN STREET, CHICAGO, U. S. A.

For sale, 3, 4, 5 and 6 reel features in excellent condition, with plenty of advertising matter. Reasonable. Big A Film Co., 145 W. 45th St., New York.

WANTED, ORGANIST: Must be first class picture player. Reference required. Permanent position, if satisfactory. Reply to Walter T. Reed, Atlantic City, N. J.

FOR SALE.—4 ceiling fans, 3 12-in. wall fans, 1 6-in. fan, 2 12-in. exhaust fans, 1 silveroid screen, 1 Berrywood 11-piece orchestra (1700 instrument). All practically new. Make offer. S. G. Brown, Mooresville, N. C.

We EXPORT Films all over the Globe.

What have you to offer?

Only honorable business considered.

Let us hear from you.

A. B. C. FILM CO.
145 W. 45th Street
New York

Success and Art Laboratories

Your Success means Our Success. That is the Reason we stand behind our work and actually guarantee its quality.

We work for you—and make it our business to bring out successfully the result of your effort and skill in producing.

ART LABORATORIES

Developing - Titles - Printing

316 East 48th Street

Murray Hill 6973 Edmond Kuhn, Supt.

Office:

Bryant 8324 1476 Broadway

NEW YORK

"Mothers of Men"

(*Continued from page* 3310)

opinion of the reviewer receive praise from the patron, regardless of his or her status in life. Its timeliness will strike home. Although the author has looked a long way into the future and placed a woman as the presiding judge in a court of law, there are thousands who will praise his efforts, especially the ardent suffragists and all womankind who are optimistic concerning universal victory for woman suffrage. Assuming that all women of the United States had the vote and the problem which the author seeks to expound, in this propaganda play, be sound reasoning, there are none who can deny that women would take their places beside the men in our courts of law, as presiding justices.

The author has been original in weaving his theme, but the director has been very commonplace in transferring some of the author's ideas to the screen. Incidents which should have received only a passing notice or a flash on the screen, Director Robards has run to noticeable lengths, thereby creating in his production a certain offensive element. This is particularly true of the scene depicting the condemned man's last hours before going to the death chamber. He makes too much of the religious aspect of the situation and not enough of the real purpose for which his production is screened—to disseminate the doctrine of women suffrage.

Dorothy Davenport does very well in the principal role. She so far outshines exhibitions of some members of her supporting cast that an audience is given the impression that she does super-excellent work. Willis Robards, enacting the principal male role, insists upon being too much of an "actor." At times he displays true artistic talent but more often he either "flies too high" or falls into a coma, failing to appreciate the fact that he is interpreting an emotional role. Every one in the audience will know that Katherine Griffith is "Clara's blind sister." She insists upon this and therefore registers the "stone" blind expression throughout the scenes in which she appears. Arthur Travares "overdoes" the "heavy" part. He impresses as being over-anxious to convince. Hal Reed and Mrs. Hal Reed are in evidence because of their very amateurish performance. Mr. Robards's legal procedure is not according to best authorities.

"Mothers of Men" is timely, has a good title and should not meet with disappointment with any exhibitor. He can book it and "cash." The photography and lighting effects are "up-to-the-minute."

THE STORY AND PLAYERS

Clara Madison (Dorothy Davenport) is an ardent suffragist and leader in the cause. She is elected judge of the Supreme Court. She meets Worthington Williams (Willis Robards), a lawyer, and they are married. Williams because of his activities to pass legislation to insure prohibition and his work against the saloonkeepers, is looked upon as an enemy by the saloon men. They plan to "get" him. He is accused of being implicated in a dynamite plot, tried and convicted and sentenced to the death chair. His wife is elected Governor of the State, and the whole community waits to see how she will employ her power to pardon a condemned man.. She remains passive and does nothing. A few hours before the death penalty is to be exacted, a confession is made by a gangster which proves Williams's innocence.

Film Manufactures and Producers

LET ME CUT YOUR NEGATIVES DOWN AND SAVE YOU MONEY ON EACH RELEASE

EDWARD M. ROSKAM *Expert Film Cutter*

Suite 1017 220 West 42nd Street Bryant 930

CAMERA MEN!

AVOID SCENE MIX-UPS

Keep accurate record of exposures by using the book we will send, postage prepaid, if you will send us 15 cents in stamps

Rothacker Film Mfg. Co.

1339 Diversey Parkway, CHICAGO

? ARE YOU READING the Projection and Music Departments ?

See Pages 3322 and 3331

ADVERTISERS BY PRODUCTS

CAMERAS
Bass Camera Co.....3318
Burke & James.....3330

CARBONS
National Carbon Co., Inc....3320
Speer Carbon Co.....3326

CHAIRS
Steel Furniture Co.....3339

ELECTRICAL EQUIPMENT
Cooper Hewitt Elec. Co.....3339
Hertner Electric & Mfg. Co..3318
Westinghouse Elec. & Mfg. Co3325

FILMS
Art Laboratories 3318
Eastman Kodak Co.....3329
Evans Film Mfg. Co.....3329
Kalem Co. 3311
Ed. M. Roskam.....3318

LENS MANUFACTURERS
Bausch & Lomb.....3326

LOBBY DISPLAY
Kraus Mfg. Co.....3337
Newman Mfg. Co.....3339

MISCELLANEOUS
Automatic System 3339
Berger Mfg. Co.....3337
Cahill-Igoe Co. 3337
Holcomb & Hoke Mfg. Co...3338
Rothacker Film Mfg. Co.....3318
Motion Picture Directory Co.3339

MUSIC & MUSICAL INSTRUMENTS
American Photoplayer Co....3339
Bartola Musical Inst. Co....3334
Filmusic Co. 3334
Forster Music Pub., Inc.....3333
G. Schirmer 3333
Vandersloot Mus. Pub. Co...3334

PROJECTION MACHINES
Enterprise Optical Co.....3319
Precision Machine Co.....3341
Nicholas Power Co.....3340
Lewis M. Swaab.....3325

SUPPLY DEALERS
Amusement Supply Co.....3325
Independent Movie Supply Co.3339

VENTILATING
Typhoon Fan Co.....3339

TransVerteR



You Need a Transverter

The Motor-Generator that produces perfect arcs for Picture Projection

You can make a perfect dissolve with two arc Transverter

The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, O.

Exclusive Canadian Distributors
PERKINS ELECTRIC CO.
Head Office: Montreal, Can.



Announcement of

Motion Picture News Studio Directory

Fourth Edition, Out in December

The DIRECTORY is the *Standard Publication* among editors of motion picture pages in daily newspapers. They constantly consult it for information about players.

For this reason, no other single medium gives actors and actresses wider publicity than the DIRECTORY.

Newspapers cannot do without biographies in answering the countless questions of picture fans.

Read what the Chicago Daily News says:

Mr. Johnston, Motion Picture News, Inc.
729 Seventh Avenue, New York City.

Dear Mr. Johnston:—Will you be kind enough to have mailed to me a copy of your last Studio Directory. I had one and somebody swiped it. Perhaps someone else in the office found it to be as full of good information as I did. Until it disappeared from my desk, I have had numerous occasions to refer to it and found the very information I sought.

Trusting you are well and with the kindest regards, I am, Yours truly,
W. K. HOLLANDER, Editor Motion Picture Department,
Chicago Daily News.

All casting directors consult MOTION PICTURE NEWS STUDIO DIRECTORY before selecting a player for a new picture. By making it easy for him you make it easy for yourself.

PLAYERS, We Must Have Your Biography, Correct to Date. Send in This Coupon Now ⟶

MOTION PICTURE NEWS, 729 Seventh Avenue, New York City.
Mail me, without obligation on my part, a biography blank for personal data to appear in the fourth edition of MOTION PICTURE NEWS STUDIO DIRECTORY.

Name.....

Home, Studio or Agency Address.....

.....

.....

Two Important Announcements

¶ EXHIBITORS BOX OFFICE REPORTS, the real box-office results on all features as reported by several hundred exhibitors—soon a thousand—in all sections of the country. Complete, accurate, impartial and invaluable—a milestone in trade paper publishing—Starts

On Page 3254 of This Issue

¶ CENTRAL STATES EDITION second of our sub-editions, with headquarters in Chicago, will bring to subscribers in the mid-western territory the intimate, home news—to advertisers a direct, intensive home circulation—A trade paper triumph. The Central States Edition

Will Start December 22nd

The Complete Trade Paper Editorially—
The Dominant Paper in Circulation
and Advertising

Accessory News

— SECTION OF MOTION PICTURE NEWS —

MOTIOGRAPH SERVICE TODAY

WE could tell you how the MOTIOGRAPH was made many, many years ago, but that wouldn't interest you, would it?

What you want to know is what results can be obtained from the present day machine that you will buy.

WE SAY that with the present model MOTIOGRAPH you will receive *BETTER SERVICE* and at a smaller cost of up-keep than any other machine on the market, regardless of price; and at the same time you save big money on the original cost.

Write us for MOTIOGRAPH literature and testimonials from Motiograph users.

It will pay you to reap the benefit of the Experience of others.

ENTERPRISE OPTICAL MFG. CO.

564-572 West Randolph Street, Chicago, Illinois

Western Office:—833 Market Street, San Francisco, California

KNOWN BY ITS USERS

SILVERTIP

THERE'S A REASON FOR ITS PRESENT REPUTATION!

When you trim your lamps with Silvertips it is well to remember that this industry-endorsed carbon is being used by the most discerning and critical exhibitors in the country.



It is not an idle boast that Silvertip has been adopted as the projector standard of the world. Go into the largest and most up-to-date houses—into theaters where the length of throw and character of pictures presented demand a pure white projection light of far above normal intensity—and you will see the reason why.

What is satisfying critical thousands the country over is worth a trial from you. Silvertips mean perfect projection and minimum carbon adjustment. It is little wonder that operators from coast to coast want them right now.

Let us send you our free booklet, "The Why of the Silvertip."

NATIONAL CARBON CO., INC., CLEVELAND, OHIO



BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Architectural Suggestions
2. Arc Controllers
3. Brass Rails
4. Building Materials
5. Cameras
6. Carbons
7. Chairs
8. Chair Upholstery
9. Converters and Transformers
10. Developing and Printing
11. Developing Tanks
12. Disinfectants and Perfumes
13. Economizers and Rheostats
14. Electric Signs
15. Elevators and Escalators
16. Exterior Lighting
17. Film Carriers
18. Film Cement
19. Film Cleaners
20. Film Stock
21. Fire Extinguishers
22. Floral Decorations
23. Generators
24. Gas Engines
25. Heating Apparatus
26. Interior Lighting
27. Interior Telephones
28. Lenses
29. Lighting Sets
30. Lobby Display
31. Lobby Novelties
32. Metal Ceilings
33. Motors
34. Mural Paintings
35. Musical Instruments
36. Paints
37. Perforating Machines
38. Printing Machines
39. Projection Machines
40. Projection Machines (Home)
41. Projection Booths
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
46. Slides
47. Slide Ink
48. Studio Lights
49. Tickets
50. Ticket Selling Machines
51. Ticket Taking Machines
52. Uniforms
53. Ventilating and Fans
54. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Special Width Films

THE question of special width film and special projectors seems to be causing a considerable amount of interest in the equipment field and the advocacy of this special equipment is causing no small amount of trouble in the various municipalities throughout the country, where laws are being enacted requiring special film, etc.

To our mind there is absolutely no excuse for this condition and no reason why the adoption of this unstandardized material should receive any consideration at all by any one interested in the progress and betterment of our industry.

The Society of Motion Picture Engineers, which, as we all know, is made up of practical men, all interested and actively engaged in the promotion of motion pictures, has gone on record as being unalterably opposed to anything which is not absolutely in accordance with accepted standards. The opinion of these men certainly deserves the deepest consideration, and the mere fact that they have gone on record as opposing this movement is sufficient proof that the far sighted individuals in the trade have condemned something which in the end will only have to be pulled out by the root and thrown into the discard, which is a process which might as well be avoided now instead of waiting until later.

I WISH to quote from a letter from one of the largest manufacturers in the country, who has nothing to do with the production of film, or with the manufacture of projection machines. He says:

"In dealing with the question of guarding the public against danger from film fires the underwriters laboratories have persistently ignored one thing which is ordinarily strongly emphasized by insurance men—the moral hazard. Nothing could be more ridiculous than the assumption that the adoption of a special gauge of perforation will insure the use of non-inflammable film. Given a man who has no scruples against breaking the law or exposing the public to possible danger—confront him with an opportunity to profit by the use of ordinary film stock—and he will have that stock perforated to the special gauge. Men of that sort recognize but one deterrent—the fear of punishment. A stiff fine—or a fine and imprisonment—in prospect, would cause him to use non-inflammable stock. But protection to the public will lie in the fear of punishment rather than in the freak perforation.

"The pity of it is that muddlers have not learned—or have not been willing to acknowledge—that the motion picture business depends for its existence upon scientific accuracy—upon the standardizing of machines and equipment—upon the practice of the principles of efficiency in every department. And so, careless of the results of their muddling and with a confidence born of ignorance, they go blithely about the task of undoing the work of the experts who are striving to put the industry on such a sound basis as will make certain its orderly progress.

"The muddlers have added nothing to the safety of the picture-viewing public by forcing the adoption of these special perforations. But they have added immeasurably to the difficulties which beset the path of the men who are unselfishly trying to benefit the industry."

THE first paragraph of this quotation draws attention to the obvious fact that unscrupulous people in the industry, or in fact any one so minded, would experience no more difficulty in having ordinary inflammable film stock made and perforated to a special gauge—for use with a specially designed sprocket—than is incident to the preparation and use of film of standard dimensions; and insurance authorities could thus be deceived at will. This is a point which most people in the business absolutely overlook; but yet it is one of the most obvious conditions which could possibly be imagined.

This special film has been suggested and pushed by people who feel that they can create a monopoly and supply something which no one else can possibly get hold of. There is no doubt that the public, whether they be city authorities or individuals, are hoodwinked by this sales argument, whereas, if they were to consider conditions as they really exist they would very soon realize that they are not only buying something with a limited use but are depriving themselves of the possibility of using and showing in their homes, churches, schools, etc., films which have been made in the past and which, if they are going to get a hundred per cent out of their equipment, they must be prepared to exhibit.

Non-inflammable film *is* manufactured, and if there is a sufficient demand for it it will be produced in large quantities. This can be marked so that any inspector or member of the audience will know at a glance that the laws are being complied with, and that non-inflammable film is being used. If this were not possible there might be a semblance of excuse for the present agitation in regard to special films, but if non-inflammable film can be obtained in one size it can certainly be obtained in the standard size.

LAST week on this page we discussed the "Open Booth." If this were adopted it would be a step in the right direction, for it would tend materially to convince the municipal authorities that their fears with regard to motion picture exhibitions are practically as groundless as was the fear of the ferry-boat proprietors who in the past would not allow an automobile with a tank of gasoline to come on the boat. We have at the present time no less than seven projectors on the market, which are so designed as to reduce to a minimum the chance of a film igniting while being projected, and which, moreover, can be operated with perfect safety by a man who knows his business (as all operators should if they have obtained a license).

A manufacturer of a special machine was in this office only a day or two ago. He asked me whether I would be willing to give an exhibition in my home at a child's birthday party with a machine running standard film even with an operator who knew his business from the ground up. My reply was that I absolutely would and that I not only would do it, but have done it, and have advocated that it be done in the homes of friends, for I do not consider that there is any more danger in doing this than I consider there is danger in attending the motion picture theatre which I patronize, and which is equipped with a fire-proof booth.

To be sure, the insurance authorities are only just beginning to become accustomed to motion pictures as a risk. As this becomes more common and they are called upon to do more of this insuring we will have laws passed which will be fair and equitable to the motion picture, and in them I hope will be incorporated a demand that none but standard films shall be used. Whether this is inflammable or non-inflammable makes but little difference.

E. K. GILLETT.

EQUIPMENT OPERATING **PROJECTION** QUESTIONS ANSWERED

The Mechanics of Film Splicing

and a Suggested Standard Film Join

IT is well known that a large percentage of the operator's troubles are due to the bad condition of film, and it is also an established fact that a new film deteriorates rapidly with use. Mishandling; worn or incorrectly adjusted projector mechanisms; and a variety of other causes contribute to this rapid deterioration of a film positive, but it can be emphasized that a film positive, carefully prepared in the laboratory, and used by a competent operator on a clean and accurately adjusted projecting machine, may be screened thousands of times without showing any appreciable effects from such use. This is not an imaginative statement formulated as an introduction for that which follows, but is founded on the study of the condition and characteristics of many reels of film which have undergone long and continuous use under our personal observation.

The proper care of motion picture positive prints is a subject of itself, but we propose on the present occasion to record some observations on the important item of the splices by which lengths of cine film are joined together. Film splices are termed "patches" by the average operator, but this term is rather a misnomer, and is discouraged by makers of cinemachinery, while the term "patch" is rarely heard in a film laboratory.

Modern positive printing methods have made possible the preparation of a thousand-foot reel of film with as few as five or six splices for a straight black and white subject, but in the case of a film containing frequently alternating scenes of different tints, a reel as issued by the laboratory may contain a great many joins. Although a new film positive is supposed to be in perfect condition, it is a fact that there is much careless joining done in cinematographic laboratories, and it seems that every film joiner in a laboratory has his, or her, own special method of making a splice. The technique of splicing, such as the scraping of the emulsion from the film, application of the cement, etc., has been frequently dwelt upon and need not therefore be considered here. One point should be established, however, before we proceed further; it is not possible to make a perfect, or even a highly serviceable, splice in cine film without the aid of a splicing machine (*so called*) or press, wherewith to force the cemented edges of the film into complete contact at the point where the join is made. In that which follows the use of a press of some sort is assumed, since it is indispensable to the production of first-class results.

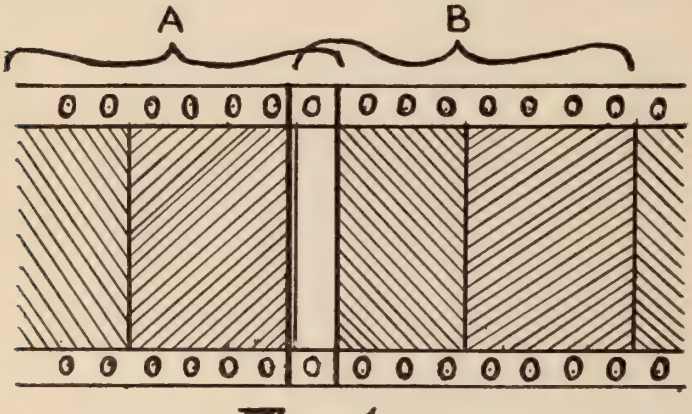


Fig. 1.

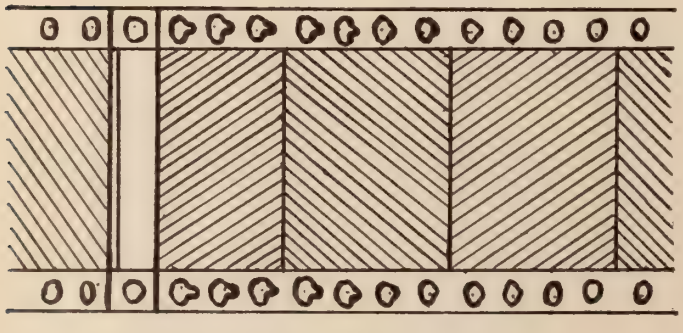


Fig. 2.

There are a variety of methods of cutting and overlapping the ends of two pieces of cine film in order to make a join, but they are all derived from two distinct and extensively used types of film splice. As no good could come from the description of numerous impractical types of join, we shall therefore consider only the two principal forms, and it will presently be apparent that one of these types of join is so vastly superior to the other that there is, in fact, only one type of film splice which is worthy of consideration and use by the laboratory and the conscientious operator.



Fig. 3. Fig. 5.

In Fig. 1 is shown a type of film join which is in extensive use. As Fig. 1 shows, this style of splice is made by cutting the two ends of the film to be joined right through the middle of the space between two consecutive pairs of sprocket holes. The section A of the film then has the emulsion scraped away to the center of the space between the two pairs of sprocket holes nearest the end. The end of film B is then laid over it; the sprocket holes registered; and the join made.

In spite of the fact that this type of splice is in extensive use it can be stated that a large percentage of cases of losing the loop, film riding the sprocket, and other accidents while the film is passing through the projector are due to this impractical and unscientific type of film splice. A splice of this type also makes more noise when passing over the intermittent sprocket than most other forms of film splice, and while it might be thought that this is an inconsequential item, the fact that such splices make a lot of noise in traversing the intermittent is an indication of itself that they are not passing through in a frictionless and unimpeded manner. The result of this is severe wear on the film, and the rapid breaking down of the sprocket holes following a join of the type in question.

The appearance of these broken sprocket holes is shown in Fig. 2, which is based on the study of films, otherwise in perfect condition, which have been repeatedly projected on a machine which was in first class adjustment. Fig. 2 refers to the effect of a splice such as is depicted in Fig. 1 on the pairs of sprocket holes following the splice. Needless to say, this breaking down of the sprocket holes, when once started, spreads rapidly along the film. The reason for this will be presently explained, but a further study of Fig. 1 will make it plainly apparent that to make a join which encircles the sprocket hole is to join the film at its weakest point.

Let us, however, see why it is that the form of join illustrated by Fig. 1 is handled so roughly in its passage through the projector mechanism. The reason is really a simple case of mechanical misfit, as is made evident by Fig. 3. In Fig. 3 is shown a section of a projector sprocket. A join of the type represented

in Fig. 1 is shown passing over the sprocket teeth. When we consider that a film splice represents approximately double the ordinary film thickness, and that all film splices are relatively unpliable, it is at once apparent from Fig. 3 that such a splice as we are now considering can easily ride the sprocket teeth, and also that the strain on the edges of the sprocket hole which forms the center of such a join must be very great. It is readily apparent therefore why this type of splice deteriorates so rapidly and is the cause of much trouble. In passing over the sprocket teeth it is situated at the most unfavorable point possible.

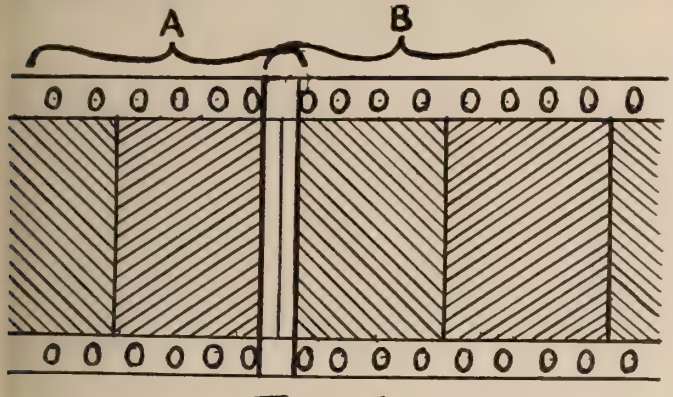


Fig. 4.

We have now to consider the means of improving this unfeasible method of joining cine films. This is accomplished by making splices of the type shown by Fig. 4. In addition to being the most serviceable of all splices in practical use, it is very easy to remember the correct method of making this type of join correctly. Fig. 4 shows that the two films to be joined are so cut as to leave on the end of each strip one complete space such as separates successive pairs of perforations. There should be no excess portions of the next pair of perforations, such as is caused by cutting the film across a pair of perforations. When the films have been correctly cut, so that the end of each strip represents a space of the width which separates successive pairs of perforations, the end of film A, Fig. 4, has the emulsion scraped away to the extent of one space (*between perforations*). The end of film B, Fig. 4, is laid on the scraped surface just so as to cover it (*to the extent of one space*) and the join made.

Now we have a splice as nearly perfect in mechanical design as it is possible to make in a conventional cine-film, for use with the present style of projector. A splice of the type shown by Fig. 4 will pass through a projecting machine with less resistance or strain than will any other form of join; with the result that reels of film having all of their splices made in this manner will give less trouble to the operator than will films joined with any other type of splice. This statement, it is understood, assumes the use of a correctly adjusted projector, for with a badly adjusted machine any quality of film will speedily come to grief. Even so, the style of join depicted by Fig. 4 will fare better than other styles, because, as previously noted, its design permits its free passage through the projector mechanism.

We see this illustrated by Fig. 5, which shows a section of a projector sprocket and a join, as illustrated at Fig. 4, traversing the sprocket. This type of splice, it will be recalled, occupies the space between two successive pairs of perforations on a film, and therefore when such a splice passes over a projector sprocket it lies in the depression between successive pairs of sprocket teeth as Fig. 5 shows. It is evident from Fig. 5 that this type of patch occupies the position of least strain in passing over a projector sprocket, and also that the sprocket holes at either side of the patch are more securely engaged by the sprocket teeth, than could possibly be the case with a splice of the type illustrated in Fig. 1.

In view of these graphical illustrations it will be readily appreciated that films containing splices made as per Fig. 4 will give the most satisfactory service, and will also be subject to less breaking down of the sprocket holes following the joins than is the case with films spliced in any other manner. With a properly adjusted projection machine there is in fact *no breaking down whatever* of the sprocket holes following splices of type Fig. 4, and we recommend the adoption of this form of patch by all laboratories and projecting machine operators.

An Unexpected Lecturer for the I. P. A.

ON Friday evening, Oct. 19, the members of the International Projection Association, Inc., met at their club rooms, 652 Bergen avenue, Bronx, N. Y., to listen to the third of a series of lectures to be given its members during the winter months by well known men engaged in the motion picture industry.

Shortly before midnight, President Polin announced that an unexpected pleasure was to be the meed of the "boys," and introduced Mr. J. T. Caldwell who was accompanied by Mr. H. L. James, both of these men being present in the city at this time representing the National Lamp Works of the General Electric Company, Cleveland, Ohio, at the big Electrical Show held at Grand Central Palace, and to which Mr. Caldwell cordially invited every member of the I. P. A. for the purpose of witnessing a demonstration of the "Mazda" lamp. Speaking of the Mazda lamp and its possibilities, Mr. Caldwell said: "The first of these lamps was made in 1915 and placed in operation at the Home theatre, Cleveland, Ohio; the second installation was at the Windamere theatre, also in Cleveland, where they have been in operation and given very satisfactory results up to the present time. These lamps," said he, "are not intended to replace *all* arcs, but they will replace arcs up to 35 amperes, using A. C. Nor will they, as many have said, throw operators out of their positions, for skill is required in the handling of these lamps if they are to give satisfactory results." After a forty-minute talk in which he was able to bring out many points of interest to his hearers, Mr. Caldwell with Mr. James made their departure in order to catch an early train for their home city.

Mr. Leonard Ruess, electrician for the Nicholas Power Co., the scheduled lecturer, was then introduced and give an interesting and instructive talk on "Electric Motors." Time and again the speaker pointed out that the first essential to the successful operation of a motor was *cleanliness*. Taking apart both an A. C. and a D. C. motor and explaining each and every part, Mr. Ruess then showed the boys how to make tests for grounds in either the armature or field coils, also how to change the direction of the motor by changing the wiring.

The chief cause for a motor failing to work properly was dirt accumulating between the collector rings and the housing, which could be avoided if the operator would take care to clean this dirt out at least once a month, using a hand bellows for the purpose. After a most interesting talk, taking up the various motor troubles experienced by operators, Mr. Ruess spoke on Inductors, and in the twenty minutes consumed by this subject gave much valuable information to his hearers.

The subject of lubrication being brought up, Mr. Ruess then told his hearers why he decided to "invent" the lubricant known as "Leonard's Motor Grease," which met with great success among exhibitors and operators the first day it was introduced to the trade. Said Mr. Ruess, "In my capacity of electrician for the Nicholas Power Company it becomes my duty to examine every motor sent in to the factory for repair, and I have found that the chief trouble lay in improper lubrication, either the bearings would be dry or they would be literally swimming in oil, with the result that the motors were in some instances absolutely ruined. It was then that I began experimenting with various lubricants, and at last after exaustive tests, using this lubricant on motors, and finding that there was no oil in the motors I decided to place on the market the grease which bears my name."

At the conclusion of the lecture, President Polin and his staff of officers conducted their guests to an eating emporium, where full justice was done to an epicurean feast prepared by a famous Manchurian chef. Announcement of the next lecture will be made in these columns.

Recent Simplex Installations

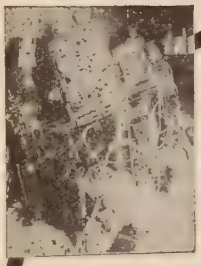
A number of Simplex installations are reported for the New England territory, among which may be mentioned the following: Strand theatre, Newburyport, Mass.; Town Hall, Amesbury, Mass., and the Exeter street theatre, located in the Hub City's famous Back Bay residential section.

Lewis M. Swaab Issues Catalogue

LEWIS M. SWAAB SUPPLY HOUSE of 1327 Vine street, Philadelphia, Pa., have just issued the Swaab's Quarterly circular. This circular contains a listing of various accessories; also, many bargains for motion picture theatres. A copy of this circular can be had by anyone interested by writing the company.

Westinghouse

Cooper Hewitt Mercury Rectifiers



Steadier Light

The alternations of the current in an alternating-current arc cause the light to flicker. This flickering is made more noticeable on the screen if the shutter is not operating properly, causing fatigue to the patrons' eyes and making them dissatisfied. The current in a direct-current arc flows continuously in the same direction so that its light is steady and restful.

If your electric service is only alternating current, a

Westinghouse-Cooper Hewitt Rectifier Outfit

will convert it into the direct current you need. These outfits are automatic, they regulate the current to produce the steady pictures your patrons like so well. Write for folder 4205-C for more particulars.



WESTINGHOUSE ELECTRIC

Westinghouse Electric & Manufacturing Co.
EAST PITTSBURGH, PA.

SERVICE

Are you getting service where you are purchasing your supplies for your Theatre?

DO YOU GET PROMPT SHIPMENTS?
DO YOU GET SATISFACTORY GOODS?
EVERY CUSTOMER SATISFIED IS OUR AIM.

We have an efficient organization and we specialize in GOOD GOODS and PROMPT SHIPMENTS. We guarantee satisfaction or money cheerfully refunded.

A TRIAL ORDER WILL CONVINCE YOU.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres.

Third Floor, Mallers Building,
Corner Madison Street and Wabash Avenue, Chicago, Illinois

WE SELL ON THE INSTALMENT PLAN

Not Seventeen Years Old
BUT Seventeen Years Ahead

of any other Motion Picture Machine

The SIMPLEX

Motor Generators and General Supplies
MINUSA Gold Fibre Screens
SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

Lewis M. Swaab 1327 VINE STREET
DISTRIBUTOR PHILADELPHIA, PA.

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Errol Wood	Mattoon, Ill.
Joseph R. White	Mattoon, Ill.
Chester Sarvis	Huntington, W. Va.
M. D. Walling	Springfield, Tenn.
John C. Clevenger	Indiana Harbor, Ind.
Earl C. Ameling	Benton Harbor, Mich.
W. H. Russell	Denison, Tex.
Barney V. Cook	Fulton, N. Y.
M. Swaringen	Petersburg, Va.
Charles W. Kirksey	Houston, Tex.

Members previously recorded	516
Members registered this week	10
Total membership to date	526

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name.....
Home address.....
Name of theatre where employed.....
Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Speer "Alterno" Noiseless Carbons for Alternating Current

IN the smaller cities and towns where A. C. is the only current obtainable, and theatre owners are not desirous of installing equipment to change this to D. C., operators are compelled to work under a severe handicap. It has been impossible, up to this time, to project photoplays with alternating current and have the same intense, bright light that direct current houses are obtaining.

This entire condition has been changed by the introduction of the Speer "Alterno" Noiseless Carbons for alternating current.

By the adoption of special materials, both in the body of the carbon and in the core, the Speer Carbon Company is able to offer to the exhibitor and operator a carbon with intensely bright, white-light producing qualities.

The noise, which in the old style carbons almost drove the operator insane, and in many instances caused patrons to leave the theatre, has been eliminated.

Regarding the wandering of the arc, or the flickering of the light, it can almost be said—"it cannot be made to wander." While it is not recommended, the operator might safely leave the machine, to do other work about the booth, and know that the arc would be steady and as originally adjusted, upon his return.

The adoption of Speer "Alterno" Carbons merely necessitates the proper placing of the carbons in the upper and lower holders. No new housing, no additional lamp jaws, no adapters—simply the same equipment used for other carbons.

In the use of Speer "Alterno" Carbons the same sized upper and lower is positively necessary, and the following table indicates the proper combinations, according to the amperage secured:

Amperes	Carbon Combination
40 to 55	5/8" upper and lower
55 " 70	3/4" " " "
70 " 85	7/8" " " "

It is strongly recommended that the above combinations be employed, for in no other way can improved projection be assured.

Speer "Alterno" Carbons cannot be used in conjunction with any other carbons. However, after the lower carbon has been used up, the remaining portion of the upper carbon may be set in the lower holder and a new twelve-inch "Alterno" again employed above—thus effecting the original and correct combination.

In the placing of the carbons, the "jack-knife set" will probably be found to give the best curtain illumination and the most uniform brilliancy of light. In this setting, the lower carbon is vertical while the upper carbon is inclined at an angle of 30° from vertical. This permits the greater percentage of light to be thrown directly toward the lens. In all operations on A. C., particular care should be exercised to see that the carbons are not jammed or frozen. When carbons are brought together it invariably destroys the crater, causes graphitization, and in many instances breaks off small particles of the carbons.

Where current of less than 60 amperes is used, a very short arc length should be maintained at all times. This should not be in excess of one-eighth inch. As the amperage is increased this can be slightly lengthened. The correct arc is easily obtainable by careful adjustment of the carbons.

Sharp, Clear, Definition

to the very corners of the screen, characterizes pictures projected by

Bausch and Lomb Projection Lenses

These lenses, because of their crisp definition, make the details of the film stand out in the bold relief that gives the atmosphere of real life.

That's why Bausch & Lomb lenses are part of the regular equipment of all Edison and Nicholas Power Machines. For your profit's sake, try them on *your* machine.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and Other High-Grade Optical Products.

EXCEPTIONAL ADVANTAGES

ARE NOW AFFORDED WITH

SPEER "ALTERNO" CARBONS

That Were Never Before Deemed Possible

Perfect Projection — *Immovable Arc*
Noiseless Operation — *Brilliant Illumination*

A bright, flickerless, eye-resting light
No changes required in booth equipment

By the adoption of special materials, both in the body of the carbon and the core, the Speer Carbon Company is able to offer to the exhibitor and operator a carbon with intensely bright, white light producing qualities. The illuminating qualities of the SPEER "ALTERNO" CARBONS bring out the minute details of the film and yet have a most pleasing effect on the eye.

The operators' difficulties, which included a wandering light, ghosts in the picture, sputtering of the arc, and a noise almost intolerable, have all been relegated to by-gone days. This entire condition has been changed by the introduction of the SPEER "ALTERNO" NOISELESS CARBONS for alternating current.

The exceptional advantages and possibilities now afforded for alternating current counteract the arguments formerly used for the installation of elaborate and expensive apparatus for the changing of alternating current to direct.

Write today for the folder describing Speer "Alterno" Carbons

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY — ST. MARYS, PENNSYLVANIA

THE CAMERA

Sensitometry

(*Continued from last week*)

THE appearance of a developed sensitometric test-plate is shown by Fig. 4, from which it will be noted that the plate bears a graduated series of densities, each representing an exposure twice as great as its predecessor. The ends or edges of the test-plate are clear unexposed portions of the emulsion and are termed "fog strips" because when their opacity is measured photometrically the reading on the photometer will show the absorption of light by the glass and gelatine of the emulsion, and also that due to any fog inherent in the emulsion, or produced by the action of the developer.

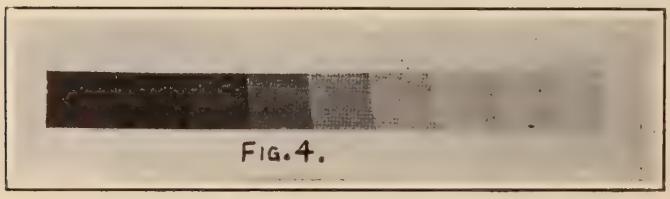


FIG. 4.

The opacities of the graduated series of exposures on the test-plate have now to be measured, and this may be accomplished with various types of photometers, but in accordance with the Hurter and Driffield principles, it is *densities* which are recorded by, and read from, the photometer scale, although it is the *opacities* of the test-plate which are measured. We saw in an earlier installment that the density D, was the common logarithm of the opacity O, and it will further be recalled that in H. and D. sensitometry the measurements are based upon the weight of silver per unit area on the negative, which the density D, represents.

In their classical researches Messrs. Hurter and Driffield used a modified form of the well known Bunsen grease-spot photometer, similar to that shown in Fig. 5. The sight-box of this photometer (*shown in the center of the cut*) contains the conventional Bunsen screen, consisting of a piece of paper bearing a translucent grease-spot, while behind the screen two mirrors are mounted at suitable angles, so that both sides of the Bunsen screen may be seen at once by the observer at the front of the instrument. The sight-box is moved from end to end of the photometer by means of a long rack, upon which it travels, and a pinion at the front of the sight-box. Below the track along which the sight-box travels is a scale graduated into opacity logs or densities. As Fig. 5 shows, the front of the H. and D. photometer is provided with a large hood, or shadow-box, which screens off the extraneous light shed by the comparison lamps (*not shown*) at the two sides of the instrument. Hurter and Driffield used two kerosene lamps with glass chimneys and burners giving flat flames. At the right and left of the track along which the sight-box travels are two holes, provided with diaphragms of various sizes, through which light from the two lamps reaches the two sides of the Bunsen screen. Near the light aperture at the left side of the photometer is a spring clip by which the test-plate to be measured may be held in the path of the light beam.

Before proceeding to measure a test-plate, Fig. 4, it is customary to draw lines between the various densities with a pen and ink, as this facilitates their adjustment before the photometer aperture. It is also necessary to determine the zero point of the photometer before commencing to measure densities; the zero is, of course, the position of the sight-box showing both sides of the Bunsen screen equally illuminated, when no absorbing media is introduced into either light beam. For simplicity in scaling the photometer some point other than the true zero is made the zero of the density scale.

The first part of a test-plate to be measured is the "fog strip," and if the zero of the photometer scale is not the true zero of the instrument the scale zero must be subtracted from the fog strip density reading to give the true fog density. The densities of the nine graduated exposures are next measured in succession, and by subtracting the fog density from each of these determinations their true values are secured. In accurate sensitometry each density is read a number of times and the mean of the readings is used in subsequent calculations.

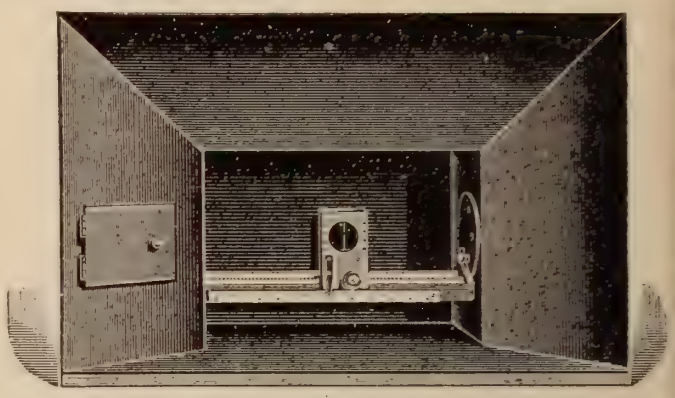


FIG. 5.

For numerous reasons which need not be considered here, the Bunsen grease-spot photometer is not as precise an instrument as is desirable in modern sensitometry, so research workers and the manufacturer's laboratories use spectrophotometers, or polarization photometers, wherewith to read the densities of sensitometric test-plates.

The Martens polarization photometer has proven handy for this class of work, but the Hüfner spectrophotometer, which was employed by Mees and Sheppard in their researches, has now been adopted by the testing laboratories of many photographic manufacturers. This spectrophotometer, as modified by Mees and Sheppard and manufactured by Hilger of London, England, is of the differential type, in which two portions of a spectroscopic slit are illuminated by one light source and brought into optical contact by a specially designed prism. The intensity of one half of the slit is diminished by the medium whose absorption is to be measured (*in this case the photographic plate*), while the illumination of the other half of the slit is varied to secure a photometric match by means of polarizing prisms. The Hüfner spectrophotometer is shown in Fig. 6, where A is the light source (*a Welsbach burner*) and B is an adjustable sliding pillar on which the photographic test-plate is mounted in a special holder which allows it to be slid along, thereby bringing its various densities before the spectroscopic slit of the instrument. C is a Hüfner-Albrecht rhomb by which the two photometric fields (*corresponding to the two halves of the slit*) are brought into close juxtaposition, while D is a small Nichol prism which polarizes the light perpendicularly before one half of the slit. The light rays now pass through collimator E and are dispersed into contiguous spectra by a Hilger constant-deviation prism F (*see Hilger's spectroscopic catalog for description*), and then traverse an analyzing Nichol prism which can be rotated about its axis and the angular extent of the rotation read off on the vernier scale G. The absorption spectrum of the test-plate and the comparison spectrum now enter the telescope H and are photometrically compared by observation through the eye-piece I. This is by no means a complete description of the Hüfner spectrophotometer, but the principles of spectrophotometers, and the measurement of the absorption-spectra of colored media, will form the subject of a later article.

Suppose, however, that we have a test-plate before the slit of the spectrophotometer and wish to measure the series of graduated densities. Upon looking through the telescope eye-piece two spectra are seen, one above the other. One is the absorption spectrum of a portion of the test-plate (*for some arbitrary wave-length, bright green being generally used*), while the other is a comparison spectrum which can be reduced in intensity by rotating the analyzing Nichol. The extent to which the comparison spectrum is reduced, by rotation of the analyzer, is

recorded on the scale G, and by exactly matching any desired part of the two spectra an exceedingly accurate measurement of the opacity, or light absorption of the photographic test-plate, can be secured. Now the intensity of light transmitted through crossed Nichols is proportional to the square of the cosine of the angle θ between them. (*See subject of polarization in any work on Physical Optics or advanced text-book on Physics*). Therefore, using Hurter and Driffield's notation, the results will be represented numerically as follows:

$$T = \text{Transparency} = \text{Cos}^2\theta$$

$$O = \text{Opacity} = \frac{1}{\text{Cos}^2\theta}$$

$$D = \text{Density} = \log_{.10} \text{Cos}^2\theta$$

In using the Hüfner instrument the measurement of the fog density, and consequent subtraction of its value from the series of photographic densities, as determined on the spectrophotometer, can be avoided by so mounting the test-plate before the apparatus that the fog-strip comes in front of the comparison half of the spectroscopic slit. The readings are thus compensated for fog density without calculation.

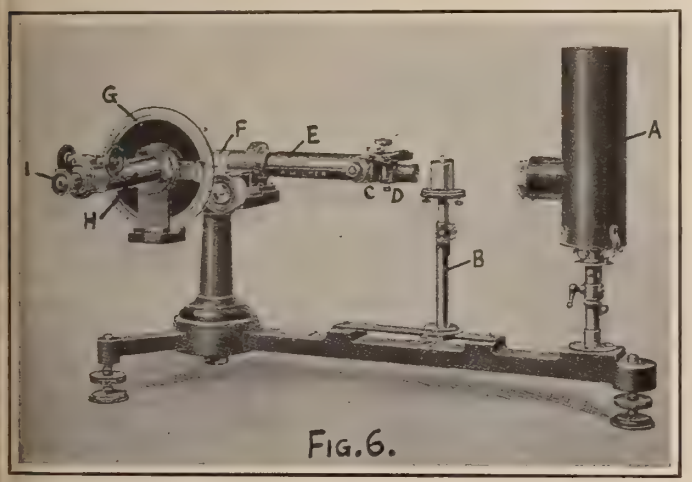


FIG. 6.

The numerical values of the densities measured on the photometer, or spectrophotometer, are now plotted on a special chart, a specimen one being shown in Fig. 7. The abscissa or base-line of this chart is a logarithmic scale, being, in fact, similar to the scale of a slide-rule repeated four times. This logarithmic scale is termed the inertia scale, the "inertia" of a plate being defined as the minimum amount of light action required to make a silver bromide grain developable. This definition of "inertia" is a more or less theoretical one, as it assumes a perfect plate. The top of the chart is laid off in exposure times, expressed in candle-meter seconds (C.M.S.), the Hurter and Driffield exposure unit, while the ordinate scale on the left of the chart represents densities (*as measured*) which are, according to H. and D.'s notation, opacity logarithms. When, now, the measured densities are plotted on the chart against the logarithms of the light intensities (*exposures*) which formed them, and the corresponding points on the chart joined together, the result is a curve having an *f* shape. This is termed the "characteristic curve" of the plate, not because it represents the characteristics of the particular emulsion being tested, but because Hurter and Driffield observed that the curves of all plates were of the same characteristic shape. The curves of photographic plates are always of an *f* shape, and if the plates have been correctly exposed these curves may be divided into three regions: the concave lower portion corresponding to under-exposure and hence called the under-exposure portion of the plate curve; the straight portion corresponding to the period of correct exposure, and the convex upper portion representing the period of overexposure. To these portions of the characteristic curve is sometimes added another; with excessively long exposure the upper portion of the curve bends downward again. This corresponds to the period of photographic reversal or solarization. This stage of exposure is never reached, however, in practical plate-speed testing, unless some freak emulsion is being experimented with.

Let us now consider more closely the exact action of light upon the photographic emulsion, as revealed by the "characteristic curve" of a plate. Suppose we compare the typical plate curve, shown in Fig. 7, to a flight of stairs. It will be seen that in the underexposure period (*lower portion of the curve*) the steps show a gradually increasing rise. Keeping in mind that each step upward means a growth in density, it will be seen that in this portion of the curve we have an absolutely false relationship; in this case proportionality exists between exposure and density, instead of between exposure and opacity. A negative, the gradations of which fall within this period, is of the soot and white-wash variety, and would be recognized as underexposed by a competent photographer. In such a case the shadows and nearly all of the half-tones are represented by almost bare glass, while the high-lights are of relatively extreme density.

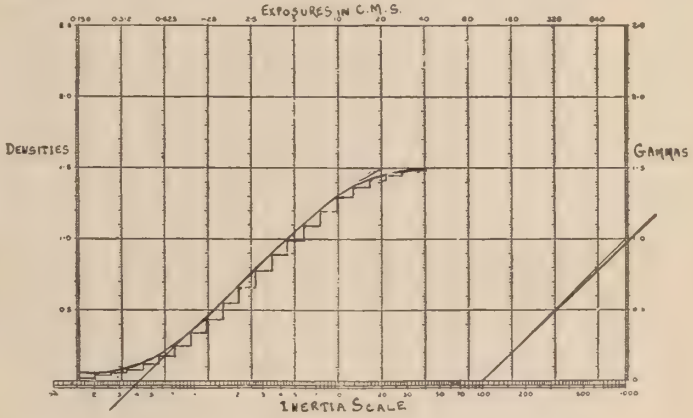


FIG. 7.

In the period of correct exposure, however, the steps are all of equal rise, or, in other words, each doubling of the exposure is represented by an equal gain in density, so that a negative whose gradations fall within the period of correct exposure faithfully reproduces the light and shade of the subject photographed.

Coming now to the period of overexposure (*upper portion of the plate curve*), we see that it is characterized by a gradually decreasing rise in the steps, which finally becomes almost imperceptible. Here we see that the densities instead of increasing along with the exposure are steadily decreasing. A negative, the gradations of which fall within the period of overexposure, is equally as false, but in an opposite direction, as if its gradations fell within the period of underexposure.

When plate curves are correctly plotted from accurate measurements they tell us many things about the characteristics and properties of photographic emulsions. An important discovery of Hurter and Driffield was—that with prolonged development the increasing densities still bore the same ratio to one another, although the ratio of the opacities (*which are considered by photographers*) to one another did not remain constant. They termed this fact the law of "constant density ratios," and thereby proved in a scientific manner that the errors of under and overexposure cannot be corrected in developing the plate. There are many photographers and laboratory workers who believe that they can compensate for exposure errors in the developing operation, but a study of the Hurter and Driffield system supplies scientific proof that this is indeed not possible. They also noted, in their paper of 1890, that the ferricyanide and hypo (*Farmer's*) reducer totally altered the ratios existing between the densities of a negative.

The length of time to which a plate is developed determines the degree of contrast in the resulting negative, and in H. and D. sensitometry the degree of contrast is termed the gamma (γ) or development factor, being represented on the chart as the tangent of the angle which the straight-line portion of the characteristic curve makes with the exposure axis at ten times the inertia. This is indicated in Fig. 7 by the diagonal line in the right hand corner. Gamma 1, or normal contrast (*a perfect negative*), is represented by a line joining 100 on the inertia scale to 1 on the gamma scale. There is a limit to which the densities or contrast of a negative can grow with prolonged development, and this is termed gamma infinity (γ). It represents the maximum contrast attainable in a given plate.

Let us now return to the characteristic curve and see what more can be learned from it. It is found that the portion of

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

The film that first made motion pictures practical, remains to-day a big factor in their success.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

HEAR YE!



HEAR YE!

Why accept a lesser degree of DEVELOPING and PRINTING ability than is offered in the EVANS SERVICE?

Our superiority is unquestioned; desire to serve you, genuine; ability to satisfy you, positive and guaranteed by our reputation.

EVANS FILM MFG. CO.
416-24 West 216th Street, New York City
Telephone St. Nicholas 3443-44

CAMERAMEN, LABORATORY-MEN, PRODUCERS, and EXPERIMENTERS
Let the
Camera Department
of
Motion Picture News
Solve Your Problems
Submit your questions to the
EDITOR OF THE CAMERA DEPT.

the curve representing the period of correct exposure is always a straight line. The length of this straight-line portion of the characteristic curve varies, however, with different types of plates, and the longer the straight-line portion of the characteristic curve, the greater the latitude of the plate.

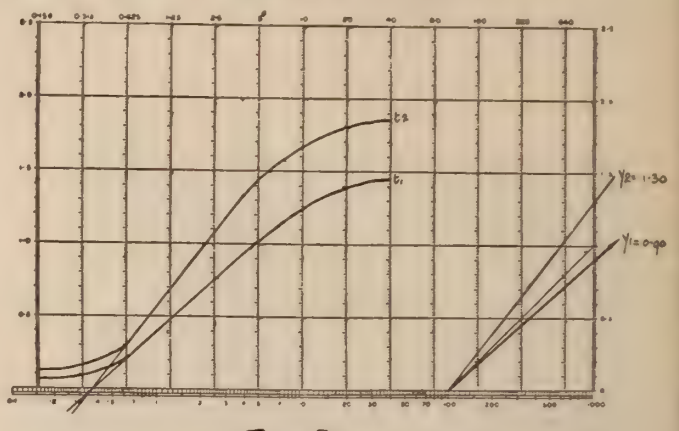


FIG. 8.

The straight-line portion of the plate-curve has further importance in sensitometry, for it enters into the calculation of plate-speed. By laying a ruler along the straight-line portion of the curve, and continuing it until it intersects the inertia scale (*at the bottom of the chart*), the inertia of the plate is thus obtained, and by dividing a certain number, or factor, by the value of the inertia the speed of the plate is secured. Hurter and Driffield used 34 as their factor, *e.g.*, they divided 34 by their inertiæ values to obtain their plate-speeds; but this constant 34 only holds good when the exposing light is a standard candle. For different light sources another constant must be determined; in the case of acetylene lights, such as are now extensively used, a factor of 50 is generally employed. In other words, 50 divided by the inertia gives plate-speed. In the example given, Fig. 7, the inertia is .41 and the plate-speed is 34 ÷ .41, or 82.92.

In practical plate-speed testing it is absolutely essential that two strips of a given plate be exposed together; one strip is then developed for t1 and the other for t2, or, in other words, one strip is developed twice as long as the other. When the two series of densities, as measured on the photometer, are plotted on the same chart, Fig. 8, another manifestation of the theoretical correctness of Hurter and Driffield's system becomes apparent. It will be seen that although one test-plate was developed twice as long as the other, the two inertiæ coincide; both straight-line portions of the curves cut the inertia scale at the same place (.365), and the speed of the plate is 93.15. This shows that variation in the development time does not give variations in plate speeds as determined by the H. and D. method.

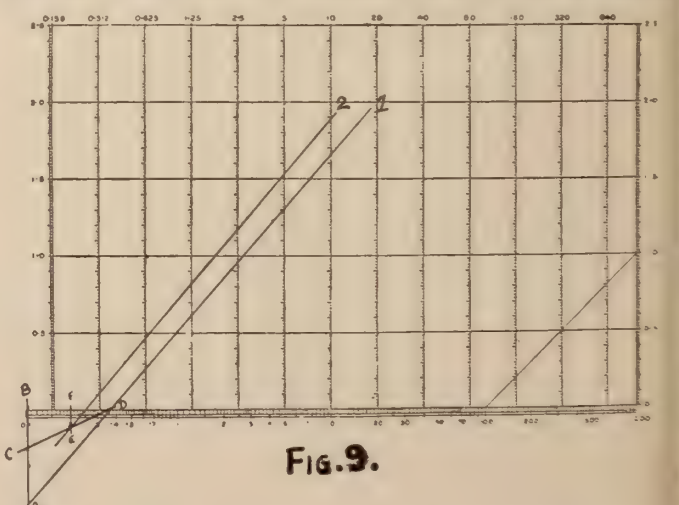


FIG. 9.

Amongst the many characteristics of photographic emulsions which are revealed in the practice of H. and D. sensitometry is another interesting case which we demonstrate here. This is the determination of whether or not there is free bromide in an emulsion. Some manufacturers prepare photographic plates with emulsions from which the excess potassium bromide has

not been washed out, in order to confer better keeping qualities upon the plates; but, inasmuch as this bromide retards development, it has the effect, in the case of a short or normal development time, of rendering the plate slower than some other variety of plate of lower rated speed. Indeed, it frequently happens in focal-plane work that a slow plate containing no free bromide will develop a denser image than a rapid plate containing free bromide, if the time of development in both instances is equal and normal. The same thing may be true of a slow plate with a high development factor contrasted against a rapid plate which cannot be forced in development without chemical-fog setting in. From this it is seen that in the case of very short exposures (*as in focal-plane work*) the slowest plate may sometimes be, in effect, the fastest.

If, therefore, we wish to ascertain whether free bromide is present in an emulsion, we expose two strips of the same plate together for the same length of time, and develop one strip twice as long as the other. Suppose that on plotting the two curves on the same chart, Fig. 9, we find that they run parallel to each other and that they do not cut the inertia scale at the same point. This proves at once that there is free bromide in the emulsion. The presence of free bromide in an emulsion actually lowers the speed of a plate with a given time of development, so that the inertiæ obtained are wrong. The H, and D. method does not fail in this contingency, however, and we may still ascertain the true inertia and speed of the plate. The way to find the true inertia is to prolong the straight portion of curve No. 1 (Fig. 9) below the inertia scale, and from any point, A for instance, draw the ordinate A B. Bisect A B at C and join C D, the latter being the point where curve No. 1 cuts the inertia scale. Continue the straight portion of curve No. 2 until it cuts C D, and from E erect the perpendicular E F until it cuts the inertia scale. This point (0.2) is the true inertia value, and the speed of the plate is 170.

Another plate constant determined sensitometrically is the "velocity constant" of a plate, or the speed with which it develops, but the thorough elucidation of development velocity is somewhat beyond the scope of the present article.

The Hurter and Driffield system is a most important exposition of the theory of photographic action, and all photographers should be guided by its scientific teachings. A. S. C.

Seneca Camera Co. Distribute K-B Cine Camera

AFTER a trip of three months through the east, W. A. King, manager of the K-B Motion Picture Camera department of Barker Brothers, Los Angeles, has returned to the West Coast to resume his duties here, after making arrangements for the distribution of the K-B camera. The Seneca Camera Manufacturing Company of Rochester, New York, will be general distributors for the east. The Moving Picture Appliance Company of Boston will take care of the New England states' business, and the Bass Camera Company of Chicago will handle sales in the middle western states.

"Every place that our camera has been introduced," Manager W. A. King told a "News" representative, "the motion picture theatre managers have been quick to take advantage of it for the filming of local events for their theatres. It has proven ideal for producers to use in the projecting rooms of the cutters, and as it requires a very small amount of electricity, the combined projecting machine has been adopted by schools and colleges. My trip was highly satisfactory in every respect, and I am sure the matter of sales now being handled by some of the largest camera firms of the country will insure the speedy introduction of our camera in all sections."

Castle Square, Boston, Ready

With the idea of catering to the most exclusive trade in the city of Boston, the Castle Square theatre has been transformed into one of the most gorgeous and prettiest theatres in the Hub City.

The operating room, located on the ground floor at the expense of a large number of seats, was so constructed that it is entirely sound proof, and is a model of its kind.

The lens ports are on a direct line for the screen and the management is to be congratulated upon the amount of time and money expended to make perfect projection possible in a theatre that was first designed for other high class forms of amusement.

Mr. A. V. Birkholm, one of the leading projection men of New England, laid out the booth and installed two Type S Simplex Projectors and other apparatus.

Six New Features For *Sure* Results!

Faster, finer and CERTAIN results now are gained with the new improved Universal Motion Picture Camera—the camera that keeps abreast of the science of motion picture photography.

The New Advantages of

UNIVERSAL

MOTION PICTURE CAMERA

New framing adjustment—Better film transmission—Advanced film channel—New focusing tube—New Footage indicator—New "static" prevention. New automatic dissolve now ready. 200 feet magazine capacity—more speed—better results.



At Less Than Half the Price of other similar cameras

Send Postal Today

for complete description of the world's greatest value in motion picture cameras.

BURKE & JAMES, INC.

Sole Wholesale Agents

240 East Ontario Street, Chicago

Eastern Branch: 225 Fifth Avenue, New York City

INFORMATION

I am interested in Motion Picture Photography and would like

Without Obligation

on my part to obtain information on the equipment as checked

CAMERAS
CAMERA ATTACHMENTS
TRIPODS
LENSES
FILM STOCK
STUDIO LIGHTS
LABORATORY APPARATUS
DEVELOPING AND PRINTING

(Tear out this advertisement and mail to MOTION PICTURE NEWS, 729 7th Avenue, New York.)

Name .....

Theatre .....

Address .....

.....

MUSIC AND THE PICTURE

Von Tilzer Resigns from Composers' Society



Harry Von Tilzer

HARRY VON TILZER does not feel that the Authors and Composers' Society will ever do him any real good, and has sent in his resignation. Von Tilzer knows the popular song business from every angle, so he is not drawing out as the result of any pique or hurriedly formed conclusion. When questioned about the matter the other day, Harry said:

"The society may be a wonderful thing for some publishers, but it will never do me any good. And by the time that the various officials and staff have been paid off every year I don't see how there will be anything left for popular publishers. If motion picture houses want to use scores from Broadway musical shows that their patrons never hear, why let them pay for the individual privilege, but I don't want that sort of thing to interfere with my general business."

Ben Bornstein, his professional manager, shared Harry's sentiments.

"Tell him about the letters we get from picture houses," Ben suggested.

Harry clipped the end of a cigar before replying.

"We get hundreds of letters from picture house pianists," Harry said, and Meyer Cohen, his chin resting in the palm of his hand, gave a slight nod. "Picture house pianists and leaders write in asking if there isn't some way that I could suggest so that they could play my stuff without getting into trouble. My numbers are so entirely different from the general run of songs, and so appropriate to light comedies and comedy-dramas, that they are willing to pay whatever I want for the orchestrations, but they can't play them without the exhibitor paying the tax.

"So you see I am not getting anything from the society and at the same time I am losing business by staying in it. If a man is willing to pay me for the orchestration that is all I ask. I don't know what other publishers are getting from the society, and if their business is being injured by remaining a member that is their own funeral. As far as I'm concerned I am not taking this stand because I fear competition, for I have been writing hits for twenty-five years, and am just as capable of pleasing the public today as I was when I first started in the business. Wherever music is played I want mine played, and the picture houses are welcome to it without paying any tax."

E. M. WICKES.

General Comments

WILLIAM JEROME has just finished a new war song with Seymour Furth, called, "When the Yanks Come Marching Home," and it looks like it will give "Over There" a stiff run for the big hit of the house. Those who have heard the number think it is the best lyric that Jerome has turned out in years. As usual, Jerome does not rave about it, but merely says he thinks it gill go over, there and everywhere.

Jerome has a good manager in James Troupe, who used to be manager for Cohan and Harris's theatrical productions. Mr. Troupe knows the show business from Maine to the coast and has a host of friends that are boosting his publications all over the big and little time circuits.

Ray Walker and Addison Burkhardt have written a song about the Liberty Bond. For a bond number it certainly has punch, and should be instrumental in selling bonds to some of the apathetic individuals who have not learned how to untie their purse strings. Ray Sherwood and Max Burkhardt are out every night plugging the song in conjunction with loan committees. The writers promise to use all the royalty they get from the song in buying Liberty Bonds, and Walker has already purchased two, in addition to having sold a dozen to his friends.

Jack Mahoney bought a Liberty Bond, the kind that is punched every week, and when asked if he intended to give it to his little boy, Jackie, Mahoney smiled:

"Not on your life. Jackie has a conductor's punch he found and if he got hold of the slip he'd have it filled with holes in five minutes."

C. Arthur Pfeiffer, Quincy, Ill., has a corking good number in "We're Going Over," and although he is far away from the musical center he is getting any number of calls from performers for it. He expects to see it on the phonograph records in the very near future.

Mabel Whaley's number are doing a great deal towards keeping The Red Star Publishing Company on the musical map. She is one of the few women composers who know the art of writing the kind of music that will appeal to the general public.

"Just Send Me Away with a Smile," Al. Piantadosi's big hit, which he calls "flop" number one, looks as if it will do even better than the "Sunshine of Your Smile." If Al. can keep up the pace that he has cut out for himself he will be one of the big guns in the music business before very long, which means that he will be selling close on to a million dollars' worth of music every year. He evidently knows that business as well as the musical end of the game, which is absolutely necessary these days.

For some time Joe McCarthy and Fred Fischer have been working like beavers, and the result is that wherever yon go you will hear some one singing or whistling, "They Go Wild, Simply Wild Over Me." It is a great song for moving picture comedy-dramas.

The other night, during the running of a new feature, the orchestra in a vaudeville house played seven popular numbers, and repeated the chorus of one song nine times. During most of the time a number of the persons in the audience continued to hum the songs being played.

Fred Vandersloot has had a war version written for "I Wonder How the Old Folks Are at Home," which carries a great deal of sentiment and truth for the soldiers and sailors on duty. From now on Vandersloot intends to be in the front rank with his popular numbers, and as his old college chum, Fred Forster, has a Liberty Bond song, they the going to give each other a race.

Judging from the sales the public does not appear to be able to get hold of enough war songs, but if it does not it will not be Leo Feist's fault, for he is reported to have something like twenty new war songs ready for early release.

E. M. WICKES.

"WHEN FALSE TONGUES SPEAK"

(Fox Special Release)

Theme: Extase (Dramatic Melody) by Ganne

1—Theme until—T: "Does Mr. Walton, etc."
2—"Home from the Club" (Characteristic) by Laurendeau until—T: "I have endured all that I can."
3—"Continue ff until—T: "Newspaper row."
4—"Affaire D'Amour" (Tempo di Gavotte) by Puerner until—T: "Ten cents a hundred."
5—"Heart's Secrets" (Melodious Serenade) by Diamond until—S: "Several young men fighting."
6—Short Agitato to action until—T: "I was jest hummin', etc."
7—"Barcarolle Characteristic" by Conterno until—T: "One of Walton's friends."
8—Short Organ to action until—T: "On the edge of the Abyss."
9—"Vision" (Characteristic) by Blon until—T: "The sport of chase."
10—Theme until—T: "Come, let us forget."
11—"Two Preludes" by Chopin until—T: "I'm sorry, God knows I did not mean."
12—Organ improvise to action until—T: "The afternoon of the fateful day."
13—"Garden of Dreams" (Serenade) by Lincoln until—T: "Where false tongues speak."
14—Theme until—T: "As nine o'clock draws near."
15—"Short Rest" (about 3 min.) Organ to action until—S: "Burglar near wall safe."
16—"Mysterioso Agitato" to action until—T: "She ain't bringed me, etc."
17—"En Mer" from Symphony Suite by Holmes until—S: "Burglar near bird cage."
18—Long Mysteriosos to action until—S: "Girl looking at picture."
19—Theme until—S: "Walton's wife arrives."
20—Continue ff with ad. lib. Tympany Rolls until—S: "Walton fighting with his wife."
21—Long Hurry to action until—T: "Listen, Kid, we've done our last trick."
22—Short Rest (about 4 minutes) organ to action until—T: "The flames across the country."
23—Theme ff until—T: "All right if you can get ready in three minutes."
24—Short Hurry pp until—S: "Interior of office."
25—Silence (about 15 seconds) until—S: "Man on wagon hitting his horse."
26—Short Agitato until—S: "Flashback to office."
27—Fata Morgana (Characteristic) by Tobani until—T: "I left through that room."
28—Continue ff (watch for police whistle) until—T: "I'll be damned if I'll let, etc."
29—"Dramatic Tension No. 2" by Reissiger until—T: "It measures the same as it did last time."
30—Short Rest (about 3 minutes) organ to action until—T: "I said, send me up Gamble."
31—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "Evidence has been found."
32—Hurry to action begin pp until—T: "Oh, Gee! My Pup."
33—Silence until—S: "Interior of theatre."
34—Good March until * * * * * END.

"THE DESIRE OF THE MOTH"

(Bluebird Photoplays)

Theme: "Longing" (Dramatic Andante) by Bendix

1—"Forest Whispers" (Gavotte) by Losey until—T: "Mack Lisner, Sheriff."
2—"Whims" (3/4 Allegro Giocoso) by Schumann until—T: "Colonel Vorhis, etc."
3—"Adoration" (Moderato) by Barnard until—T: "At the falls."
4—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "I want to borrow a horse."
5—Galop to action until—S: "Girl in bed."
6—Theme until—T: What are they doing, etc."
7—"Dramatic Tension" by Funck until—T: "Morning brought complications."
8—"Yester Love" (Intermezzo Andantino) by Borch until—T: "Come out of there."
9—"Dramatic Adagio" by Kretschmer until—T: "Time passes and Stella, etc."
10—Theme until—T: "A year passes."
11—Agitato to action until—S: "After the fight."
12—"Violetta" (Characteristic Concert Piece) by Herman until—T: "Here—you, quick, etc."
13—"Illusion" (2/4 Moderato Intermezzo) by Bustanoby until—T: "Shoot! Shoot!"
14—Agitato to action until—T: "Auld Lang Syne."
15—"Auld Lang Syne" (popular old time song) until—T: "Midnight."
16—"Allegro" by Bach until—T: "Where's Foy?"
17—"Erl King" (Dramatic Agitato) by Schubert until—T: "Before the dawn."
18—"Dramatic Tension" by Winkler until—T: "Then came the dawn."
19—"Broken Melody" (Dramatic) by Van Biene until—T: "And we'll arrest, etc."
20—Theme until * * * END.

"MISSOURI-WALTZ"

The World's Greatest
and
Most Popular Waltz

For Piano - - - 30c Per Copy
For Orchestra - 11 and Piano 25c
For Orchestra - Full and Piano 35c

Forster Music Publisher, Inc.
509 So. Wabash Avenue
CHICAGO, ILL.

G. SCHIRMER'S GALAXY
OF ORCHESTRA MUSIC

Free from all performing fees

SPECIAL OFFER

For a limited time only we offer the complete Galaxy of 102 numbers at a special 50% discount price. This is an unequalled opportunity to get a motion picture music library at a bargain.

$65.88 Small Orchestra
(Regular price, $131.75)

$79.48 Full Orchestra
(Regular price, $158.95)

G. SCHIRMER
3 East 43d Street New York

"Longing For My Dixie Home"

The Song That Is Making Dixie Famous

Piano Copy 15c Orchestra 25c

"Slippery Hank"

(Victor Record 18321)

Tantalizing One-Step Tune

Piano Solo—Orchestra—Band

25 Cents Each

VANDERSLOOT MUSIC PUBLISHING CO.

Williamsport, Penna.

M. WINKLER'S

DRAMATIC *and* INCIDENTAL NUMBERS

are specially written and composed for

THE MOTION PICTURE

SPECIAL IF YOU MENTION THE NEWS PRICE

Small Orchestra and Piano 23c.
Full Orchestra and Piano 30c.

DRAMATIC TENSION CHINESE ALLEGRETTO
INDIAN LOVE THEME WESTERN ALLEGRO

are now obtainable from

CARL FISCHER—Cooper Square—NEW YORK

"ANYTHING ONCE"

(Bluebird Production)

(Reviewed on page 2769)

Theme: Serenade (6/8 Andantino) by Czerwonky

Opening (3 minutes), "Home from the Club" (characteristic), by Laurendeau.

Note—"Home from the Club" Opens with "We Won't Come Home 'til Morning."

T. "Dorothy Stuart was," etc., "Enchanted Hour" (Andantino), by Mouton.
T. "No Tickee—No Shirtee," hurry to action.
T. "At a few minutes before noon" "Cupid's Caress" (Valse Lente), by Roberts.
T. "The other condition, etc.," Theme.
T. "The woman of mystery," "Moraima" (Spanish Caprice), by Espinosa.
S. "Woman leaves the house," "Little Puritan" (Moderato Gavotte), by Morse.
T. Here's a photo," etc., "Western Allegro," by Winkler.
T. "That's the kind of a man," "Yester Love" (Intermezzo Andantino), by Borch.
T. "Something awful must have, etc.," "Lively Intermezzo to action."
T. "Exactly one minute to six," Mysterioso to action.
T. "Through the fog, Teddy, etc.," hurry to action.
T. In the morning, Theme.
T. "The Town of Cactus," Three Graces (Allegro Intermezzo), by Herman.
T. "Bring your wild horses," "Captain Cupid" (Allegretto grazioso), by Bratton.
T. "I don't know who your, etc.," "Budding Roses" (Valse Caprice), by Kretschmer.
T. "Trouble started when, etc.," Theme.
T. "Pedro and his gang," Galop to action.
T. "Pedro reported, etc.," "Western Allegro," by Winkler.
T. "He's hurrying to catch, etc.," Several Galops to action.
T. "Horn Toad and I, etc.," Theme until *..*..*..*..*..*..END.

"THE EDGE OF THE LAW"

(Butterfly Pictures)

(Reviewed on page 2390)

Theme: Albumleaf (4/4 Moderato) by Kretschmer

1—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby, until—T: "On one of the city's, etc."
2—"Road to Yesterday" (Valse Lente) by Ellis until—T: "Hello Spider! How's the kid?"
3—"Poor Relations" (Marcis Mysterioso) by Bendix, until—T: "The charity expedition."
4—"L'Adieu" (Dramatic Andante) by Karganoff, until—T: "Even old carpets, etc."
5—"Vanity" (Allegro) by Jackson, until—T: "We will take her home."
6—"Dramatic Tension No. 1" by Reissiger, until—T: "The wound on her head, etc."
7—Theme until—T: "To further a gigantic swindle."
8—"Bowl of Pansies" (Moderato Intermezzo) by Reynard, until—T: "Though he has become, etc."
9—"Forsaken" (3/4 Andante) by Kretschmer, until—T: "Harry Hopkins, etc."
10—"Ein Maerchen" (Dramatic Fantasia) by Bach, until—T: "Give me a list, etc."
11—"Dramatic Tension" by Winkler, until—T: "Who are you?"
12—Dramatic Andante by Ascher, until—T: "A meeting of the directors."
13—"La Grace" (Moderato) by Bohm, until—T: "Out there in the West."
14—Theme until—S: "Dancing."
15—Popular Waltz, until—T: "Find Mr. Hopkins."
16—"Romanze" (4/4 Andante) by Rubinstein, until—T: "You've played with me, etc."
17—"Dramatic Tension No. 1" by Ascher, until—T: "Having a great night, etc."
18—"First Concert Waltz" by Durand, until—T: "I think these papers, etc."
19—Agitato to action, until—T: "There's the dip."
20—Theme until * * * * * * END.

ARE YOU GETTING PICTUROLL BULLETINS?

FILMUSIC COMPANY

1729 Highland Avenue Los Angeles, Cal.

THE BARTOLA

Mr. Michael Steifel of the Grand and Windsor Theatres, Philadelphia, says he bought two Bartolas after hearing every other instrument on the market. You will do the same thing if given a demonstration.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

THEATRES WORTH WHILE



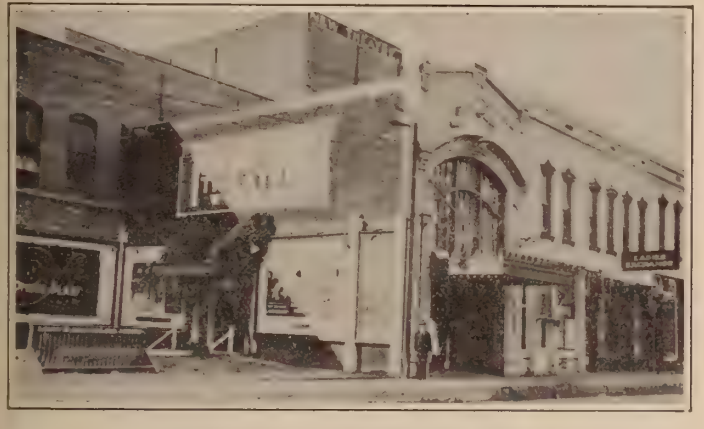
Architect's Drawing of Side Walls and Interior Photograph of New Fillmore Theatre, San Francisco

New Theatre Starts Eighth Successful Year

ONE of the most enterprising exhibitors in the country, whose work has been often mentioned in the MOTION PICTURE NEWS, is C. A. Lick, manager of the New theatre, Fort Smith, Ark. His management and his theatre prove that showmen in the smaller cities can make relatively as great successes as exhibitors in the metropolis.

The New theatre is celebrating the beginning of its seventh year, having been first opened in October, 1911.

The house occupies a plot 75 by 90 feet at the corner of Tenth and Garrison streets, in the centre of the city. It is constructed of



New Theatre, Fort Smith, Ark.

brick, concrete and terra cotta, the interior being plain, but attractive. The house has a seating capacity of 1,200.

Powers machines are used, the throw being 65 feet to a dull finish screen. The projection room is equipped with a mercury rectifier. Seats were made by the American, and the Typhoon ventilating system is used.

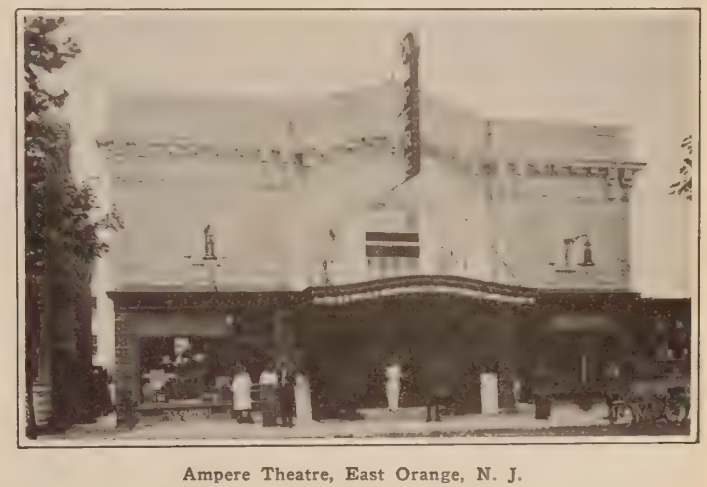
Music is furnished by an excellent orchestra and considerable attention is paid to this department. The program of pictures is changed every two days, eight reels being shown at each of the five daily shows. Admission ranges from 5 to 20 cents, both afternoon and evening.

Mr. Lick is a great believer in advertising and uses both newspapers and billboards. In addition he devotes a great deal of though to special stunts and very frequently puts over ideas that attract the attention of the whole industry.

Ampere, East Orange House, Plans Changes

SO successful has been the record of the Ampere theatre, East Orange, N. J., that the owner, A. J. Van Bueren, is considering enlarging the house so as to seat 750 people and installing complete new equipment, including chairs and a small organ. The house now seats 450 and music is furnished by violin and piano.

The Ampere is built of concrete throughout and occupies a plot 50 by 150 feet. It is equipped with the Typhoon ventilating system and is heated by steam. Two Powers 6-A machines throw the pictures 55 feet to a silver fibre screen. The theatre has just ordered



Ampere Theatre, East Orange, N. J.

a supply of Menger and Ringe frames, which will be used in a lobby 20 feet square.

Four shows are given each day, the program consisting of eight reels. Universal Metro-Drew comedies and Paramount Pictograph and Arbuckle comedies are used for the shorter pictures, and Artcraft, Paramount, Vitagraph, Fox, Triangle and Perfection pictures and state rights are used as the features. Ten cents is the afternoon admission price, with 15 cents in the evening. The theatre advertises through attractive programs, giving the bill for the week, which are delivered through the house mailing list. Newspaper advertising is also used.

Although the musical facilities are somewhat limited now, special music is furnished with each picture and the overtures are printed on the programs.

The Ampere is under the able management of Mercer Beasley,

who has experience in both the selling and exhibiting end of the business. When he took charge of the East Orange house he made a number of changes, one of his insistences being that proper music should be provided with each picture. He gives close personal attention to the house and has scored a big success.

Typhoon Ventilating System at Rivoli

RIVOLI theatre, the new house at Forty-ninth street and Broadway, which will be under the direction of S. L. Rothapfel of the Rialto, has adopted the Typhoon cooling and ventilating system and this plant is now in place. This comprises a set of four mammoth fans of the same type that has been used so successfully in the Rialto for the past two years for cooling the house in summer.

The Rivoli theatre will in cold weather be heated in a particularly efficient and economical manner—and here, too, a Typhoon system plays its part. On the roof will be placed a set of Vento Heat coils, through which a smaller Typhoon equipment will draw fresh air. The air is heated to the proper temperature as it passes through the coils, and in this way a steady circulation of fresh, warm air is maintained throughout the house.

A Typhoon equipment in the basement, to draw the heated air down, completes a perfect heating and ventilating system.

Nicholas Power Co. Gets Big Paris Order

THE Export Department of the Nicholas Power Company reports shipment of 75 of their "Excelite" incandescent equipments to Paris, France. Before the order was placed an exhaustive test was made by projection engineers, who attested the superiority and economy of the "Excelite" Cameragraph. The machines have been shipped to the National War Council of the Y. M. C. A. at Paris.

The Power Company further reports a very large number of installations of the Cameragraph No. 6A in governmental work, the most interesting of the recent installations being Aviation School, Mineola, L. I.; Camp Merritt, Tenafly, N. J.; Camp Taylor, Louisville, Ky.; U. S. Naval Training Station, Pelham Park, New York City, and Fort Mott, Salem, N. J. The largest theatrical installation made by the Power Company during the past week has been made in the Lyric theatre, Broadway and Forty-second street, New York City, with 6B Cameragraphs.

Automatic Prepares Tax Law Digest

WITH exhibitors everywhere seeking a booklet that will show at a glance the provision of the new tax law as applied to motion pictures, the Automatic Ticket Selling and Cash Register Company, 1735 Broadway, has stepped into the breach. This booklet will be sent free to any reader of the NEWS who addresses the Automatic.

The booklet tells in clear, brief and simple form what the tax is, how it is to be collected, and how the exhibitor can best conform to the regulations without being in danger of having to pay *more* than he ought to, or having to give up much of his time and his records to government inspectors looking for tax deficiencies.

Fabrikoid Offered as Leather Saver

ATTENTION of theatre managers and builders of new houses is being called to fabrikoid by the Du Pont Fabrikoid Company as a material for upholstery which is not effected by the high price of leather, due to the war. The company points out that by using this material motion picture proprietors can have the best of upholstery and still not enter the field in competition with the government which needs all the leather that it can get. Fabrikoid is a leather substitute which wears for years and is said to show nothing of the shabbiness of split leather. It is a preparation which is manufactured with a basis of strong, tightly woven cotton cloth into which the outside coating penetrates so that the cloth and coating become one.

Simplex Projectors in New York Camp

The 23rd N. Y. Regiment have installed a Simplex Projector with which to while away their spare time while at Spartansburg and keep in touch with things at home through the news weeklies.

Uncle Sam's sailor boys have built a club house at the Newport Training Station and in order to make it complete, a public spirited citizen has donated a Simplex Projector.

DIRECTORY OF NEW THEATRES

ARKANSAS

J. E. Lancaster of the Wynne contemplates erecting a modern motion picture house at Wynne in the near future.

CALIFORNIA

Plans have been prepared and the contract let for a brick motion picture theatre projected by J. O. Tabor at Hollywood Boulevard and Wilcox avenue, Los Angeles. The structure will be 50 x 160 in size, and in addition to the theatre will contain two stores. Frank L. Meline is in charge of the work.

Miller's new theatre, now in course of erection at Ninth and Main streets, Los Angeles, is to cost in the neighborhood of $100,000, according to the estimate of Col. J. B. Lankersheim, the architect.

Miss Aline Barnsdall is preparing to erect a theatre in Los Angeles for the silent and spoken drama. This theatre will have a seating capacity of at least 1000, will be located in the heart of the retail business district, if a lease can be secured at fair terms on property she has in view, and will be built with the idea of adaptability to all kinds of theatrical attractions—for Miss Barnsdall's plans contemplate a company that will travel on the coast and spend only a part of the year here. It is her purpose, if it be found practicable, to make Los Angeles the winter headquarters and Seattle the summer home of the company.

CONNECTICUT

Plans are being drawn by Architect A. C. Kelley for alterations to a moving picture theatre in Milford for Mrs. Gill of that place. The plans will be ready for figures shortly.

IDAHO

Probabilities are that no further work will be done on the new Metropolitan theatre at Wallace until next spring. At least this is the situation according to men who are interested in the new enterprise. The foundation is in, and everything is in readiness for the brickwork, and so the whole matter will likely rest till spring. The reason for the delay lies in the fact as reported, that bids did not come anywhere near the estimates of the architects who drew the plans. When the plans were ordered, acording to men interested in the new enterprise, the architect was advised that there was $60,000 to put into the building, and that the cost of the structure was not to exceed that amount. When bids were opened the shareholders in the new company were amazed. The bids run up to practically twice the amount of the estimate. In fact, the bids made hovered around the $110,000 notch in a bunch.

The Liberty theatre at Coeur d'Alene opened a few days ago after having undergone a thorough change, in the way of improvements, and according to B. L. Daniels of Kellogg, the new proprietor, is now practically fireproof. The chairs are practically new and are leather-seated. The stage has been entirely rebuilt, new lighting fixtures have been installed, the floor of the foyer has been tiled, and, perhaps the most important of all, two new picture machines, among the best that are manufactured, have been installed, making the house very complete for the purposes intended.

ILLINOIS

Kilbourne has a new motion picture theatre. The outfit of the old Gem Theatre has been transferred to new hands and is being installed in the Ketchum Building. It is expected that everything will be in readiness for opening in a few days. A portable stage and scenery will be installed later and every effort will be made by the management to give the people of that community the best of service.

The Joy theatre, located in the Witt Building, on East Wood street, Paris, opened its doors to the public on Oct. 20. The house is under the management of Virgil La Vern, who has had twelve years' experience in the motion picture business and who understands the wants of the people.

A new motion picture theatre on Chicago's West Side is the Fairfield, in course of construction at 2737-45 West Twenty-second stret, between Fairfield and California avenues. In addition to the theatre, which will have a seating capacity of 1,000, the building will contain four stores and six offices. It is being erected by Edward Kounovsky and its cost is placed at $91,000. C. C. Mitchell & Co. have underwritten a bond issue of $57,500 at 6 per cent. on the property.

Pete Pinkleman, owner of four of the leading motion picture theatres at Quincy, is having plans prepared for another to be erected in the spring.

The Imperial theatre, recently opened at 236 North Main street, Jacksonville, under the management of Chase M. Harrison, opened most successfully, patrons being turned away at both performances.

INDIANA

The Gayety theatre, located on East Washington street near New Jersey street, Indianapolis, has been taken over by the Lenwood Amusement Company, now operating the Rialto and Lenwood theatres, and will be completely remodeled and redecorated.

Business men of Lafayette are co-operating in the organization of a stock company, which will build a new $125,000 theatre in that city. Mayor Bauer, Luke H. Balfe, Henry W. Marshall and others are pushing the enterprise, which seems most promising. A splendid spirit is being manifest and the Lafayette Life Insurance Company is pledged to take practically half of the stock. Mrs. William F. Fry and Eldon Lewis are among those who have made it possible to carry the project to success by offering leases on land that is needed for the structure. The ground faces Sixth street for 80 feet and is 150 feet deep. The new theatre that is planned will seat 1,600 peope, and beside showing pictures will be capable of showing the best of dramas and musical shows.

The Auditorium theatre at Connersville, which has been dark for fifty days and nights, has been reopened after being completely remodeled so as to make it one of the most modern and up-to-date photoplay houses in Indiana. Joseph Schilling is manager of the theatre, which is owned by the order of Eagles.

Extensive improvements, costing $35,000, are to be made in the Luna theatre at Lafayette. These include the enlargement of seating capacity by the construction of a balcony, making it possible for 1,250 people to attend the popular photoplay house at each performance. The decorations alone will cost several hundred dollars.

The Victoria theatre at Lafayette also is to be remodeled. It was purchased recently by F. J. Watson of Jackson, Mich., who is in Lafayette planning the improvements.

Clyde Quimby, owner of the Jefferson theatre at Ft. Wayne, has closed a long-term lease on the Strand theatre and expects to open the latter place as a moving picture house in the near future. The Jefferson is one of the best photoplay houses in the state, and Mr. Quimby announces that the new Strand will be operated on the same plan as his other theatre.

Bids will be received soon for a new theatre at Terre Haute. F. H. Gruneberg, president of the Bankers and Merchants Theatre Company of that city, has the plans ready for the theatre, which will be erected at Eighth street and Wabash avenue.

The new Castle theatre at South Bend has been opened. Handsome electric fixtures, silk hangings and an attractive decorative scheme adds much to the pleasing appearance of the auditorium. A new fibre screen had been installed. This is surrounded by a bas relief plaster moulding that sets it off nicely. A solid concrete wall surrounds the orchestra pit and that is covered with palms and flowers.

The Colonial theatre, at Winchester, leased by Messrs. Lightner and George Brothers for a term of years, having undergone extensive repairs and alterations, was opened last week, and is now regarded as one of Winchester's finest motion picture houses.

IOWA

Faith in amusement of the men at Camp Dodge as a business venture was illustrated by the subscription of the $50,000 worth of stock in the Cantonment Amusement Company, articles for which were filed within two hours of the time the plans were completed for the proposition.

The company will erect and operate a motion picture house in Herrold upon the property owned by Gorman Bros. and Snyder Bros. The building will be 57 by 125 feet, will have an ornate electrically lighted canopy over the entrance, and two storerooms in the front. The officers and directors of the new corporation are: President, C. C. Deering; vice-president, Axel Nelson; secretary, Burt German; treasurer, C. F. Frazier; directors, John A. Elliott, W. P. Bair and Fred German.

The house will have a seating capacity of 1,500. An experienced moving picture man has already been secured to manage the theatre.

KENTUCKY

The Colonial theatre, Winchester, which has been closed for several months, was reopened recently under the management of the Colonial Theatre Company. They will show regularly each afternoon and night.

LOUISIANA

Active, visible operations have commenced upon the new Liberty theatre, which is the New Orleans project under the direction of the Boehringer Amusement Company. This theatre is being erected in St. Charles street adjacent to the Orpheum theatre, and Manager Boehringer promises that it will be one of the most pretentious motion picture theatres in the entire South when it is completed. No expense on appliances will be spared to make it a model theater in every respect. The work is being pushed with feverish desire on the part of the contractors to finish the theatre at the earliest possible moment consistent with good construction.

MAINE

Work on the new theatre building at Waterville is once again well under way. Lack of material and inability to secure same hampered the contractors considerably for a time, but progress is now being made and every endeavor will be used to bring the theatre's construction to a speedy conclusion.

MARYLAND

It is generally rumored that a motion picture theatre will replace the Trolley Company's offices in the Antietam Fire Company's building on Summit avenue, Hagerstown, although no definite particulars are yet available.

The Homewod Amusement Company, Edward C. Sandell, manager, incorporated with a capital stock of $200,000, has acquired part of the old Casino property on North avenue, near Charles street, Baltimore, and will erect a new Homewood theatre on it.

The Parkway Theatre Company have plans for the erection of a new motion picture theatre at Charles street and Lafayette avenue, Baltimore.

MASSACHUSETTS

The walls are up to the roof on the motion picture theatre at 705-711 Washington and South streets, Rosindale, for C. J. Gorman Amusement Enterprises, 294 Washington street, Boston.

A new motion picture theatre is being erected in Worcester by James Greeko.

The new Strand theatre, in Lowell, has recently been opened by Louis B. Mayer.

The Park theatre, Lynn, the newest addition to the "Shoe City's" amusement circles, opened its doors October 18 with the house filled to capacity. The Park was formerly the Lynn theatre, which was entirely remodeled and rebuilt. Its seating capacity is 1,600 and the house is luxuriously furnished throughout. It is also uniquely designed, both as regards interior and exterior. The theatre is incorporated for $5,000. Simon Frankel of Lynn, has been elected president; Max L. Bixby of Salem, treasurer, and Robert M. Heller of Salem, clerk.

The reopening of the Castle Square theatre, Boston, is announced for Monday, October 29. The policy that will prevail will be the presentation of motion pictures under ideal conditions in conjunction with artstic musical programs by accomplished vocalists and players.

Members of the Grand Lodge of Masons in Massachusetts are at Camp Devens in Ayer arranging for a theatre to be erected in the cantonment. The cost will be about $10,000.

MICHIGAN

The Willard theatre, Michigan City, opened Sunday, Sept. 2, under the new management of J. H. Duvall, who recently purchased this theatre. Matinees will be given on Sundays. The theatre will be opened on Tuesdays, Thursdays, Saturdays and Sundays.

MINNESOTA

The United Theatre Company is building a new theatre in Austin, to cost $45,000. It will have all up to date features. The United Theatre Company is incorporated under the laws of South Dakota and has theatres in Owatonna, Willmar, Sandstone, Hutchinson and Cambridge, all good Minnesota towns. The company will also build a theatre in Grand Forks, N. D.

C. F. Hansen has just opened the new Strand theatre in Warren, Minn. The theatre is new, decorated after the plan used in the New Garrick theatre, Minneapolis, and thoroughly equipped.

MISSOURI

A new motion picture theatre, the Liberty theatre, is to be erected on part of the site of what was the old Commercial block, at the southwest corner of Eleventh and Main streets, Kansas City. The theatre building will be at 1104-06 Main street and will be just south of the eight story mercantile building being erected on the immediate corner.

The new theatre will have a seating capacity of 1,200. It is being erected by the Overland Amusement Company, controlled by Samuel Harding and David Harding of Omaha.

The building, which is fireproof, will have a front entirely in polychrome terra cotta, rendered in ivory, browns and purples, with a red tile roof. The latest ideas in theatre construction have been incorporated by the architect, Frederic E. McIlvain. The building is being erected under the supervision of Hughes Bryant.



4 PAGE GRAVURE PROGRAM



that will individualize your theatre, size 8½x5½ inches. Front page contains a beautiful head of a leading player (latest poses) which covers entire front, leaving a small space for the name of the theatre. Your patrons will certainly carry this picture home. You won't sweep any of these programs from your floor. 32 BIG NAMES NOW READY. Your local merchants would gladly buy space on back cover, thereby establishing a House Organ for your theatre without any cost to you. Write for specimens. Please state weekly requirements. A flat low price irrespective of quantity if used weekly.

LARGE HAND COLORED PICTURES
Size 22 x 28 75c Each Size 11 x 14 20c Each
SEMI-PHOTO POST CARDS $3.00 per thousand. Made by a process that has the appearance of a real photograph. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th floor, CANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

Taking A Chance?

Do you book any picture for your theatre, without knowing what it is about and whether it will appeal to your patrons? It's a pretty big chance to take, especially when you can secure full information on any picture produced by subscribing to

"Screen Opinions"

The Independent, Comprehensive Reviewing Service

"Screen Opinions" comes to you each week and each month. The weekly issue contains reviews, synopses, cast—in fact full information on all pictures released during the week. The monthly issue contains all the information contained in the preceding weekly issues with additional data. Let "Screen Opinions" acquaint you with the Moving Picture Market.

Write In for Full Information

Cahill-Igoe Co. Chicago
112 W. Harrison St · THE HOME OF CICO PRODUCTS



How Theatre Managers Expand Cash Returns

THE problems of higher costs, better films and a fickle public demand extra attention from managers today. Please the people and make large *extra net profits*, the way hundreds of other managers are doing, with the Butter-Kist Pop-Corn Machine.

The big crowd keeps coming where it most enjoys the extra service as well as the pictures. This popular machine

Makes about 65c Net Profits on Each $1

Automatic. Runs itself. No time wasted. No extra clerk. Takes only 26x32 inches of floor or window space. Beautifully built—lifetime construction—visible action. Over 60,000,000 last year bought

$600 to $3120 Extra Profits Yearly



BUTTER-KIST

POP CORN—TOASTY FLAVOR

Hundreds of theatre managers are now making $600 to $3120 extra *net cash* profits yearly this way. Adds *plus* to your business. Takes *nothing* away. We send you the proofs.



No City Too Large No Hamlet Too Small

Crowds come from all directions to buy delicious Butter-Kist Pop Corn—crackling, white and toasty-flavored. Made only by the famous Butter-Kist Machine.

Easy to Pay Us From Profits

A small cash payment starts the Butter-Kist Pop Corn Machine bringing in a tide of nickels, dimes and quarters. Balance soon paid out of Butter-Kist sales.

PROOF FREE

Our valuable book, "America's New Industry," gives full details, photos, and proof of profits. Sent free to any Manager. Mail your address on the coupon, or write today, without fail.

This Brings Profit Book FREE

HOLCOMB & HOKE MFG. COMPANY (283)
624-638 Van Buren Street, Indianapolis, Ind.

I am willing to be shown how I can make $600 to $3120 extra profits yearly. Send your book of facts, "America's New Industry," free.

Name.....

Address.....

NEBRASKA

The new Dean theatre, at York, resplendent in new paint and decorations, remodeled to meet the better needs of the public and better equipped in every way to cater to the films crowds, will be opened to the public some time next week. The opening date had been set for Saturday of this week but it was found that the building would not be ready for occupancy then so a later date was necessarily made.

NEW YORK

Announcement was made yesterday that the Lyric theatre, Endicott's new motion picture house, now under construction at Johnson City, will be opened to the public early in November. According to Benjamin Dittrich, manager of the theatre, it may be possible to give the first performance on November 1.

George Wilkins, of Kinderhook, builder and contractor, has taken the contract to remodel Samuel Wilson's cafe, on Main street, Valatie, to a moving picture theatre

According to the announcement of a well known local real estate man of Lansingburgh the ruins of Thomas' livery stable will be razed within a short time and a modern moving picture theatre, one with a seating capacity of 1,000 people or more, will be erected on the site. The transaction of the site is now under way and in all probability the deal will be closed by the early part of next week. A local man is to be connected with the theatre company.

NORTH CAROLINA

The Charlotte Cantonment Company, of Charlotte, has been incorporated for the purpose of erecting five new motion picture theatres near Camp Green and a miniature carnival city.

OHIO

Lorain's Board of Education voted a few days ago to install a motion picture machine in the high school auditorium for the portrayal of educational films. Superintendent Boone says: "This is the day and age when motion pictures may be aptly used to impart knowledge and I think a machine will be of great value to the high schools in this regard."

Newest ventures in the motion picture field at Cleveland include the project of A. Silberberg, who is building a $45,000 structure. The theatre will be one story high and occupy a plot 38 by 154 feet, to seat about 650 persons.

Charles H. Williams has taken a lease from August Kausek on the motion picture theatre at St. Clair avenue and East Sixty-second street. The lease is for seven years at a rental of $2,400.

S. L. Rothapfel, of New York City, is about to construct a motion picture theatre at Urbana, to seat 3,000 persons. Accommodations are being made in the construction plans for an orchestra of 200 pieces. Further particulars will be announced later.

OKLAHOMA

H. C. Brice, proprietor of the Standard theatre at Oklahoma City, has leased a lot 140x25, and will erect a three-story building thereon, a part of which will be devoted to motion pictures. The building will be constructed of stone front and brick walls. The theatre will be located on the lower floor and will have a unique marble tile entrance, plate glass front and electric elevators running to all floors. The theatre will be strictly modern and up to date, and will be completed and ready for opening by the first of the year.

ONTARIO

The new Allen theatre, of Toronto, is rapidly nearing completion and will throw open its doors to the public in a few weeks, if present plans carry. Without question this theatre, which occupies a wonderful site in the downtown district of one of Canada's largest cities, Toronto, will be the theatre de luxe of the Dominion. In keeping with the high policy that has already been set by the Allen Brothers, contracts have just been closed with Canadian Universal Film Company, Limited, for the Screen Magazine to be shown in this house for a period of one year.

PENNSYLVANIA

A new theatre is being erected at Fourth street and Edgmont avenue, Chester, by the Keith interests.

Albert Dahl has the contract to erect a motion picture theatre at Ellwood City for Frank Biordi.

A $15,000 motion picture theatre will be erected on Idaho street, Farrell, by Herman Stahl.

The First National Bank of Irvona has plans for a new $15,000 motion picture theatre to be erected at Irvona.

John Crossett will lease a store building on McKean street, Kittanning, and open it as a moving picture theatre.

G. L. Higgins and L. J. Chamberlain are erecting two new motion picture theatres at Shamokin.

TENNESSEE

The newly decorated and vastly improved Lyric theatre at Chattanooga opened a few days ago under the Loew regime. Current events are shown, a feature photoplay and a comedy film. The Loew circuit now embraces hundreds of houses, including some of the largest in the East, which means that many feature attractions can be brought to Chattanooga that could not otherwise be secured.

Marcus Loew will soon begin the construction of a theatre in Memphis that will cost between $500,000 and $700,000. The new theatre will have a larger seating capacity than any theatre in the South.

E. A. Schiller, Southern manager of the Loew circuit, arrived in Memphis this morning for a conference with officials regarding the erection of the new theatre.

Schiller says that when the new theatre is completed it will compare favorably with any theatre in the country.

The site for the new building has been practically decided upon. However, officials will not announce the location until the deal has been closed. It will be only a short time until actual construction starts on the new building, according to Manager Schiller.

Schiller is very bitter in his denunciation of the Sunday closing order. He says it is not the mercenary point that bothers him, but that he is worried by protests from every direction over the ban being placed on Sunday amusements.

He says if anyone thinks the theatres wish to run on Sunday merely to add to their profits, they can investigate and see where Loew's has donated his Sunday receipts to charity.

TEXAS

Work will begin at an early date on the Watt property in Waco, located at the northwest corner of Franklin and Fifth streets, and which has been leased for a term of two years by the Parker Amusement Company.

Plans for the building to be erected have already been accepted. The excavation made some time ago will furnish an ideal basement, which will be fitted up to accommodate some of the amusement features handled by

the Parker people, while a structure will also be erected above the ground. The entire Watt tract, which covers half a block of ground on Fifth street and for a still greater distance on Franklin, will be utilized.

W. H. Coon, proprietor of the Mission theatre in Amarillo, has bought the C. A. Bowron lot on Broadway in Plainview, paying $6,700 for it, and it has let the contract for the erection of a two-story brick building to cost $10,000, to be used as a motion picture show, to be known as The Mission. It will be modern in every way, and will be under the management of Robert N. Smith, now manager of the Mae I theatre.

WISCONSIN

The Diamond theatre, Superior's newest moving picture house, opened a few days ago at 707 Tower avenue in the location that was formerly ocupied by the Rex theatre. It adds to the already fine list of local play houses and will show pictures that are nothing but the best. The Diamond is owned by Blackmore Brothers of Duluth, who also operate a theatre in that city under the same name.

Wilkes-Barre Operators True Progressives

Fred J. Alles, chief operator, Orpheum theatre, Wilkes-Barre, Pa., sends in a list of fourteen new members of the National Anti-Misframe League, and remarks as follows:

"As a member of the N. A. M. F. L. and as a very good recruiting officer, enclosed find the names of a few men of Local 325, I. A. T. S. E. Wilkes-Barre, Pa., is still on the map, even if we are a little slow in coming, but here they are and all through my encouragement.

"All are good men and promise to live up to the rules of the league. Quite a few of the boys said it wasn't necessary for them to join the league, as they always did, and always will, remove defective sprocket holes and bad patches (*also misframes*—Ed.), all of which goes to show that our boys of Wilkes-Barre are the goods."

In Reply: Our Wilkes-Barre correspondent has certainly put his city prominently on the map as a Mecca of "live-wire" operators, and a healthy place for reels of film.

His energy in rounding up his fellow operators for league membership is to be commended, and we are of the opinion that if there are any operators left in Wilkes-Barre who have not agreed to uphold the league pledge, our hustling correspondent, Mr. Alles, will be sure to "get them."

It is distinctly to the credit of the Wilkes-Barre boys that they were, even before joining the N. A. M. F. L., in the habit of putting their films in proper condition before trying them out on the audience.

"NEWMAN" BRASS FRAMES AND RAILS



Mr. Exhibitor:—

Don't you realize that not alone does "NEWMAN" stand for QUALITY, but also ORIGINALITY?

We are Originators of every conceivable style of frame in which to properly display POSTERS AND PHOTOS.

YOU will eventually use brass frames. WHY not now?

Get our Latest Catalogue.
It is yours for the asking.

The Newman Mfg. Co.
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Established 1882

Frames, Easels, Rails, Grills, Signs, Choppers, Kick Plates, Door Bars

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Corner Unit Hinged Frames

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.
N 137

MOTION PICTURE DIRECTORY CO.
80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
425 ASHLAND BLOCK, CHICAGO Phone, 2003 Randolph
Addressing Multigraphing Printing Typewriting

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

A Dollar Saved
is not only a dollar earned, but it's
An Earning Dollar
All supplies for the M. P. Theatre at fairer prices than you'll pay elsewhere.
IT PAYS TO DEAL HERE
Send for Price List "N"
INDEPENDENT MOVIE SUPPLY CO.
6th Floor 729 7th Ave., New York



OPERA CHAIRS
Steel—Cast Iron
Exceptional in Quality—Comfortable
You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*
If you are desirous of reseating, we can help you dispose of old chairs.
Write for Catalog N.
We manufacture Special Out-of-Door Seating.
STEEL FURNITURE CO.
1475 Buchanan Ave., S. W.
Grand Rapids, Mich.

STUDIO LIGHTS
Cooper Hewitt Electric Company
EIGHTH & GRAND STREETS, HOBOKEN, N. J.

TO LET—Floor Space Suitable for
POSTER & SUPPLY HOUSE
Keystone Press
727—7th Ave., Next door to Godfrey Bldg.

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Better to read fifty advertisements than to miss the one YOU need.

Is your Picture 10 x 13 or under?

BE WISE

Open and read this book with us next week



NICHOLAS POWER COMPANY

Pioneers of Projection

90 Gold Street New York N. Y.

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

You remember, don't you, that nineteen-year-old Projector we showed you last week?

As we pointed out, that Machine possessed many features that have since become standard; but naturally, it had its weaknesses and shortcomings.

Cannock and Porter could have eliminated these as experience pointed them out; they could have added new features, one by one, as their need developed.

But the result would have been a patched-up Machine which didn't look as if it had really been designed. It would have looked as if it "just grew," like Topsy, in Uncle Tom's Cabin.

Nothing of the kind would do for these experts!

They took all the experience gathered, all the knowledge developed since their pioneer days, 'way back in the last century—

—and designed a Machine with not a gear in sight, a Machine that's as much of a feast to the eyes of a mechanic as the picture it projects is a feast to the eyes of picture fans—

—a Machine that every Operator can look upon and say "Now I've got the very best tool that can be placed in my hands; I can now project an unsurpassable picture"—

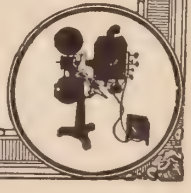
—the Machine that is the choice of practically every Exhibitor of note, as being the only one that can lead to success.

For the screen is the vital spot.
It is **how** you put there **what** you put there that decides either for success or for failure.

To install the Simplex is wise. It projects pictures kind to the eyes.



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



ADOLPH ZUKOR *presents*

PAULINE FREDERICK *in* "THE HUNGRY HEART"

By David Graham Phillips, scenario by Charles Maigne, directed by Robert G. Vignola.



The most beautiful emotional star of the stage or screen appears exclusively in Paramount Pictures.

The circulation of one of the greatest magazines in America was built up on the popularity of the fiction stories of David Graham Phillips.

A Paramount picturization of one of these stories will help to build up your business

NOVEMBER 17, 1917

Motion Picture News

Reg. in U. S. Patent Office

West Coast Edition

HAS THE QUALITY CIRCULATION OF THE TRADE





The sign of *better* pictures

Advertising has proven to the people of America that Paramount and Artcraft Pictures are *better, and why.* Experience has borne out the claims—Experience has also demonstrated that there are really only two kinds of Pictures—*Paramount and Artcraft Pictures,* and the others.

FAMOUS PLAYERS-LASKY CORP'N.

Adolph Zukor *Pres.* Jesse L Lasky *Vice Pres.* Cecil B. De Mille *Director General.*

New York City

VOL. XVI-NO. 20 NEW YORK LOS ANGELES PRICE 10 CENTS

Entered as Second Class Matter, August 27, 1917, at the Post Office at New York, N. Y., under the act of March 3rd, 1879.

MONROE SALISBURY

BLUEBIRD STAR

"in The SAVAGE"



with beautiful

RUTH CLIFFORD

An Unusually Powerful Drama. A half breed torn between his white and savage natures, portrayed by the most magnetic star on the screen today. Now ready for booking. Be sure to book "The Savage." Monroe Salisbury will attract people who have never been in your house before.

Directed by Rupert Julian.

WATCH FOR

the Next BLUEBIRD

FRANKLIN FARNUM

in

"The Winged Mystery"

A Drama of Love and an International Plot, from the story by Archer McMackin.

Directed by Ed. J. LeSaint

Book through your local BLUEBIRD Exchange or BLUEBIRD Photoplays (Inc.) 1600 B oadway, New York

BLUEBIRD STARS



Thomas H. Ince presents Dorothy Dalton in "The Price Mark"

From the story by John B. Ritchie

Predictions Fulfilled

In the Morning Telegraph of Sunday, October 21, we said: "Watch for the reviews in tomorrow's papers. We predict that they will tell the old, old story of another Paramount winner."

The reviews below justify our prediction.

Herald (New York)

Thos. H. Ince presented Miss Dorothy Dalton in a photographic version of "The Price Mark" by John B. Ritchie, in he Rialto Theatre yesterday. Miss Dalton was picturized with William Conlin and Thurston Hall in a series of emotional scenes, which were played with stirring realism. One of these was a struggle with Mr. Conlin, which was reminiscent of Baron Scarpia's last moments with La Tosca. This climax took place in a large studio apartment, and many of the ornaments and much of the bric-a-brac were destroyed in the struggle.

Tribune (New York)

Anyone who likes to speculate on the two-men-and-a-woman problem will enjoy "The Price Mark," and it is interestingly presented. Dorothy Dalton has some excellent moments as Paula Lee, the heroine who was more sinned against than sinning, and she looks handsomer than we have ever seen her look before. The picture is beautifully staged and the Eastern scenes are particularly attractive.

Thos. H. Ince Production

It requires no gift of prophesy to predict a Paramount winner. Success for Paramount and Paramount Exhibitors is foreordained because all the elements of success are combined in every Paramount production.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

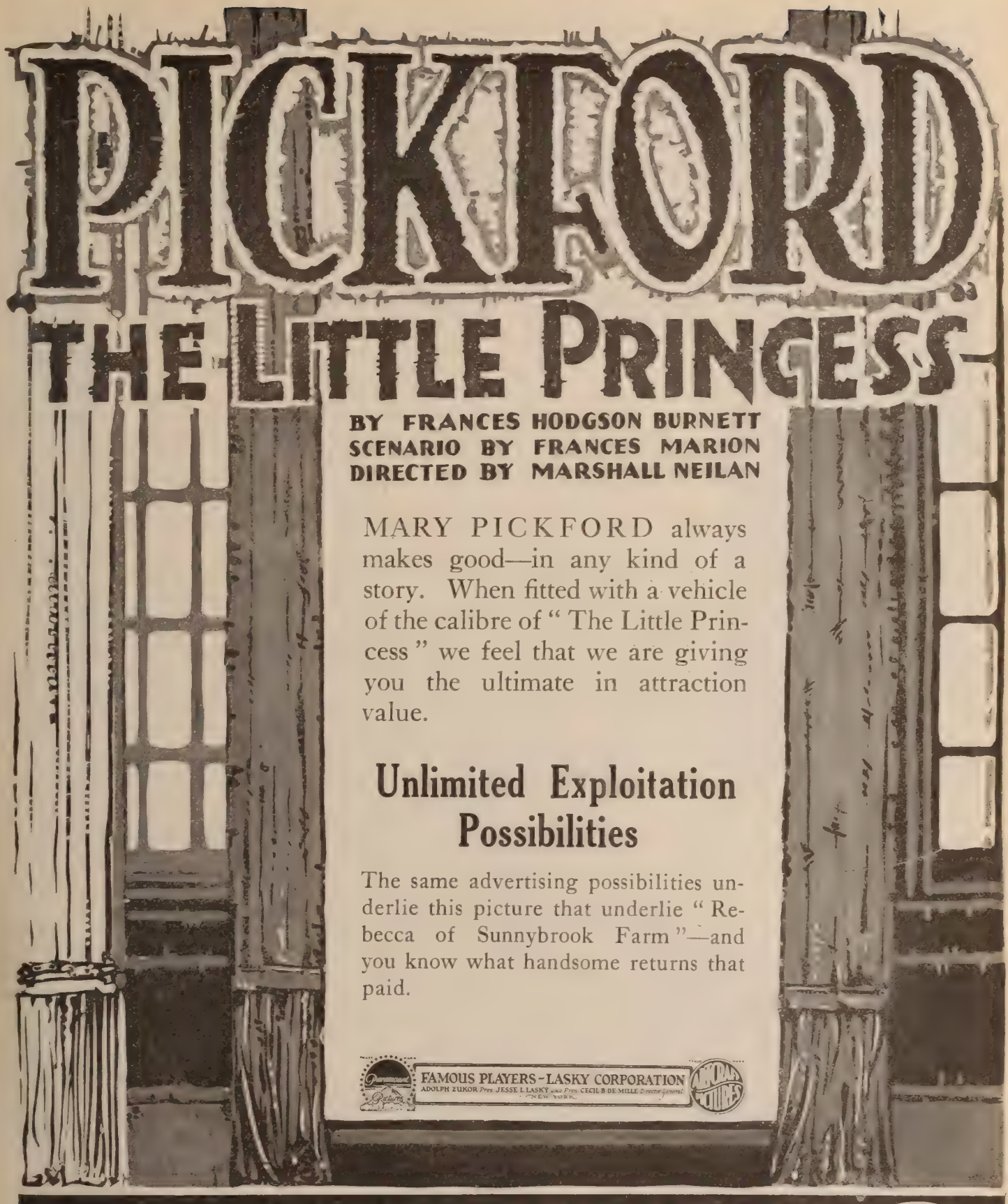
A Paramount Picture

Paramount Pictures



ARTCRAFT PICTURES

An ARTCRAFT Picture



An ARTCRAFT Picture

ARTCRAFT PICTURES

BILLIE BURKE

By Arrangement with F. Ziegfeld Jr

"IN ARMS AND THE GIRL"

BY GRANT STEWART and ROBERT BAKER
DIRECTED BY JOSEPH KAUFMAN

Here's How to Sell This Picture

Just tell your people that dainty Billie Burke is in a story of the Belgian outrage. Ambassador Gerard's articles about this event are being read by millions of people all over the country and all of them will want to see it brought to life. It's up to you to connect up to this timely coincidence and make it pay.

NEW YORK "SUN"

At the Strand, Billie Burke defied the whole German army in the film adaptation of "Arms and the Girl," playing the part created by Fay Bainter on the stage with all the charm one naturally demands from a young American girl in Belgium who is pitting her wits against all the martial mustaches of the Teuton General Staff. Her efforts to aid the escape of a young countryman caught in the German jam at the start of the war, principally by the expedient of marrying the stranger on the spot, prove even more thrilling than when they were done audibly.

NEW YORK "MORNING TELEGRAPH"

In this play Miss Burke is seen as an American girl stranded in Belgium at the opening of the present war. She innocently exchanges her passport with a Russian girl, who proves to be a spy, and in consequence meets with numerous thrilling experiences at the hands of the Germans, who seize the town and arrest her and the young American, for complicity. "Arms and the Girl" is an interesting and well constructed play and Miss Burke has a role well suited to her histrionic capabilities."

None of the sordid side of war. A huge "German" army is there, but only as a punching bag for Billie Burke's quick-witted jabs. Get "more time."



A Paramount Picture

Paramount Pictures



Paramount Pictures

Paramount Pictures

You are wasting your opportunities if YOU ignore advertising.

Goldwyn Pictures



And They Call This The "Greatest Of Goldwyn's Achievements"

JANE COWL, beautiful, popular and powerful star, with her assured following throughout America, scored a nation-wide success in her first Goldwyn Picture.

"The Spreading Dawn," a story by Basil King, already known to millions through its publication in the *Saturday Evening Post,* provided Miss Cowl with a play that still further increased her drawing power.

So great was the dramatic, the artistic, the technical merit of this production that in every part of the country it played to capacity audiences and is repeating its record this week—being hailed by critics everywhere as Goldwyn's greatest production.

Goldwyn *presents:*

JANE COWL *in* *The Spreading Dawn*

by Basil King

with the certain assurance, based on our own knowledge of its box-office drawing powers, that it will prove to be one of the most popular and most praised pictures ever offered in any theatre.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d Street New York City

Goldwyn Pictures



There Were Many Girls But This Is the One He Married.

SHE was poor and humble. She had youth and charm and beauty, but she was just a helpless and almost friendless little girl in a big, cold city.

HE was rich and heart-hungry and no girl had won a place in his affections.

Accident brought Romance into their lives. Can you imagine the unusual events that drew these two together? Today, in leading theatres everywhere, millions of admirers are applauding as

Goldwyn *presents:*

The adorable little favorite

MAE MARSH

in

Sunshine Alley

by MARY RIDER

Supported by popular Robert Harron

"It's A Goldwyn Picture"

This means that it is a beautiful production created by great artists and filled with novelties and refinements you so rarely see in motion pictures. In "Sunshine Alley" Mae Marsh is even more beautiful than she was as the beloved *Polly* in Margaret Mayo's "Polly of the Circus."

Goldwyn Pictures Corporation

16 East 42d Street New York City

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE



An Exhibitor Profit On Every Booking of "The Manx-Man"

THIS is one of those unusual productions that triumphs over every kind of local condition. If a city is having a "dull week," this powerfully-told story draws the crowds again into the theatre.

"The Manx-Man" freshens public interest and sharpens the public appetite because it has, first of all, a "grip" in its theme; a pictorial dramatic power and a trio of popular stars. It has within it the genius of a brilliant director and one of the greatest stories of modern literature. Those are *reasons enough to insure the popularity of any production.*

THE MANX-MAN CO
PRESENTS

George Loane Tucker's picturization of Hall Caine's Greatest Story

THE MANX-MAN

with

Elisabeth Risdon
Henry Ainley - Fred Groves

to the exhibitors of North America under the open booking plan and announces to all interested exhibitors the tremendous success of this production as a box-office attraction which can be booked only through the twenty-five offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

KATHLEEN CLIFFORD

starring in

WHO IS "NUMBER ONE"?

Paramount Pictures



LET THE CRITICS TELL YOU

MOVING PICTURE NEWS: *"Best of its kind."*

"WHO IS 'NUMBER ONE'?" is to be the best of its kind. The subtitling is pithy and cleverly written. . . The atmosphere is complete.

MOTION PICTURE NEWS: *"More and more tense."*

Mystery is the dominating element in "Who Is 'Number One'?" The action grows more and more tense. . . The production has been made on a lavish scale.

THE TELEGRAPH: *"A Winner."*

Paramount's initial chapter film is a winner . . . a plot of unique interest and thrilling suspense. . . The producers have given us a splendid production. . . Exhibitors should find "Who Is 'Number One'?" a business getting serial.

DRAMATIC MIRROR: *"Noteworthy."*

"Who Is 'Number One'?" is noteworthy.

NEW YORK REVIEW: *"Sure fire winner."*

Kathleen Clifford is started well along a career. . . "Who Is 'Number One'?" is an exceptionally good thriller. . . Paramount has a sure fire winner on its hands.

VARIETY: *"Undoubted success."*

The producers have admirably visualized Anna Katharine Green's work. . . The detail in the serial is wonderfully worked out. . . "Who Is 'Number One'?" is an undoubted success.

EXHIBITORS' TRADE REVIEW: *"Hits high water mark."*

As a serial, "Who Is 'Number One'?" undoubtedly hits the high water mark in the way of continued stories.

MOTOGRAPHY: *"Altogether delightful."*

There are thrills aplenty. . . The story will not disappoint . . . the customary Paramount touch. . . Kathleen Clifford is altogether delightful.



L. LAWRENCE WEBER, PHOTO DRAMAS, INC.

PRESENTS **JOHN BARRYMORE** IN

A big picture from every viewpoint

the seven-reel mystery drama



RAFFLES THE AMATEUR CRACKSMAN

Dramatized by Eugene W. Presbey

Original Story by E. W. Hornung

for terms and details as to territory - apply

to

HILLER & WILK, Inc.

Exclusive Selling Agents

912 LONGACRE BLDG.

N.Y.

BIG *Star*
BIG *Story*
BIG *Production*
BIG *Advertising*

Result:
Crowds - BIG
Profits - BIG
STATE RIGHTS

PETROVA



MME. PETROVA

Now booking: Exchanges of
First National Exhibitors' Circuit

PICTURES











"Daughter of Destiny"

Petrova Picture Company

Frederick L. Collins, President

25 West 44 Street, New York

The play that touches a Convict's heart will touch the heart of the world

Read this letter from Sing Sing about

"Mother"

Dear Mr. Tucker:-

We projected George Loane Tucker's screen version of "Mother" last evening and about 1200 men viewed this remarkable visualization of the sweetest story in the world.

"Mother" is a picture possessing one essential, outstanding feature which will insure its success wherever shown; sustained human interest and once seen will not be easily forgotten.

Elisabeth Risdon's wonderful characterization of the quaint, charming lovable mother completely won all our hearts, carrying us back down through the years to Home and Mother, with the wisdom of the ages in her quiet, passionless eyes.

Facing all things with courage and patience, making the countless little sacrifices for her boy's happiness that only a "mother" could make. She was your "Mother" – my "Mother" – our "Mother" – and the fires of desire to be fine and clean and decent, rekindled and burned anew within most of our hearts.

I want to thank you for your courtesy and kindness in making it possible for us to show this extraordinary picture to the men here and although many of us have strayed afar and missed the path, we cannot help but being better men if we only heed the message which "Mother" brought to us all.

With very best wishes and kindest regards, we are,

Yours very truly,

E. J. Meagher,
Mutual Welfare League of Sing Sing.



For terms and open territory apply at once to

McCLURE PICTURES

25 W. 44th Street New York

The Utmost in Program Features

THE short-length O. Henry dramas have been the screen sensation of the year.

And now comes the First Five-reel O. Henry—a superb production in cast and direction, and a tale of such depth and power as only O. Henry could tell.

With this photoplay, the last word has been spoken in Program Features. It is from every angle a 100% attraction.

An O·HENRY Masterpiece!

ALBERT E·SMITH
Presents
CORINNE GRIFFITH
with MARY MAURICE and WILLIAM DUNN
in
"I WILL REPAY"

A
FIVE PART BLUE RIBBON
FEATURE FROM
O·HENRY'S
Famous Story
"A MUNICIPAL REPORT"

Directed by
William P·S·Earle



GREATER
VITAGRAPH
The Mark of the Highest in Photoplay Art

An Advertisement by W. W. Hodkinson

The first product to be released by the

W. W. HODKINSON CORPORATION

will be the

PARALTA PLAYS

In announcing to the exhibitor that these, the most important unattached productions in the market, will be issued at once by the W. W. HODKINSON CORPORATION, I wish to add one word:

It was not alone the high quality of the Paralta plays, such as "A Man's Man," with Mr. J. Warren Kerrigan, "Mme. Who?" with Miss Bessie Barriscale, and the pictures in which Mr. Henry B. Walthal will appear, that induced me to enter into a contract with Paralta Plays, Inc.

I was attracted still more by the thoroughness of Paralta's organization, and the seriousness of its intentions. In few other products with whose distribution I have been connected has there been, prior to releasement, such an investment of capital, such a gathering of the elements of successful production, such intentions and ideals, as are expressed by Paralta and its officials.

It is but natural that similar elements with high ideals in the exhibition and other fields should join with me when they understand, as the officials of Paralta Plays, Inc., understand, my own intentions and the far-reaching plans which I shall offer to the industry.

Wm. W. Hodkinson

The first of the Paralta plays, "A MAN'S MAN," with Mr. J. Warren Kerrigan, is now ready for immediate bookings. Address the New York Office,

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York

Telephone; Murray Hill 2123

SELECT SP PICTURES

Her hand sought the
weled dagger in her
osom that was to be her
st defense. As she
ood, hesitating, there
ame to her, by a trick
f memory, scenes of her
arly happiness. With
hat high hopes she had
een Vale set forth, on
he road to fame and
ortune! And now—the
acrifice! Her hands
ghtened on the dagger
—well she would be no
mbled to the slaughter!

Isn't she stunning!
Of course, it's

ALICE BRADY

IN

"HER SILENT SACRIFICE"

(Directed by Edward José)

and it is the first of her

SELECT SP PICTURES

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue
New York City





SELECT SP PICTURES



Having dismissed the maid, he turned to her. "If you and
were on a desert isle," he began, and then she received t
surprise of her spoiled young life. You, too, will get t
surprise, for you have been holding your breath with excit
ment all during this swiftly dramatic scene in

"SCANDAL"

(Directed by Charles Giblyn from the serial by Cosmo Hamilton)

This is the first of the splendid series of star pictures in whi

LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

You will be for her from the very first reel!

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City



SELECT SP PICTURES

I told you he was a coward!" Under the accusation Monte flinched, as from a blow, and yet he remained silent! Silent, while his friends wondered; silent, while his fiancee handed him back his ring. *But was he a coward? You will decide when you see*

"OVER THERE!"

(Directed by James Kirkwood. Produced by Charles Richman Pictures Corporation.)

embodies the patriotic spirit, and envisions the soul-stirring scenes that are making history today. As its stars are

CHARLES RICHMAN

and

ANNA Q. NILSSON

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City





AS a child Clara dreamed that one day she would be married and have a little boy — his name would be Paul, but to her he would always be "Little Boy Blue." *Clara*—Ella Hall.



LITTLE Fred, too, had a dream. He was going to have a wife and love her very much. And the wife that he saw looked just like the girl who was dreaming of "Little Boy Blue." *Fred (grown up)*—Emory Johnston.



UNCONSCIOUS of any failing in himself, Fred's Uncle Oliver neither understood nor permitted a weakness in others. Clara had no place in his plans for Fred's future. *Uncle Oliver*—Winter Hall.



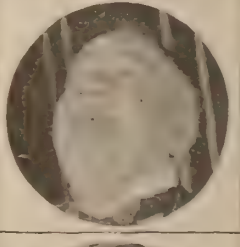
"MY LITTLE BOY"

A BLUEBIRD Photoplay that will live in the memory of millions As exquisite as a breath of morn. Directed by Elsie Jane Wilson Book through your BLUEBIRD Exchange, or BLUEBIRD Photoplays, (Inc.) 1600 Broadway, New York

BEAUTIFUL sweet and altogether lovely though she was, romance had gone out of the life of Clara's mother, but it returned to her when Fred and Clara met and loved. *Clara's mother*—Gretchen Lederer.



JOE, bless him, had lived with the family for many years. "Fred," said Joe, "If you're like your father you'll lick your Uncle Oliver when you grow up. You can't help it. *Joe*—Harry Holden.



HIS name was Paul, but his mother called him "Little Boy Blue," as she had dreamed. And Uncle Oliver's dislike was turned to love only when he thought their "Little Boy Blue" was gone forever. *Paul*—Little Zoe Rae.



Fox Special Features

One-a-week × × × 52-a-year

William Fox
presents
Gladys Brockwell
in
A BRANDED SOUL



Will touch the heart of every woman

This picture is a November release and like all others has a wonderful appeal to women patrons

Think of a woman branded on the chest

What would you do? If your sweetheart was a traitor to his country? Would your love make you save him

All these interesting situations are portrayed in this compelling story

Wire your nearest branch manager...

Fox Film Corporation

STANDARD



WILLIAM FOX *Presents*

WILLIAM FARNUM

IN

THE HEART OF A LION

Based on
Ralph Connor's Novel
"THE DOCTOR",
Staged by Frank Lloyd

RIGHT UP TO DATE

1918 EMOTIONS THRILLS LOVES

SOON
TO BE RELEASED
ON THE
OPEN MARKET

FOX FILM

PICTURES



CORPORATION

Better to read fifty advertisements than to miss the one YOU need.

STANDARD



A 1918 VAMPIRE

WILLIAM FOX

Presents

THEDA BARA

IN

THE ROSE OF BLOOD

By Richard Ordynski
Staged by J. Gordon Edwards

TIMELY,
UP TO THE MINUTE
IN THE MANNERS
OF TODAY
THEDA BARA'S
GREATEST PICTURE

FOX FILM

PICTURES

FOR LIBERTY

A MODERN SOCIETYDRAMA
THE BARA PERSONALITY AT ITS BEST
AN EXCITING STORY of A WOMAN FOILING A RUSSIAN PLOT FOR SEPARATE PEACE WITH GERMANY

DID A WOMAN TOTTER THE RUSSIAN THRONE?

ASK THEDA BARA, SHE TELLS EVERYTHING IN THIS PICTURE.





CORPORATION

You are wasting your opportunities if YOU ignore advertising.

BOOK SUNSHINE

PRESENTED BY WILLIAM FOX—

THEY MAKE THE Out'PEPS' even Tobasco FIX YOUR

TWENTY-SIX A YEAR—

NOV. 11.—ROARING LIONS and WEDDING BELLS
NOV. 25.— A MILK-FED VAMP
DEC. 9.— HIS SMASHING CAREER



FOX FILM

NOW—
COMEDIES

—HENRY LEHRMAN PRODUCTIONS

WORLD LAUGH

PRETTY GIRLS — REAL COMEDIANS —
EMOTIONAL ANIMALS

DATES TODAY

—ONE EVERY TWO WEEKS

SEE A SUNSHINE COMEDY AT
THE NEAREST FOX EXCHANGE
— THEN BOOK THEM.



CORPORATION

WILLIAM FOX Presents

A DAUGHTER OF THE GODS

WITH ANNETTE KELLERMANN

"THE PICTURE BEAUTIFUL"

RELEASED DEC. 2

FOR THE FIRST TIME TO MOTION PICTURE THEATRES ON A RENTAL BASES



Fix playing dates now with Fox branch managers

Fox Special Features

One-a-week 52-a-year

WILLIAM FOX
Presents

A 1918 Drama of Woman's Redemption

Telling the temptations and frequent experiences of women of today.



Would you run away from home for love? If your mother died of a broken heart, would you take up a life of dissipation? Or would you take up a life of repentance

Madame Markova has these problems to settle in this her first starring picture

MADAME SONIA MARKOVA
in

The Painted Madonna

Book the Fox Special Features now Mr. Exhibitor and provide your patrons with the best motion picture entertainment the market affords

FOX FILM CORPORATION

The record price! Paid $10,000 for Greater New York in competition with three other buyers!

Just as we hear of the "death of state rights" for the steenth time, four determined buyers make liberal offers for the rights of "Who's Your Neighbor?" in the Greater New York territory. One of them bid $10,000, and got the picture. After he had signed on the dotted line, he said the reason for his unusual bid was his unusual confidence in the picture and *because he had been assured a single "circuit booking" that would guarantee the safety of his investment.* The man was B. H. Mills of the Elk Photoplays, 126 W. 46th St., New York.

The Buyers of "Joan the Woman" and "The Whip" for Nebraska, Iowa, Kansas, Missouri and Oklahoma make a *third* purchase—"WHO'S YOUR NEIGHBOR?"

Yes, the Yale Photoplay Company, 922 Oak Street, Kansas City, Mo., decided that "Who's Your Neighbor?" was *their* sort of a puller. This firm, as their ownership of "Joan" and "The Whip" must prove, will only handle a BIG picture. Exhibitors in their territory know their "peculiarity" in this respect. The result is that exhibitors out there go to the Yale for *real features*—which "Who's Your Neighbor?" indisputably is.

9 Territories closed in a single week! Isn't that a sales record?

Of course, it is—and of course "WHO'S YOUR NEIGHBOR?" stands alone this week in this sales achievement. Here are the territories, *nine*—count 'em—NINE: Illinois, Indiana, Southern Wisconsin,

(to FRANK ZAMBRINO, Unit y Photoplays Co., Chicago)

Greater New York, Nebraska, Iowa, Kansas, Missouri and Oklahoma! Good enough? Do you believe *now* that our winter sales campaign is on in earnest? That the whole country is going—going—go—THAT YOU'D BETTER BUY THE STATE YOU WANT BEFORE IT IS TOO LATE? If you are a real showman, if you can play a *real feature* like a show, every minute you spend hesitating about making us a bid *is a priceless minute wasted.*



THE PRODUCTION—by S. Rankin Drew.
THE STORY—by Willard Mack.
THE CAST—Christine Mayo, Evelyn Brent, Anders Randolf.
THE PUBLICITY—Just what you'd expect on the most unusual story filmed this year.

MASTER DRAMA FEATURES, Inc.

1493 Broadway - - New York City

HERMAN BECKER,
General Manager.

Pathé



"ONE of the FINEST"
and reviewers, exhibitors, and public agree that~
HAROLD LLOYD
star of the two reel
LONESOME LUKE COMEDIES
and the one reel ~
ROLIN COMEDIES
is one of the finest in every sense of the word.

"'From London to Laramie' is a highly comical 'Lonesome Luke' number. It is the sort of comedy that should get over anywhere."
— *Motion Picture News*

"'From London to Laramie' is the kind of comedy audiences like. In all of the 'Luke' comedies there has been an abundance of new material situations that have been uproariously funny. If an exhibitor will stand by the exit of his theatre just after he has shown this film he will see a smile on the face of every patron."
"Dramatic Mirror"

Pathé

The 7 PEARLS



with **MOLLIE KING**
and
CREIGHTON HALE

Written by CHARLES W. GODDARD ····
author of "The Perils of Pauline," and
"The Exploits of Elaine." ·····

The SEVEN PEARLS WENT GOOD AT THEIR THEATRES

Under the caption "How did that picture go at your theatre?" The Exhibitors Trade Review of October 20th and 13th gave the following reports from theatres showing "The SEVEN PEARLS," these pictures being all that were published on this serial. ·····

The SEVEN PEARLS,-LYRIC, Buffalo, N.Y. VERY GOOD
The SEVEN PEARLS,-COSTELLO, N.Y. City VERY GOOD
The SEVEN PEARLS,-PALACE, N.Y. City VERY GOOD
The SEVEN PEARLS,-NEW COLUMBIA, BOSTON, MASS.,-
AUDIENCE APPRECIATIVE

It looks like a unanimous vote, gentlemen. How about putting it on at your theatre.

Produced by
ASTRA for
PATHE

TRIANGLE

Triangle Magazine is published to help exhibitors make money. Do you receive it regularly? If not, send us your name and address.



J. P. Cotter, Manager
of the
Orpheum, Grand and Empire Theatres
in Baker, Oregon, on October 23, writes:

"Just a word of commendation to the publishers of Triangle Magazine which the writer considers one of the best trade papers which comes to this office."

THE TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway
New York

TRIANGLE

Olive Thomas

in

"INDISCREET CORINNE"



She shocked her aristocratic family by craving to be a "regular vampire with a past." Her wild escapades as a masked dancer will keep your patrons in suspense and laughter.

Released November 11

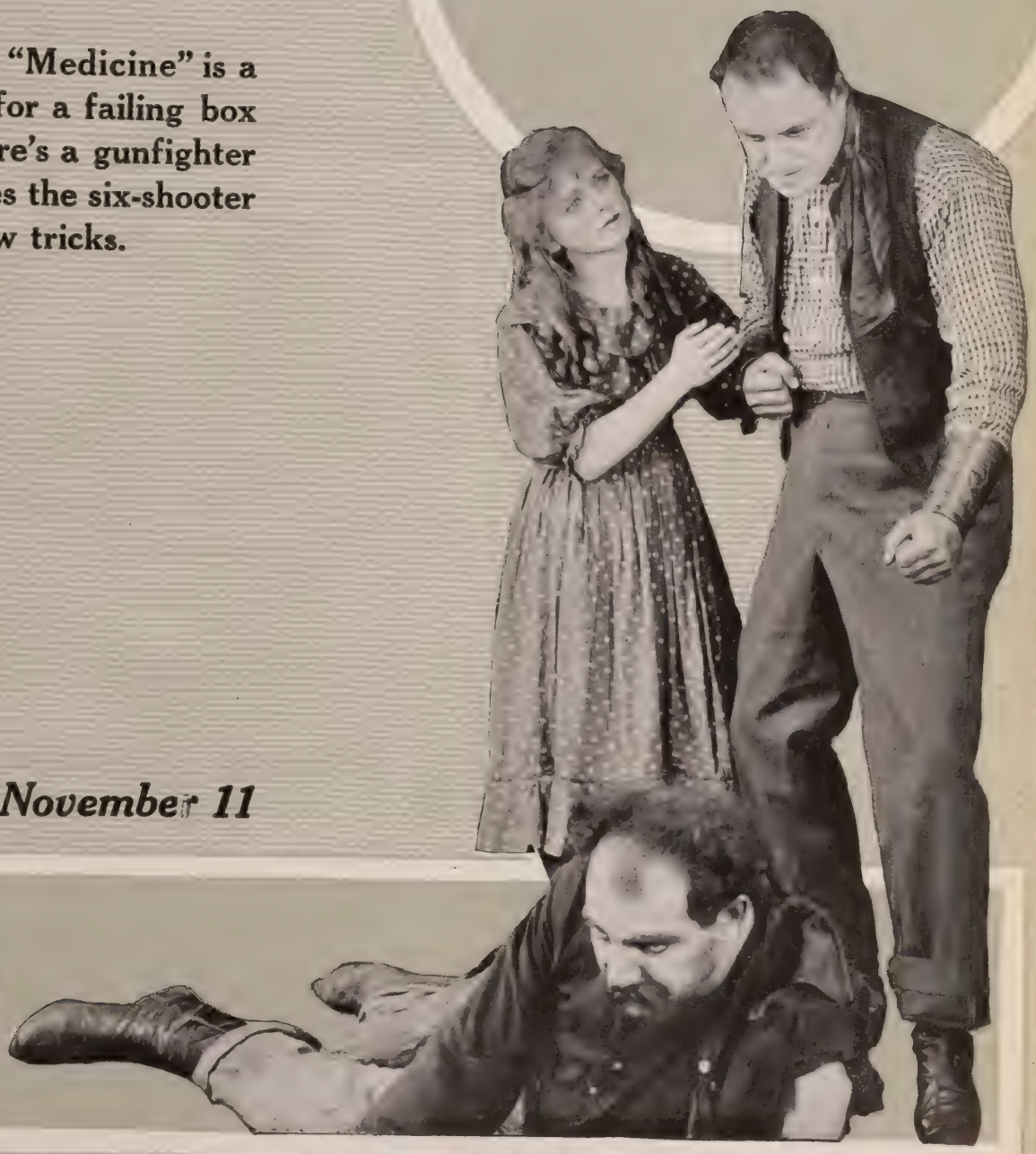
TRIANGLE

Roy Stewart

in

"THE MEDICINE MAN"

This man's "Medicine" is a sure cure for a failing box office. Here's a gunfighter who teaches the six-shooter new tricks.



Released November 11

TRIANGLE

Keystone Comedy

"FALSE TO THE FINISH"



His wife and mother-in-law combine to end his love affairs with the pretty gown models.

Released Nov. 11

Herbert Brenon

Personally Directs

BRENON PRODUCTIONS HB

FIRST NATIONAL EXHIBITORS' CIRCUIT

and

A COMBINATION THAT HAS THE STRENGTH OF GIBRALTAR



A Promise and a Fulfillment From Director to Exhibitor

A business transaction of unique interest to the entire motion picture industry has just been effected, whereby Herbert Brenon's "Empty Pockets" will be distributed throughout the world by the First National Exhibitor's Circuit.

The Rupert Hughes' story of THE MELTING POT of New York, with its notable Brenon cast, is a thrilling and absorbing melodrama of swift movement, adroit turn of plot and appealing love interest.

ROCK OF GIBRALTAR FROM ACTUAL PHOTO © UNDERWOOD & UNDERWOOD

BRENON CORPORATION

(Controlled by Herbert Brenon)

Executive Offices: BRENON STUDIOS, Hudson Heights, N.J.

Distribution Offices: 509 Fifth Avenue, New York City, N.Y.

BERT LYTELL

in

The Lone Wolf's Return

as adapted from the story
now appearing in

20 THE SATURDAY EVENING POST October 27, 1917

THE FALSE FACES

A CHAPTER FROM THE HISTORY OF THE LONE WOLF

By Louis Joseph Vance

(to be exhibited in January)

Louis Joseph Vance

has written his most powerful melodrama in his sequel to "The Lone Wolf."

Mr. Vance's fascinating hero makes his return as a spy behind the German lines. The story, moving with tense speed, rapidly carries him through an amazing series of adventures on the Flanders battlefield and in a Teuton submarine. The trench scenes and moments on a death-dealing U-Boat will form a picturesque background for the thrilling action.

The sequel has already attracted wide attention. It has been pronounced to be far swifter and more unusual of plot than its predecessor. It will make a more compelling film story than "The Lone Wolf" because Mr. Vance wrote the new story with the screen adaptation in mind.

DISTRIBUTION CONTROLLED BY
BRENON CORPORATION
BRENON STUDIOS
HUDSON HEIGHTS
NEW JERSEY

The verdict of Exhibitor Press Public

WRITING OF "THE LONE WOLF" THEY SAY:

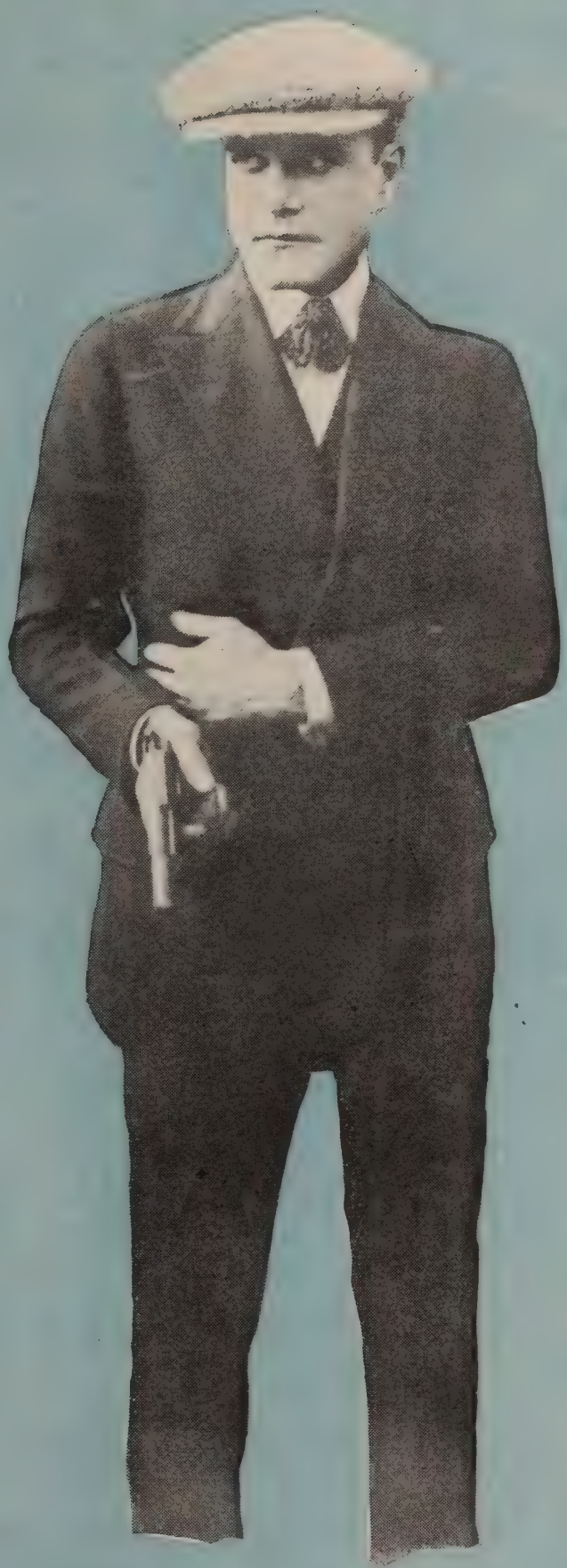
"Bert Lytell in the title role gives a very fine performance."—*Exhibitors' Trade Review.*

'Bert Lytell screens like a 'winner' moves with the agility and 'pep' of a Fairbanks, and executes with a subtleness and unaffected air of a born artist."—*Motion Picture News.*

"Bert Lytell acts with the ease and finish of a veteran."—*Moving Picture World.*

"Certainly there has never been a more captivating crook than this 'Wolf.' Much of his appeal is due to the personality of Mr. Bert Lytell."—*New York American.*

'Bert Lytell, who makes his screen debut in the production is delightful."—*New York Telegraph.*



BERT LYTELL
AS
MICHAEL LANYARD

"Never played a picture in the Hamilton Theatre that met with better commendation than 'The Lone Wolf.'"—Hamilton Amusement Co., Lancanster, Pa.

"'The Lone Wolf' was one of the best productions that we have ever shown at our Strand Theatre."—M. E. Comerford Amusement Co., Scranton, Pa.

"'The Lone Wolf' got over in splendid shape and was quite a sensational success, creating much talk."—The Circle Theatre Co., Indianapolis, Ind.

"The acting of Mr. Lytell in every detail was excellent."—F. B. Hammond, Philadelphia, Pa.

"I could give enough remarks on Mr. Lytell to fill a book."—A. L. Zacherl, Grand Forks, N. D.

"Mr. Lytell's acting favorably impressed everyone."—E. Brodie, Lawrence, Mass.

"Mr. Lytell is sure to be a favorite."—Jack F. Truitt, Sedalia, Mo.

MAYFAIR FILM CORPORATION

M. A. SCHLESINGER PRESIDENT

State Rights Scintillating Star

PEGGY HYLAND

the most fascinating Star in the World



AS

"Persuasive Peggy"

Mayfair's Superb Six-Part Comedy Drama

Based on MARAVENE THOMPSON'S Famous Novel

Directed by CHARLES J. BRABIN

SALES AGENTS:—SHALLENBERGER and PRIEST
Times Building, New York City

Mayfair Film Corporation, 10 Wall St., New York City

MAYFAIR FILM CORPORATION

M. A. SCHLESINGER PRESIDENT

"Persuasive Peggy"

These shrewd buyers of 100 per cent. Productions have acquired Territorial Rights in "Persuasive Peggy"—Mayfair's first production, which has elicited a complete consensus of complimentary criticisms in the trade:

HARRIS P. WOLFBERG, Pittsburgh

Western Pennsylvania
West Virginia
Ohio

STANLEY V. MASTBAUM and HARRY SCHWALBE, Philadelphia

Eastern Pennsylvania
Delaware
Maryland
District of Columbia
Virginia

J. L. ADAMS

Deseret Film Company,

Salt Lake City

11 Western States

SALES AGENTS:—SHALLENBERGER and PRIEST

Times Building, New York City

Mayfair Film Corporation, 10 Wall St., New York City

The Greatest Knock-out in Pictures

The Finger of Justice

Dealing with a Subject that Is of Vital Interest to the Entire Country

This picture is based upon the vice-crusade of San Francisco, which has been the greatest movement for social reform and the most damning weapon ever launched against commercialized vice. The clean-up of San Francisco by the Rev. Paul Smith has been the most talked-of campaign ever known, and has received more newspaper comment than any similar movement.

Rev. Smith, knowing the power of the screen, has produced the greatest and most dramatic-true-to-life picture, which depicts an evil existing in every city.

The production of this picture has been of such great interest that newspapers have commented on it, and editorials have been written about it throughout the entire country. Never before has a minister turned to the screen and never in the history of picture production has the subject of commercialized vice been so forcibly dealt with.

This eight-reel feature will be the biggest box-office winner that exhibitors in your states can book. The first two nights of the initial run of the picture in San Francisco has been sold five days before the opening, with prices at twenty-five and fifty cents.

Crane Wilbur, as the fighting minister, is surrounded by an all-star cast and 2500 people.

Story by
Grace Marbury Sanderson

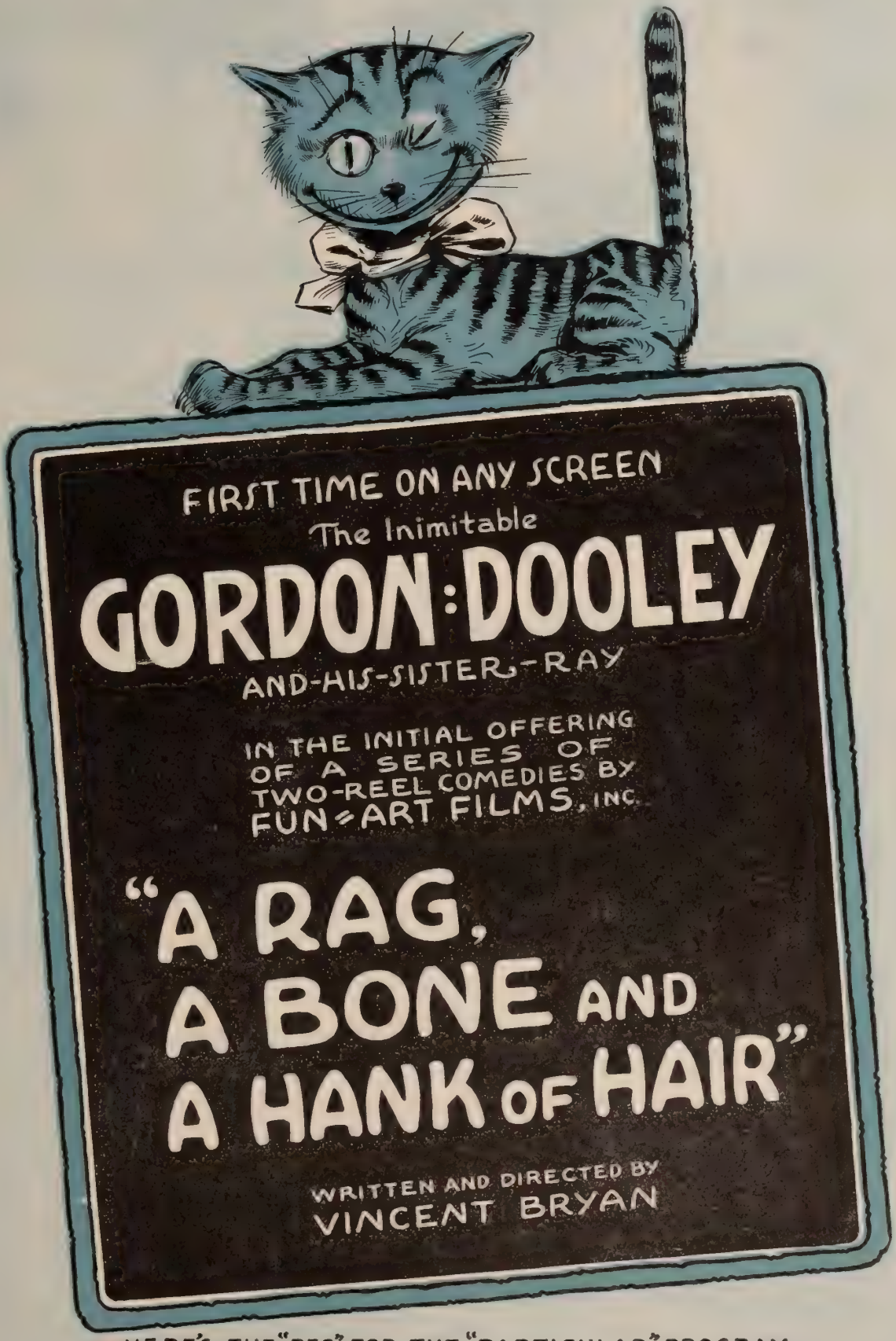
Directed by
Louis William Chaudet

State-rights for the Picture Will be Sold at Once. Write or Wire

PAUL SMITH PICTURES COMPANY

Monadnock Bldg., San Francisco, Cal.

ITS A WHIZZER!!!



— HERE'S · THE "PEG" FOR · THE "PARTICULAR" PROGRAM —
— EIGHTEEN · SURE-FIRE · TWO-REEL · COMEDIES · YEARLY —
— STATE · RIGHTS · NOW · SELLING —

FUN = ART FILMS, INC.

33 WEST 42nd. ST., NEW YORK CITY

Cosmofotofilm Co Inc.

For the information of

State Rights Buyers

we wish to announce the sale
of the following territories on

George Loane Tucker's

feature production

"I Believe"

Greater New York to Harry A. Samwick, 729 Seventh Ave.. N. Y. C.

Northern New Jersey to Frank Gersten, Inc., 220 West 42nd St., N. Y. C.

Illinois to Unity Photoplays Co., 207 S. Wabash Ave., Chicago, Ill.

California, Utah and Nevada.
Washington, Oregon and Idaho.
Montana, Wyoming.
Colorado, Arizona and New Mexico.

to Deseret Film Co., 52 Exchange Place. Salt Lake City, Utah

For Open Territory Wire or Write

Cosmofotofilm Co Inc.
CANDLER BLDG
220 West 42nd St.

PARALTA PLAYS

PICK OF THE PICTURES

Paralta Plays
are distributed by
W. W. Hodkinson Corporation
which was organized to distribute
the best pictures obtainable.

It is W. W. Hodkinson's aim
to bring together
Producer—Distributor—Exhibitor,
and combine all their efforts
without jealousy and cavil
toward each other;
but only striving towards
unceasing progress
and prosperity
in equal measure
for all concerned.

The co-operation of
W. W. Hodkinson Corporation
with Paralta Plays Incorporated
ushers in a new era
in the motion picture industry,
because it means:

That the best pictures
are distributed
by the best method
to the satisfaction
of the Exhibitor;

That no promises are made
unless they be fulfilled:

And this co-operation
inspires to the fullest extent
that which alone had made
industry successful
since the days
when Joseph sold grain
to the Egyptian Pharao;
that which is summed up
in the one word:

Confidence!

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan

IN

Screen version by THOMAS G. GERAGHTY

"A Man's Man"

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL

The Rousing—Ebullient—Vibrant—Seething Story of an American Superman.

Bessie Barriscale

IN

Screen Version by Monte M. Katterjohn

"Madam Who?"

Written by Harold McGrath

DIRECTED BY REGINALD BARKER

The Secret Service Classic

Mystery Compelling—the Speed and Splendor of a shooting Star.

These two great Paralta Plays are now available for bookings!

For bookings communicate with New York Offices

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE Telephone Murray Hill 2123 NEW YORK CITY

Another Big Paralta Play

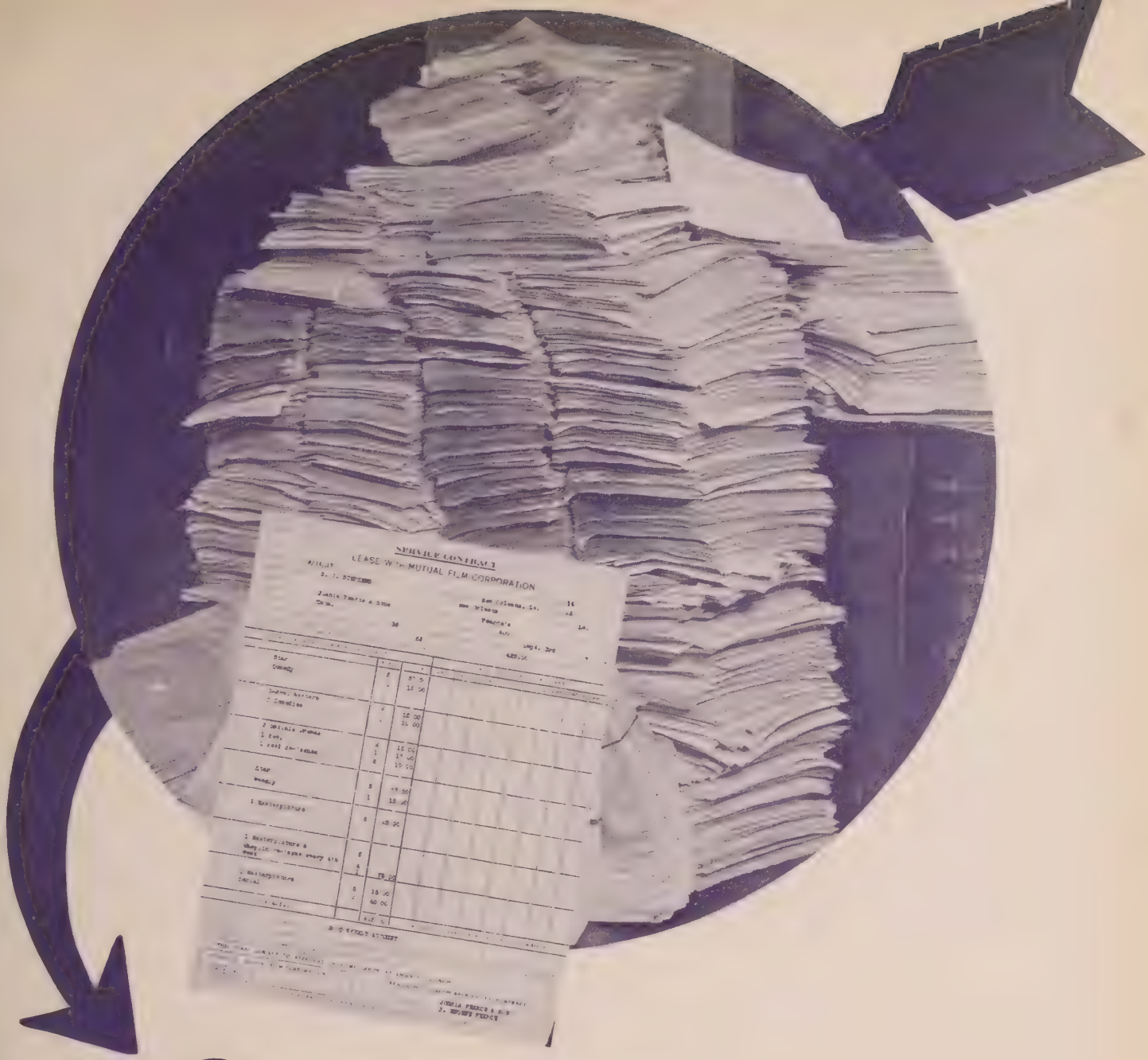
BESSIE BARRISCALE in "ROSE O' PARADISE"

By GRACE MILLER WHITE, Author of "Tess of the Storm Country"

—The Play that will warm the cockles of your heart—

ROBERT BRUNTON, Manager of Productions.

PARALTA PLAYS, INC.



Contracts
for *Mutual Service*

have been pouring into Mutual Exchanges in tremendous quantities since the announcement of the new Mutual Service arrangement. Thousands of exhibitors are taking advantage of this new rental plan which includes such stars as:

ANN MURDOCK	MARY MILES MINTER	EDNA GOODRICH
JULIA SANDERSON	GAIL KANE	OLIVE TELL
MARJORIE RAMBEAU	MARGARITA FISCHER	WILLIAM RUSSELL
JULIETTE DAY	NANCE O'NEIL	CHARLIE CHAPLIN
JACKIE SAUNDERS	ANITA KING	HELEN HOLMES

This new Mutual plan provides you with Big Star Productions—the Charles Frohman Successes in Motion Pictures—Chaplin Specials—everything to give you big box-office value. Have you looked into it? Ask your nearest Mutual Branch to show how you can earn bigger profits through this new arrangement.

BIG STARS ONLY

President
Mutual Film Corporation

Samuel S. Hutchinson *Pres.*
AMERICAN FILM COMPANY, INC., *Presents*

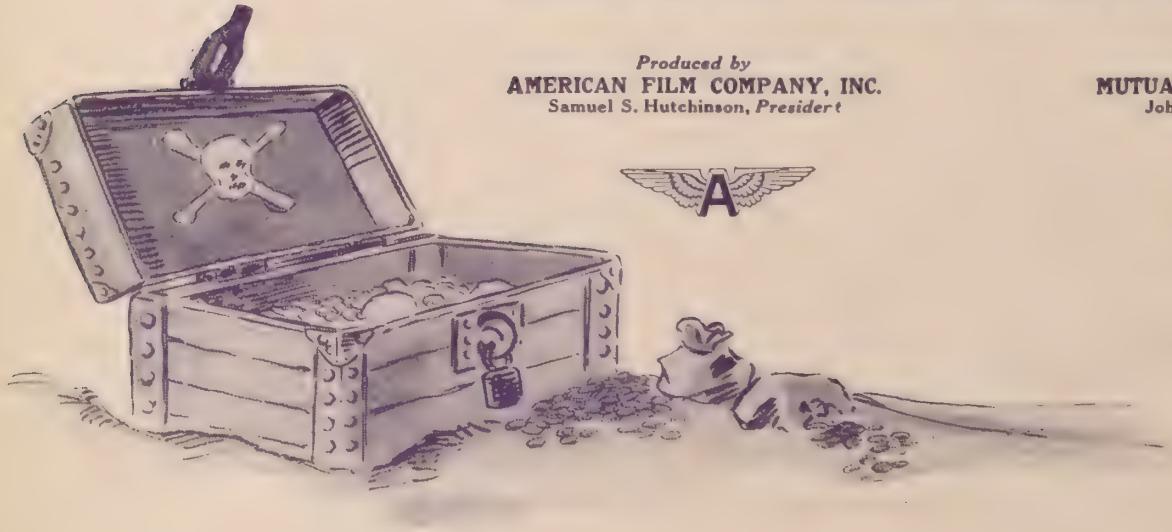
Juliette Day



in

"BETTY AND THE BUCCANEERS"

A romantic drama in five acts. Scenes laid in a New England village and on the palm-fringed coast of the Island of Hullaballoo. By Edward Hungerford. Directed by Rollin S. Sturgeon. Released the week of November 12th. Book this and other Juliette Day features at your nearest Mutual Exchange.



Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, *President*

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, *President*

BIG STARS ONLY



A PROVEN SUCCESS!

"On my opening day I showed 'The Lost Express' to 5000 people and on my second showing to 6500. I think this is the best serial Helen Holmes has ever worked in," writes A. H. Haagen, Mgr., Iris Theatre, Denver, Col. Here is a message from one exhibitor to others. Let it be a tip to YOU. Go to your nearest Mutual Exchange today and arrange to show "The Lost Express." 15 chapters. Featuring Helen Holmes. Directed by J. P. McGowan.

Produced by
SIGNAL FILM CORPORATION
Samuel S. Hutchinson, Pres.

BIG STARS ONLY

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, Pres.



F. M. MANSON
presents

The Painter

seven parts

THE SEASON'S PREMIER SPECIAL



Frederick McQuigg as "Rob Reel" in the CHICAGO AMERICAN says:



BY ROB REEL.

Tyrone Power is to appear here next month in one of the strongest productions yet turned out by the camera. He has the lead part in Herman Whitaker's absorbing novel, "The Planter."

For a portrayal of strength coupled with ruthlessness there has nothing appeared this season to equal the work of Mr. Power. He gets the part of the evil Ludwig Hertzer over so strong that you feel the man's very presence, while you know all the time it is only a picture.

During the cool of Chicago Winter you are going to revel in tropic scenery which will make you forget to button your overcoat when you go out. It is a story of a rubber plantation and the life of remote southern Mexico. It is a reminder of slave days. It pictures the things we like to think of if—at all—as something which does not happen in the year 1917. Yet it brings to you in concrete form the very wrongs we hear hinted of and spoken of only vaguely.

The picture was made down in the rubber country with all of the tropical atmosphere and spectacular settings described in the noval. F. M. Manson, a Nevada mining millionaire, with a hobby for pictures, presents the production and is head of the company which made "The Planter." The distribution is through Mutual, in whose exhibition room an advance showing was given the press and trade.

SPEND OVER $250,000.

Over $250,000 was spent in constructing "The Planter." It was necessary to move an entire company of 200 men and women.

SPECIAL FEATURE

AVAILABLE NOVEMBER 12

DISTRIBUTED by the

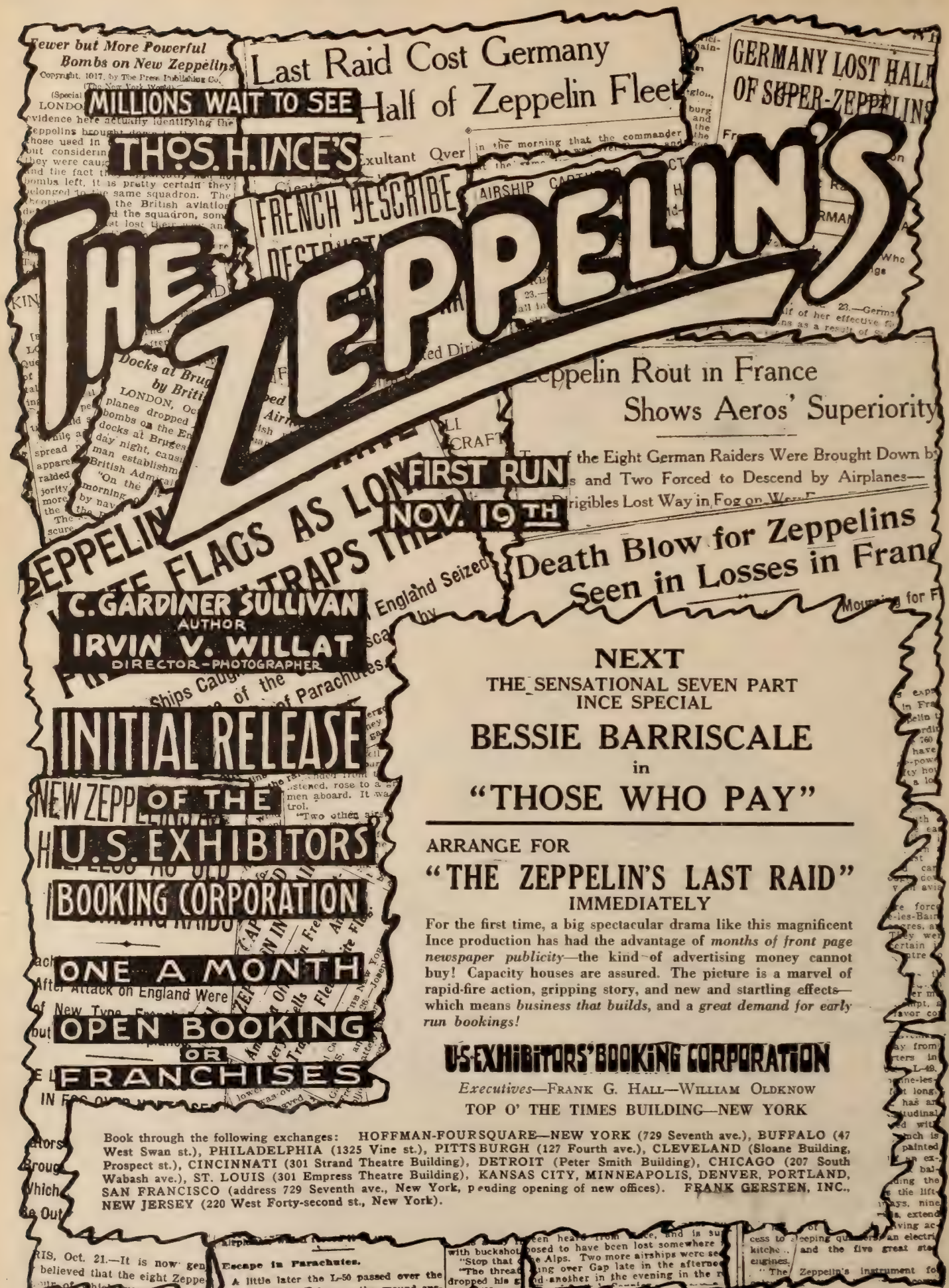
Tyrone Power

MUTUAL FILM CORPORATION

John R. Freuler — President

ONE·THOUSAND·DOLLARS·A·WEEK

MORETON



NEXT

THE SENSATIONAL SEVEN PART INCE SPECIAL

BESSIE BARRISCALE

in

"THOSE WHO PAY"

ARRANGE FOR

"THE ZEPPELIN'S LAST RAID"

IMMEDIATELY

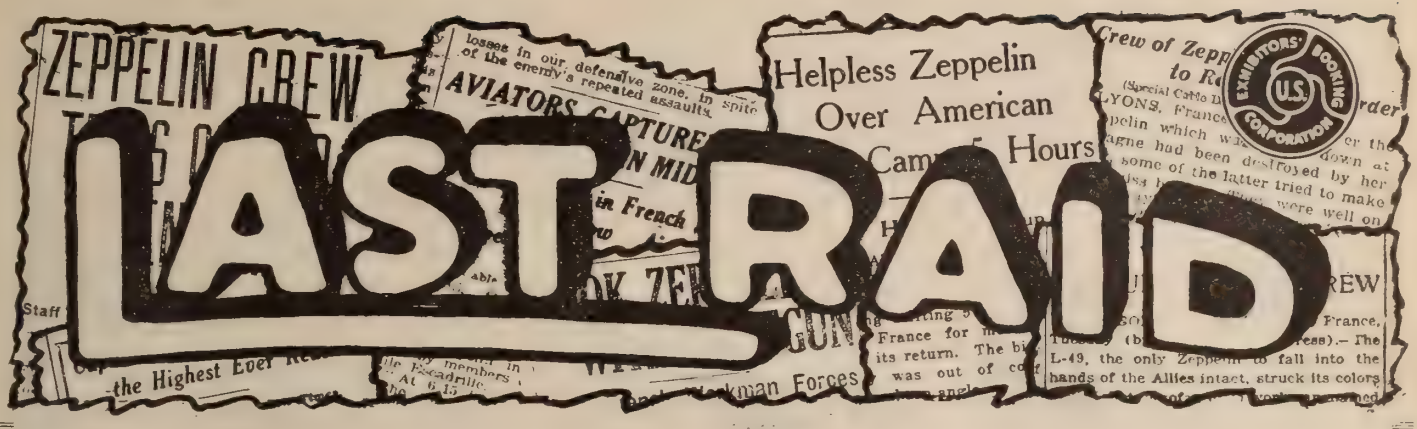
For the first time, a big spectacular drama like this magnificent Ince production has had the advantage of *months of front page newspaper publicity*—the kind of advertising money cannot buy! Capacity houses are assured. The picture is a marvel of rapid-fire action, gripping story, and new and startling effects—which means *business that builds*, and a *great demand for early run bookings!*

U·S·EXHIBITORS' BOOKING CORPORATION

Executives—FRANK G. HALL—WILLIAM OLDKNOW

TOP O' THE TIMES BUILDING—NEW YORK

Book through the following exchanges: HOFFMAN-FOURSQUARE—NEW YORK (729 Seventh ave.), BUFFALO (47 West Swan st.), PHILADELPHIA (1325 Vine st.), PITTSBURGH (127 Fourth ave.), CLEVELAND (Sloane Building, Prospect st.), CINCINNATI (301 Strand Theatre Building), DETROIT (Peter Smith Building), CHICAGO (207 South Wabash ave.), ST. LOUIS (301 Empress Theatre Building), KANSAS CITY, MINNEAPOLIS, DENVER, PORTLAND, SAN FRANCISCO (address 729 Seventh ave., New York, pending opening of new offices). FRANK GERSTEN, INC., NEW JERSEY (220 West Forty-second st., New York).



OPEN BOOKING

"THE ZEPPELIN'S LAST RAID," BESSIE BARRISCALE in *"THOSE WHO PAY,"* and all of the exceptional subjects to follow, are open to every theatre in the country. Chances to advertise extraordinary pictures that draw new faces to the box office are rare. All exhibitors may take advantage of any of these valuable offerings. Only in *ZONES* (or neighborhoods) where exhibitors hold franchises, will these special productions play "franchise houses" (at "franchise-fixed" prices) *FIRST*. It is therefore imperative that applications for open-bookings be made as *EARLY* as possible. You will find the U. S. schedule of prices equitable, and U. S. business methods unusually attractive.

FRANCHISE-HOLDERS

U. S. EXHIBITORS' BOOKING CORPORATION REPRESENTATIVES, in each exchange handling "THE ZEPPELIN'S LAST RAID," the sensational—*INCE-BARRISCALE* feature *"THOSE WHO PAY,"* and all of these very special pictures, guaranteed to you by your franchise, are *YOUR PERSONAL REPRESENTATIVES*. They are under complete instructions from headquarters to see that you get each production at your Franchise-Fixed price, *even if it is the greatest box-office winner ever produced*—to see that you get preference of run in your zone *no matter how great the demand for bookings*—and to cooperate with you in making each picture *do an exceptionally large volume of business*. Your "Committee of Selection" is making a careful study of every production above the regular program standard of merit. Only special pictures that exhibitors and exchangemen recognize as sure-fire "hits" are being considered.

ALL U. S. EXHIBITORS' BOOKING CORPORATION offerings will be announced at least one month before release date. Keep in touch with your representative and see that he gives you the *FIRST-CLASS, EFFICIENT SERVICE* to which your franchise entitles you.

U·S·EXHIBITORS'BOOKING CORPORATION

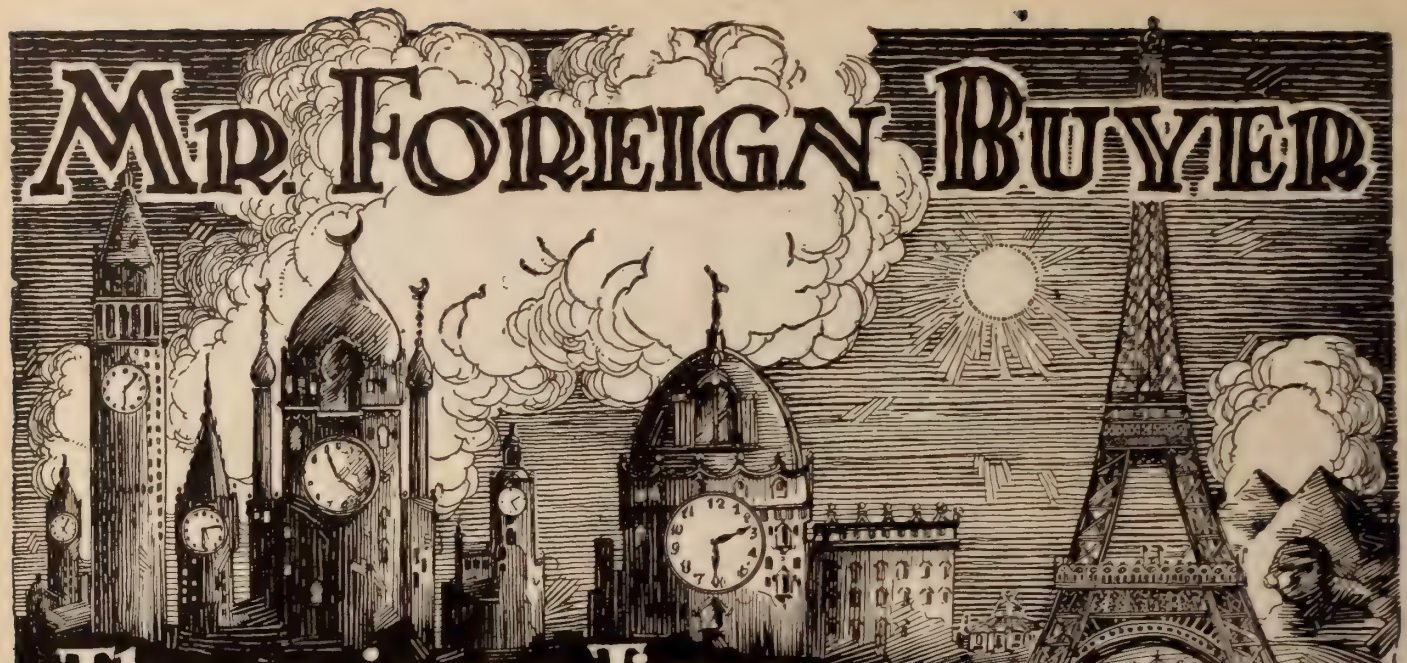
Executives:

FRANK G. HALL — WILLIAM OLDKNOW

TOP O' TIMES BUILDING, NEW YORK

FRANCHISES AWARDED TO THEATRES IN ORDER OF APPLICATION

MR. FOREIGN BUYER



There is no Time Like the Present Time—

TO SELECT PRODUCTIONS FOR YOUR TERRITORY

WE OFFER NOTHING BUT

$UCCE$$FUL PRODUCTION$

FOR FOREIGN FIELDS

YOUR REQUIREMENTS ARE KNOWN BY US-BECAUSE

"WE OPERATE EVERYWHERE"

SOLE DISTRIBUTORS IN FOREIGN FIELDS FOR

-WORLD-BRADY-MADE-FEATURES-

52 HIGH CLASS GILT-EDGE PRODUCTIONS A YEAR 52

AND OTHER

COMEDIES-DRAMAS-SERIALS-EDUCATIONALS CARTOONS

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42nd ST.
NEW YORK CITY

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

SCHLES

a record-breaker for the box office

Seven Act Film from the great stage success

"The Natural Law"

FEATURING

MARGUERITE COURTOT

WITH

HOWARD HALL and GEO. LARKIN



FRANCE FILMS INC.

SUITE 608 CANDLER BLDG.
220 W 42ND ST NEW YORK CITY.

MOSS PUBLICITY BUREAU


HARRY RAPF
PRESENTS
FLORENCE REED
IN THE COLOSSAL MORALITY PLAY
"THE STRUGGLE EVERLASTING"
BY EDWIN MILTON ROYLE
DIRECTED BY JAMES KIRKWOOD
1564 BROADWAY, NEW YORK

Who is June?

June is a remarkable character appearing in a coming METRO production

June reaches the very heights of charm and the very depths of pathos in this wonderful, wonderful drama.

June will, unquestionably, attain the pinnacle of motion picture success and fame as the immediate result of this work of genius.

Who is June?

METRO
must keep you
in suspense a
little longer

A word to Mr. Stanley Mastbaum of Philadelphia,

Dear Mr. Mastbaum:

We have seen your name, Mr. Mastbaum, on our booking records for a long time, and we still see it there. Knowing that you have been a consistent user of METRO Pictures we feel, modestly, that we have helped along with your success.

Now then, will you take a good long look at the new Emily Stevens production called "OUTWITTED" and give us your frank opinion of its value to the Exhibitor?

We believe we can guess your answer – perhaps that's why we're putting it up to you.

Sincerely,

METRO Pictures Corporation
by the President

P.S. We congratulate you on your splendid fight against the attempt of the Pennsylvania Board of Censors to ruin what you considered a wonderful production,–Emily Stevens in "A Sleeping Memory"



Wonderful

EMILY STEVENS

IN

OUTWITTED

Charles A. Logue wrote it · George D. Baker directed it · and Miss Stevens wins new honors in it ·

6 GREAT ACTS **METRO** releases it NOVEMBER 12.

Mr. Exhibitor:

Make the most of a wonderful opportunity—

A REALLY great patriotic picture serves two purposes - It delights and benefits your audience— it helps you to make money, money that you need to buy Liberty Bonds and pay all the taxes possible to help Uncle Samuel out in this great crisis.

You know what "*The* Slacker" did for you.

Now comes its greater successor with the big little star.

MABEL TALIAFERRO *in* Draft 258

Wm. Christy Cabanne who made "*The* Slacker" also directed this production and the story is by June Mathis and Mr. Cabanne -

There are NO Battle Scenes -

Go and Go NOW to your nearest METRO Exchange and book this Box Office clean-up.

COMEDIES WITH A PLOT — ARTISTICALLY COLORED

PERRY PICTURES



JEANNE HALL



AURORA WELLS

ONE REEL FOR TWO REELS



CHARLES ASCOTT



ALBERT ROCCARDI

STATE RIGHTS

COMEDIES - that will STRENGTHEN any program

STORIES - with a heart interest that will make people THINK

PRODUCTIONS - that will make people TALK and always LOOK for —

PERRY PICTURES

Nearing Completion

"Auntie's Triumph" .... Two Reels — .... "Cousins" Two Reels

In course of Production

"Poor Uncle Ted" .... — .... "Peace"

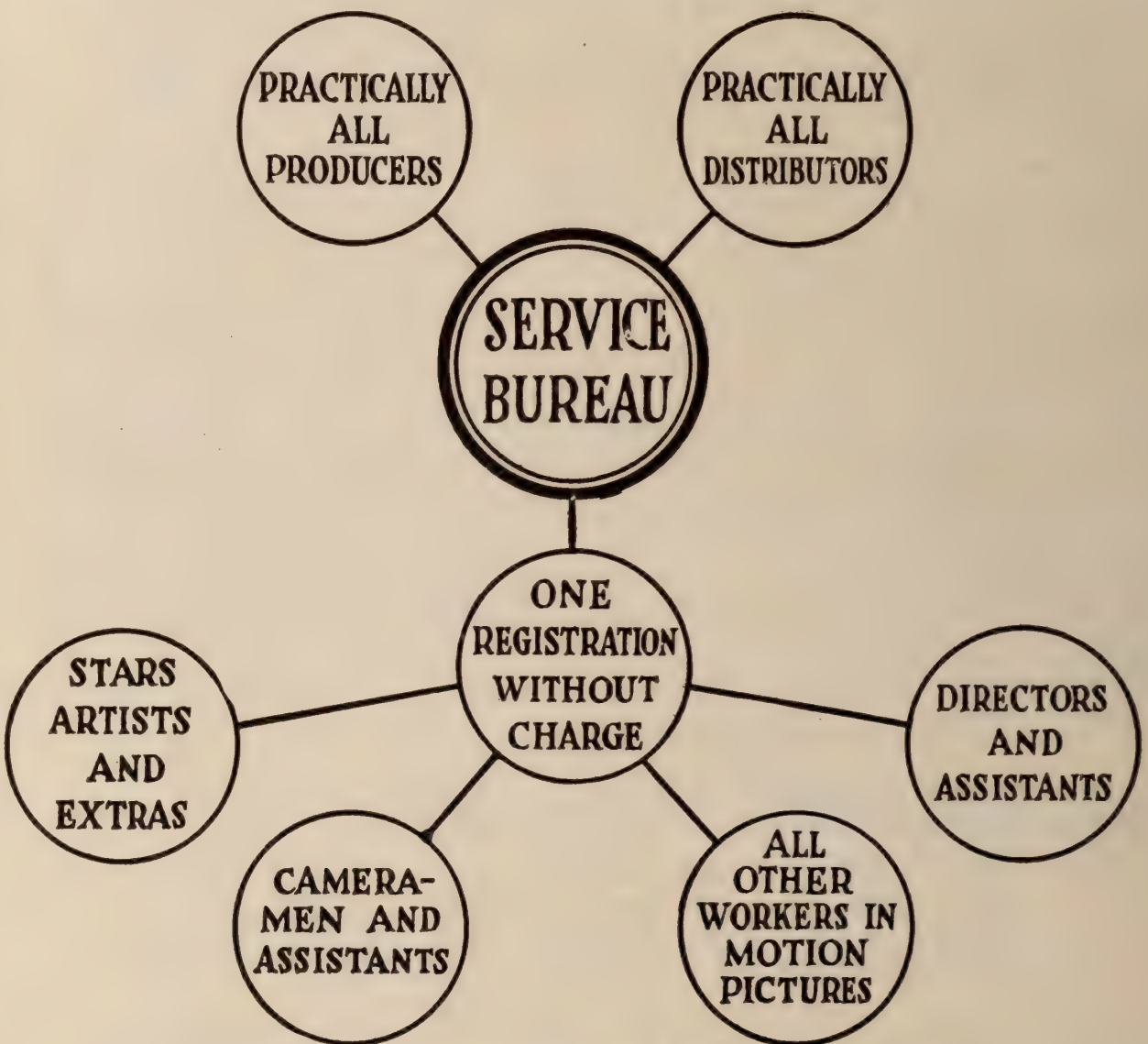
FILM D'ART CORPORATION
47 West 42nd ST. N.Y.

John D. Perry Pres. S.A. Wells Vice Pres. Wm. H. Wells, Secy & Treas.

ALLIED ART SERVICE

The Motion Picture Producers of America Form A Central Employment Bureau for Your Protection

BY means of this simple diagram you can see the advantages of registering with the newly-created SERVICE BUREAU of the National Association of the Motion Picture Industry, formed to do away with employment agency evils and extortions



The following companies are members of the National Association and active participants in the operation of the SERVICE BUREAU:

ARGUS LABORATORIES
ARROW FILM CORP.
ARTCRAFT PICTURES CORP.
ASTRA FILM CORP.
BALBOA AMUSE PROD CO.
BIOGRAPH CO.
BRAY STUDIOS, INC.
CHARTERS FEATURES
CORONA CINEMA CO.
COSMOFOTOFILM CO.
CRYSTAL FILM CO
CRAFTSMEN FILM LABORATORY
E. I. S. MOTION PICTURE CORP.
ERBOGRAPH CO.
EVANS FILM MFG. CO.
FAMOUS PLAYERS-LASKY CORP.
FOX FILM CORP.
FROHMAN AMUSEMENT CORP.
GAUMONT COMPANY
GOLDWYN DISTRIBUTING CORP.
GOLDWYN PICTURES CORP.
D. W. GRIFFITH ENTERPRISES
THOS. H. INCE
INTERNATIONAL FILM SERVICE
IVAN FILM PRODUCTIONS
INTEROCEAN FILM CORP.
A. H. JACOBS PHOTO PLAYS, INC.
KALEM COMPANY
KEYSTONE FILM CO.
JESSE L. LASKY FEATURE PLAY CO.
L. K. O. MOTION PICTURE CORP.
MAYFAIR FILM CORP.
METRO PICTURES CORP.
OGDEN PICTURES CORP.
PARAMOUNT PICTURES CORP.
PATHE EXCHANGE, INC.
FRANK POWELL PRODUCING CO.
HARRY RAPF
ROTHACKER FILM MFG. CO.
SANGER PICTURE PLAYS CORP
NORMA TALMADGE FILM CORP.
SELIG POLYSCOPE CO.
SELECT PICTURES CORP.
LEWIS J SELZNICK ENTERPRISES
SUBMARINE FILM CORP.
THANHOUSER FILM CORP.
TRIANGLE DISTRIBUTING CORP.
UNIVERSAL FILM MFG. CO.
U. S. MOTION PICTURE CORP.
WHARTON, INC.
VITAGRAPH CO. OF AMERICA
VITAGRAPH, V. L. S. E.
WORLD FILM CORP

Suite 320-321 Longacre Building, 1476 Broadway, New York City.



Many a packed house is directly traceable to an advertisement in the "News."

The Circulation of this Issue of Motion Picture News is—11,475

Amid the remarkably loose claims of circulation made in this field the above statement is unfortunately of little consequence.

But it is of consequence—that we offer to *prove* the above figures to any of our advertisers who will call at our office. We will add to our own office records the report of Morse & Company, certified public accountants, covering our circulation during the fiscal year July 1, 1916-1917.

And it is also of consequence that the above figures are those of a clean-cut *trade* circulation, *read* by the trade, carrying *influence* with the trade—not swollen (as is easily possible) by waste newsstand circulation or other methods of quickly won and worthless *figures*.

Two More Reasons—

EXHIBITORS' BOX OFFICE REPORTS, the real box-office results on all features as reported by several hundred exhibitors—soon a thousand—in all sections of the country. Complete, accurate, impartial and invaluable—a milestone in trade paper publishing—on page 3432

CENTRAL STATES EDITION, second of our sub-editions with headquarters in Chicago, will bring to subscribers in the mid-western territory the intimate, home news—to advertisers a direct, intensive home circulation—a trade paper triumph. The Central States Edition will start December 22nd.

—Why Motion Picture News Is

The *complete* trade paper editorially
The *leading* trade paper in circulation
The *dominant* trade paper in advertising


NOTICE
TO STATE RIGHT BUYERS
Wm. S. HART
as
"The Two Gun Man"
in
"The Bargain"
6 Reels
Thos. H. Ince Production
For Territorial Rights
apply to
W. H. PRODUCTIONS Co.
71 West 23d St., New York City

GENERAL FILM COMPANY.

New York's "East Side" *vs.* the Ranch!



The ex-Featherweight Champion Polishes off a Cowboy.

Another of "O. HENRY'S" Best—

"Hygeia at the Solito"—Two Parts

O. Henry in this story rears a great dramatic structure. The situations are so truly American as to make their appeal sensational. A New York pugilist stranded in the Southwest—a "lunger"—is regenerated in spite of his depravity, his ignorance and his churlish metropolitan narrowness. It comprises a huge joke—a typical "O. Henry" joke on human nature.

Told in an Exciting Way and Cleverly.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY,

Starred in "Sparkle" Comedies

Billy Ruge
is the
Premier Laughmaker
of the One-Reel
Production——
and you know it!



Announcement soon of a new block of "SPARKLE" Comedies with Billy Ruge is promised

In the Meantime Get
Him in These Six,
with KATE PRICE:

Week End Shopping
Pals
Ambition
In High Speed
"A Bargain—$37.60"
"Monkey-Maid Man"

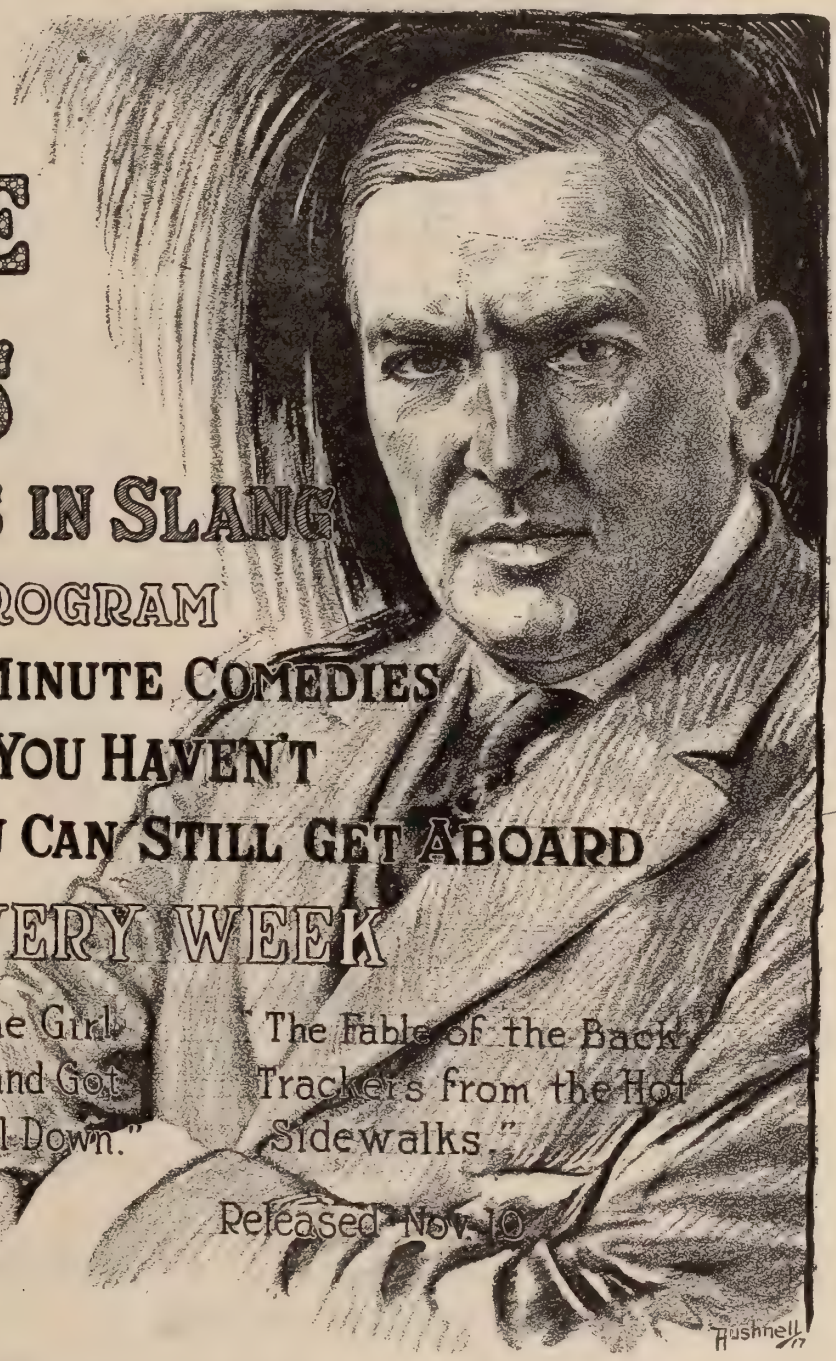
Produced by the

JAXON FILM CORPORATION

Commercial Trust Co. Building, 41st Street and Broadway, New York City

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.



GEORGE ADE'S

NEW FABLES IN SLANG

FIT ANY PROGRAM

TWELVE 25 MINUTE COMEDIES NOW READY. IF YOU HAVEN'T STARTED YOU CAN STILL GET ABOARD

RUN ONE EVERY WEEK

"The Fable of the Girl who Took Notes and Got Wise and then Fell Down."

Released Nov. 3.

"The Fable of the Back Trackers from the Hot Sidewalks."

Released Nov. 10

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle Street, Chicago

Trademark Reg. U. S. Pat. 1907

Trademark Reg. U. S. Pat. 1907

Distributed Exclusively by General Film Company



"OVER HERE" shows the converting of a virgin forest into a great military city FOR 40,000 OF OUR BOYS IN 52 DAYS.

"OVER HERE" without warfare or bloodshed, the patriotic film of the hour—a SUPER FEATURE, a main attraction—in 2,000 feet has greater appeal and timeliness than any film yet produced. Released November 19th, 1917.

See "OVER HERE"! Its your opportunity to cash in, and cash in big.

WORLD-PICTURES
Exclusive Sales Agent

Motion Picture News

Vol. 16. No. 20. Nov. 17, 1917

Contents

WHERE WAS THE ORGANIZATION? (WILLIAM A. JOHNSTON) 3417
EDITORIALS 3418
THE READER HAS HIS SAY 3419
TAX TAKES HOLD WITH A VENGEANCE IN ALL SECTIONS 3420
EXHIBITORS BARE TEETH AS PRODUCERS PASS ALONG TAX 3421
PARALTA RELEASES THROUGH HODKINSON COMPANY 3423
TRIANGLE FAVORS ONLY NON-TAXABLE MUSIC 3425
U. S. EXHIBITORS' BOOKING CORPORATION LAUNCHES DRIVE 3427
Metro Reaches Height of Production Career 3446
Herbert Brenon to Direct English Stage Star 3447
"Freedom of World" Affords Publicity Chance 3448
Triangle Scribes Keep Pace with Production 3454
Advertising Drive Brings Increased Publicity 3454
New Theda Bara William Fox Feature Finished 3455
"I Will Repay" Claimed to Be a Perfect Picture 3457
Power Feature Among Mutual's New Releases 3465
Universal Sets Butterfly December Schedule 3465
November Triangle's Promise Program of Merit 3466
Pathe's "Hidden Hand" Released November 25 3467
"Rightly Administered Economy Essential" 3471
Raver Starts Production with Breese Featured 3471
"Newspapers Unfair to Silent Drama," Says Rapf 3472
Schlesinger Reports Sales on Peggy Hyland Picture 3473
The Far East Discussed by a Film Woman 3476
Exhibitors' Box Office Reports 3432
Exhibitors' Service Bureau 3434
Ready-Made Ad-Talks 3444
The World Market 3476
Live News from the Producers 3446
Advance Offerings of the Programs 3465
Film Specialties 3468
Among the Exchanges (Here and There) 3459
In the Independent Field 3471
In and Out of West Coast Studios 3478
Just for Fun 3431
Chicago News and Comment 3460
Screen Examinations 3483
"Adventures of Carol, The" (World Film) 3486
"Bab's Burglar" (Famous Players-Paramount) 3484
"Betty and the Buccaneers" (Mutual-American) 3493
"Clever Mrs. Farfax, The" (Lasky-Paramount) 3486
"Daughter of Daring, A" (Kalem-General) 3488
"Enchanted Kiss, The" (General Film) 3487
"Fatal Ring, The" (Pathe) 3487
"Fettered Woman, The" (Vitagraph) 3485
"Fighting Back" (Triangle) 3488
"Flaming Omen, The" (Vitagraph) 3486
"France in Arms" (Pathe) 3483
"Indiscreet Corinne" (Triangle) 3488
"Jerry's Lucky Day" (Cub-Mutual) 3485
"John Ermine of the Yellowstone" (Butterfly-Universal) 3487
"Kill Joy, The" (Essanay-Perfection Pictures) 3487
"Lash of Power, The" (Bluebird) 3484
"Mary's Merry Mix-Up" (Strand-Mutual) 3487
"Natural Law, The" (France Films) 3484
"Night in New Arabia, A" (General) 3485
"Peggy Leads the Way" (Mutual) 3489
"Persuasive Peggy" (Mayfair) 3485
"Seven Pearls, The" (Pathe) 3487
"When a Man Sees Red" (Fox Standard) 3483
"Woman God Forgot, The" (Artcraft) 3483
Releases 3490, 3491, 3492, 3494
Accessory 3495

Newsy Announcements of the Week Found in the Ad-Pages

Monroe Salisbury Featured in Bluebird's "The Savage" 3344
Herald and Tribune Laud Dorothy Dalton in "The Price Mark" 3345
Mary Pickford in Another Picture by Frances Hodgson Burnett 3346-47
"Arms and the Girl" Refuses to Take German Army Seriously 3348
Fatty Arbuckle Initiated to Wonders of Coney Island 3349
Jane Cowl and Mae Marsh in Goldwyn's Current Attractions ... 3350-51
"The Manx-Man," an Unusual Picture Unusually Told 3352
"Who Is Number One?" is Mystifying Question Put by Paramount Serial 3353-54
Big Things Promised by McClure 3355-56-57-58
Vitagraph Makes Five Reel Blue Ribbon from O. Henry Story .. 3359
Hodkinson's Announcement Settles Paralta Question 3360
Alice Brady at Her Best in Select's "Her Silent Sacrifice" 3361
"Scandal," First of Select Star Series 3362
"Over There," Big Patriotic Number 3363
"My Little Boy" Unusual Departure for Bluebird 3364
Gladys Brockwell Prominent in Fox's List of Stars 3365
"Heart of a Lion" Offers William Farnum in Another Big Fighting Role 3366-67
Fox Standard Pictures Break and Make Records 3368-69
Sunshine Comedies Sure Cure for the Blues 3370-71
"Daughter of the Gods" in Reach of Smallest Exhibitor 3372
Sonia Markova, William Fox's New Star 3373
Master Dramas to the Fore Once Again 3374
Serial and Comedy Offerings from Pathe 3375-76
Triangle Has Variety of New Offerings 3377-78-79-80
Brenon Productions Released Through First National Circuit ... 3381
"The Lone Wolf" Gets Praise from Exhibitors and Press 3382-83
"Persuasive Peggy," Presenting Peggy Hyland, to go on states rights market 3384-85
Vice Crusade of San Francisco Dramatized 3386
Fun Art Films 3487
Territorial Sales of "I Believe" Listed 3388
What Paralta Has to Say 3389-90
Something of Interest for Mutual Exhibitors—and Other Progressives 3391-92
"Lost Express" Breaks Records for One Exhibitor 3393
"The Planter" Highly Praised by Chicago American 3394-95
U. S. Exhibitors' Booking Corporation Gets Right Down to Business 3396-97
Inter-Ocean 3398
"The Natural Law" Has Promising Career 3399
"The Struggle Everlasting," from Harry Rapf 3400
Metro Branches Out into New Field 3401-02-03-04
Film D'Art Has State Rights Product 3405
Do Not Fail to Read and Digest Page 3406
World Film, "Kittie Gordon" Release 3407
Important Motion Picture News Announcement 3408-09
W. H. Productions Co. Present Wm. S. Hart in "The Bargain" 3410
A Two Reel Western—an Original One—from an O. Henry story 3411
Billy Ruge Climbing the Ladder to Fame 3412
Essanay, George Ade's Fables Released by General 3413
World Film's "Over Here" 3414
Essanay's Chaplins on General Film Program 3416
Jewel's Attractions to Date 3461
"The Mystery Ship," Universal's Latest Serial 3462-63
Universal Covers the World with Two-a-Week News Service 3464

GENERAL FILM COMPANY,

THE FILMS THAT MADE CHARLIE CHAPLIN FAMOUS



BOOK ESSANAY-CHAPLIN COMEDIES ONE EVERY MONTH

NEW PRINTS **NEW PAPER**

GREATEST LAUGHMAKERS EVER PRODUCED!

"BY THE SEA" **"THE CHAMPION"**

"A JITNEY ELOPEMENT"

TRADEMARK
Reg. U. S. Pat. 1907

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle Street, Chicago

Distributed Exclusively by General Film Company

TRADEMARK
Reg. U. S. Pat. 1907

"When You See it in 'The News' It's News"

Motion Picture News

"The Exhibitors' Medium of Communication"

HAS THE QUALITY CIRCULATION OF THE TRADE

Volume 16 No. 20 November 17, 1917

Where Was the Organization?

THE dust is settling; the war tax is with us, but much of its worries are past. Out of the maze of interpretations exhibitors have evolved their rules and the nervous tension and unrest that preceded the first collection of the admission tax are giving way.

With a watchful eye on the box-office each exhibitor is preparing to meet as an individual the distinctive problems the tax will create for him.

Only the fifteen-cent-per-reel tax remains as a cloud on the horizon.

With the skies clearing and the panicky days passing, we once more hear a question that has been often spoken in the past:

"Where was the National Exhibitors' Organization?"

In the columns of its vest pocket organ we have read of many and varied activities; in the letters from our exhibitor readers and reports of meetings of its local and state branches we have heard nothing.

Where was the national organization?

* * * *

NEVER, in the country's history, have exhibitors been so much at sea as during the trying days preceding November 1st. Seldom have so many questions been asked which demanded speedy, *immediate* solution.

MOTION PICTURE NEWS answered by mail over two hundred of these queries regarding legal phases of the law. By telephone twoscore more were answered for nearby theatre owners.

Exchange managers were deluged with questions, film salesmen became near-lawyers. William Fox did valiant work in New York, calling a solidly attended exhibitor meeting, which he backed up by sending broadcast a valuable "catechism of the tax."

But—through it all—

Where was the national organization?

General Manager Pettijohn, of the A. E. A., did all that a new organization could do. From his national headquarters he directed a decided stand against the reel tax.

But while local and state branches of the League were holding meetings, while Eager and others of his enterprising type were doing their best—

Where was the national organization?

INSTRUCTION sent to exchange men regarding the collection of the reel tax bore the signature of the secretary of the National Association. The M. P. E. L. has a voice in the councils of the National Association, at best nominally. Presumably its representatives knew of the progress of the producers' reel tax discussions.

Did any instructions carrying the signature of either the National Association secretary or the League secretary reach the organization's branches?

Did the national organization turn a finger to explain to its ranks the necessity or lack of necessity of the reel tax?

Did the national organization utter a word as to how the fifteen cent figure was reached, as to its justice or lack of it?

Did the national organization, aside from its publishing department, *know* that there was a war tax?

Where was the national organization?

* * * *

THESE thoughts are prompted by an observer of the work of the legitimate theatre managers through their United Protective Association during the trying days.

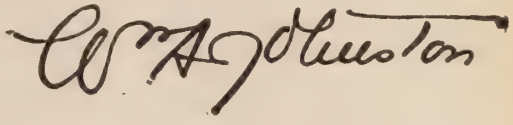
Through Ligon Johnson, the Association's general counsel, the managers were in almost daily consultation with the revenue authorities at Washington.

From the offices of the Association there came frequent bulletins informative and satisfying. Finally, a few days before the tax became due, a lengthy, complete summary was placed in the hands of every member.

But meanwhile picture theatre managers were working out their own salvation as individuals and as local organizations.

They have come to a state of mind that gives no thought to the national organization in times of stress. They expect to hear from it but once a year—now it will be twice—at Exposition time. But all the other months roll round with the words echoing:

Where is the national organization?



WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1917, by Motion Picture News, Inc.

Speaking Editorially:

A New Distributing Force

WHEN W. W. Hodkinson came East a few years ago to give national scope to the principles he had intensively developed on the West coast—of fewer pictures, longer runs and higher admission prices—a powerful film executive whose beliefs ran contrariwise, admitted that he was watching the new move with great interest.

Mr. Hodkinson's moves have always been watched with interest; and so, in particular, will be his present reappearance in the field after a disassociation which, by his statement, he made deliberate and complete in order to tackle a new and big work without entanglements and with a clear perspective of present conditions.

It's a Merry Life!

WE suggested some time ago that since exhibitors, with all their protesting, are paying the higher rentals and therefore the big question remained: What methods shall we use to increase incomes proportionate with rentals? We attempted to point out that higher admissions were needed and that only better retailing could secure higher admissions.

For this we were told by one excited reader: "You are a manufacturer's paper. Consider this a cancellation when my subscription runs out."

That is one side.

Later we stated it was our conviction that the manufacturers have blundered in their method of putting into force the fifteen-cent-a-reel tax. We decry the haste, we wonder that more general thought and educational discussion was not given.

For this we hear, "I am glad to see that you spoke while the supposed 'by and for exhibitors' papers maintained a cringing silence. You are the really representative paper."

Oh, it's a merry life.

Especially if you are trying to be truly representative, to say your say no matter whom it hurts, so long as you are convinced that you are speaking for the good of the industry.

It is easy to follow the multitude, it's easier to be discreetly silent.

"Too Long—Too Long"

WE wish that it were possible for every director and scenario writer to glance at each card that comes to our Exhibitors' Box Office Report department.

We would like to have every director who thinks only in terms of close-ups to read the oft-repeated line "Too Long."

"Good picture, but too long—it tired them" is the most frequent comment.

There's a warning here for manufacturers who determine the length of a picture by the star's name and rental value and not by the story.

The condemnation "too long" will never be heard when the strength of the vehicle justifies the length; it will continue to be heard until the warning note spells danger to some stars' reputations when length is sought regardless of merit.

A Progressive Step

SOME time ago we ran an editorial called "The Swivel-Chair in New York," pointing out the fact that film executives got their perspective too much from this relatively insignificant orbit and not enough from the ocean to ocean field of exhibitor and exchange activity where business problems are as thick and various as films are.

We are pleased to note the field trips now being made by the president and general manager of Paramount Pictures Corporation, Messrs. Hiram Abrams and B. P. Schuelberg, and that these trips are to be made regularly hereafter. This is a progressive step and bound to be a successful one.

There are many big corporations today, in other fields, who believe that the founding of a single branch of their business, however small, is worth the presence on the ground of their leading executives.

Drag-Netting the Week End Guest

AWHILE ago on this page we mentioned that the exhibitor in our little Long Island town had taken in a lot more admissions than formerly by posting a sign at the station where incoming commuters learned that they were mistreating their wives by not taking them regularly to his theatre.

That was a more or less typical small-town exhibitor problem, and he solved it in a way easy enough for others to follow.

Now he has gone after the week-end guests.

Small and large estates outside the village have house parties regularly. Their hosts own automobiles.

The exhibitor saw that his Saturday and Sunday performances were made up of somewhat undesirable citizens from what we call "the hollow."

He wanted to spruce up those Saturday and Sunday performances—to bring nicer people into his house.

So he went after the "week-enders."

First he mailed out form letters to the automobile owners, notifying them that when week-end guests began to seem bored, why not pile them in the car and go to the "movies" for the lark of it?

That worked.

Next he had handbills wrapped up in grocery packages, hinting at the same idea. The grocer was obliging. So was the butcher.

The fad was a difficult one to start. He began about two months ago. But he had sown the correct seed.

Not long ago after his form letters went out, a certain house party "fell flat" because the hostess had intended to rely upon outdoor entertainment.

There is nothing so tragic in a woman's life as to have a houseful of guests—and nothing for them to do!

Her motor car made two trips to our friend's theatre. Next week he saved another hostess from the social bankruptcy of a week-end failure.

Now the week-end trip to the "movies" is an establishment.

Perhaps not many exhibitors can solve their problem of empty seats by precisely his method.

At all events, his experience should give others an idea to work on.

The Reader Has His Say

The War Tax Continues to be a subject of interest in all parts of Country. Kicks are plentiful, a few boasts. One young man has something to say about specialists

War Taxes Close One House and Curtail Others' Program

Editor, MOTION PICTURE NEWS.

DEAR SIR: Through some error your issue of October 27th failed to reach me. Wish you would start another copy on the way as we must have a complete file of the NEWS.

The producers are sure soaking us fellows on the film tax. As near as I can figure they are getting out of it scot free and making some profit besides, allowing for the average life of the film. But we cannot raise prices, so we are closing one house and cutting off one reel all round.

Yours truly,
F. F. LATTA.

The Cozy Company, Austin, Minn. Operating Lyric, Cozy, Princess and New Park Theatres.

Reading Exhibitors Congratulate Mutual on Reel Tax Action

Editor, MOTION PICTURE NEWS.

DEAR SIR: Enclosed herewith you will find a resolution passed by the Reading Exhibitors at a recent meeting.

We trust that you will publish this so that other communities may do likewise. A six reel feature run three days cost $2.70 war tax. We feel that this is working hardship on the exhibitor.

Since passing this resolution we find that the Mutual Film Corporation has decided to assume the war tax. Let us hope that all other exchanges will do likewise.

Thanking you in advance we beg to remain,

Respectfully,
M. P. EXHIBITORS OF READING, PA.
H. J. SCHAD, Sec'y.

[The resolution adopted by the Reading picture men will be found on page 3421 of this issue of MOTION PICTURE NEWS.—ED. NOTE.]

Time to Stop Crying "Wolf!" in Picture Advertising

MOTION PICTURE NEWS,
New York City, N. Y.

GENTLEMEN: In your editorial in November 3 issue of the NEWS, headed "Point Your Own Moral," I find some very interesting matter, especially if one will just read between the lines a little.

Of course we know and realize that press agents must write up some good "dope" on the success of each feature, or else the poor little fellows could not hope to hold their job long, and perhaps they are right in their criticisms of the feature in question, but I am frank to say that some of those press agents must view the feature through smoked glasses, for the feature that they call great, I would call "punk."

Of course the first thing that two old heads do when they start a feature film exchange, is to go to the big city to see personally the big features that they shall buy, and while in New York last week, W. E. Drummond of our company had a chance to see with his own eyes some of those features that they call great. Should we have bought every feature that was labelled great, we would have enough films to furnish service to every theatre in the South, so we only bought three out of the bunch that was suited to our needs.

It does seem like the time is ripe for producers to know when they have a really good one and that they should take warning about false advertising regarding their features. Of course, not all of them do this, but there are instances that I have known of right recently.

NAT. L. ROYSTER.
Knoxville, Tenn.

Be Sure to Write—
But Sign Your Letter!

¶ We are sorry but—

¶ We can't pay any attention to unsigned communications. Whether it is a bouquet or brickbat for us—or for some one else—you must sign your letter.

¶ We want to hear from you. "The Reader Has His Say" is meant to give you your say—but say it loud and strong and back it up with your name.

¶ Sit down now—you must have something on your mind that you want our readers to hear. Start a discussion—make it lively. It will be snappy, interesting reading and it will do lots of good.

¶ It's your move next—Scurry over a sheet of note paper!

"Are the Distributors Slackers?" Queries an Alabamian

Editor, MOTION PICTURE NEWS.

DEAR SIR: What do you think of the exhibitors having to pay the fifteen cents per reel tax that the distributors are passing on to us?

Do you not think that Congress intended that the distributors should pay this out of their profits, and do you think that the distributors have a right to add this to their invoice of contract pictures where they have agreed to furnish them at a contract price.

Is this slacking on the part of the distributors? Give us a write up on this line if you have not already done so.

Yours truly,
J. W. BOWSER.

Pastime Amusement Company Tuscumbia, Ala.

Another Kick Added to a Growing Pile

Editor, MOTION PICTURE NEWS.

DEAR SIR: I have a theatre here seating two hundred and fifty, and in which I get a fifteen-cent admission price. Today I received the enclosed notice from the California Film Exchange.

What do you know about this? Why should the exhibitor pay the producer's war tax?

W. W. SANDY.
Liberty theatre, Azusa, Cal.

"Where Are the Specialists to Be Found?" Asks One Who Isn't

Editor, MOTION PICTURE NEWS,
DEAR SIR:

I now take another man's typewriter in hand in order to spread myself upon a condition existing in the industry at the present time, and which I believe would be partly remedied by the healthy light of publicity.

I am a young man who has had one year of experience with one of those producing companies that come and go with the seasons. This concern met its sad demise about eight months ago, and since then I have been making successive attempts to reconnect myself with the industry. What has been the result? Nothing. It seems that the business has been seized with a mania for "specialists." Now I may appear to be obtuse, but where on earth is a business going to procure specialists when none of these rare birds are extant, especially in the picture game? Where can the industry find a Ford or Schwab at whom it can safely point a proud finger and say, "There is a specialized product of the moving picture business."

Anybody with half an eye will acknowledge that present methods of management in the industry are as short-sighted, unprogressive and slipshod as were any ever conceived for any business. Are these methods those of specialists? No doubt specialization is a great thing for any business, but so long as the picture business has not developed any up to the present time there's no sense in crying for the moon.

In spite of the fact that I am not a specialist I am going to make a few predictions. First: Sometime in the future the dominant method of distribution will be by franchise. Second: That producers will have to cut down on quantity and give quality instead. Third: The producer will be forced to drop his grab-it-all policy and adjust his prices so as to let the little fellow live.

Yours,
MURRAY A. SCHULMAN.
New York City.

Varying Reports from Firing Line on First Effects of Tax

Patrons Pay with a Smile in Most Cases, but Lack of Pennies and Change-Making Cause Some Confusion—Business Hurt Where Flat Raise Was Made to Cover Tax

MOTION PICTURE NEWS presents herewith the first countrywide reports from exhibitors concerning their initial experiences in the collection of the new Federal tax on admissions.

Optimism pervades most of the reports. This is especially true in cities where the patrons are paying the tax in pennies themselves. In these cases there is a smile and a joke as the patron digs down. But in cities where admissions had been increased a flat five cents, out of which the exhibitor pays the tax, a falling off in business is reported.

It is still too early to form definite conclusions regarding the effect of the tax. From the smaller communities the few reports received are disquieting. There is every indication that the combination of the reel tax and Federal taxes will cause many of these houses to close down.

West Coast Theatres Put Tax into Effect

Theatres in all West Coast cities, excepting Oakland, Cal., are now charging their patrons the ten per cent. war tax in addition to former prices, according to MOTION PICTURE NEWS Los Angeles correspondent, who wired this week that no noticeable falling off in business has attended the enforcement of the tax. On suggestion of Fred Miller, of Miller's theatre, exhibitors of Los Angeles conducted a four-days' advertising campaign, using half-pages in all dailies to make patriotic appeals to their patrons to shoulder the tax. This campaign was backed by the Theatre Owners' Association, which raised the money to cover the expense in five minutes at the regular weekly meeting on Monday of last week.

The advertisements, in addition to quoting Section 700 of the Federal War Tax law read: "Sixty million dollars. Your pennies paid to theatres will amount to that sum and help win the war! Remember, it amounts to only two or three pennies from an individual, and may be the means of eliminating other taxation which might be heavier. You love your country! Do your bit!"

According to the statement of Fred Miller, made to the correspondent of MOTION PICTURE NEWS, the tax is not affecting receipts. The only lessening visible appears to be the receipts of the NEWS' Cigarette Fund. Al Nathan, of Superba, is glad to contribute, and deposited his pennies with the remark: "Here's more bullets to get the Kaiser." Charles Gates, of the Symphony people, exclaimed that he has not lost the sale of even four tickets in four days. Christ Glimm, of the Garrick, shares the same opinion, and says business has not been decreased by adding the tax to the admission prices. The chief trouble seems to be the securing of pennies for change. N. L. Watton, of the Strand, Sacramento, reports a most favorable reception there for the war tax. J. W. Di Stasio, of the Liberty theatre, Sacramento, asserts that no one has turned away from the box-office at his house because of the additional charge.

One of the greatest handicaps of the new tax was found in handling the crowds during the evenings immediately after the tax went into effect. Lines half a block long extended to most all box-offices, and waits were caused by numerous explanations to patrons and in making penny change. The Tivoli theatre in San Francisco installed an additional box-office and cashier.

All houses in Oakland, Cal., have increased the admission prices by five cents, and have announced their intention of paying the war tax out of the general receipts. Patrons accepted the increase without any undue unfavorable comment.

The fifteen-cents-a-reel tax on exhibitors, though, is a tax of "another color," it appears. Exhibitors of Los Angeles and San Francisco are incensed over it, as all exchanges in those cities excepting Mutual and Triangle have put the reel tax into effect. To show appreciation to the latter companies, the Los Angeles Theatre Owners' Association, with a membership of over a hundred, has adopted resolusions pledging all possible business to Triangle and Mutual. At San Francisco League officers and members called on exchange managers in body and threatened a boycott. In a few instances managers refused to take shows out of the exchange unless the reel-tax was eliminated. The same conditions prevailed in Los Angeles. Several contracts were reported canceled by exhibitors because the tax was renewed.

Nebraska Feels No Ill Effects of War Tax

Although exhibitors of Omaha and throughout Nebraska think it a bit early to pass an opinion upon the effects of the war tax upon tickets to patrons, most of them, it appears, are optimistic over the ultimate outcome.

Wilfred Ledoux, of the Empress, in Omaha, although asserting that another month will be required before effects can be noticed, claimed that his business for the past week was better than a week ago. In a month, Mr. Ledoux thinks, patrons will be used to the small increases and very few will kick. H. M. Thomas, of the Strand, stated to a correspondent of MOTION PICTURE NEWS that his patrons are gladly paying the tax, and that not a complaint has been registered with him since it went into effect. However, he has to help sell tickets now and then as the crowds become too large for the cashier. E. L. Hallgren, of the Suburban, announced that his business was falling off, but that he did not blame it on the tax. R. D. Shirley, of The Muse, said business was better than the week before, and that his patrons are joking about the tax while digging down willingly to pay it. Louis Marcus, of the Majestic at Council Bluffs, Ia., declares business has not fallen off, but is better, if a change can be noticed. Other theatres in the Iowa town also claim to be getting their full share of business, as do also the legitimate houses in Omaha.

In a very few instances it has been found, the exhibitors say, that some patrons complain that the tax is being charged by the theatre and not the government, and that they consider it a holdup. Explanations, in most cases, straighten this misunderstanding out.

New Orleans Accepts Tax in Cheerful Mood

The war tax on admissions to theatres has been accepted in New Orleans readily and cheerfully by the patrons, it is announced. The attendance is apparently normal, and most of the theatres are crowded, as usual.

Manager Cornelius of the Strand, said: "I am delighted with the way patrons took to the new rule. Most of them had pennies ready. The comments were good-natured, and I was surprised to note the patriotic spirit voiced concerning the tax."

Manager Kattman, of the Palace, said: "It is truly wonderful how quickly people responded to the change. There has been no trouble at all. Attendance is really larger than we can accommodate."

Manager Turner, of Loew's Crescent, said: "A shortage of pennies is the only trouble we have had. People seem to consider paying the tax another form of buying Liberty Bonds. They take to it cheerfully, and business is better."

Manager Peritz, of the Suburban, announced that his theatre is absorbing the tax, but that the people are very willing to pay the extra few cents to aid the Government. Manager Peritz declares the only kick is on the attitude of exchanges in passing the manufacturers' tax to the people.

Al G. Shear, of the New Carrollton theatre, remarked: "The fact that people do not kick convinces me in advance that the raise in admission will be accepted without objection. Every one appears glad to help Uncle Sam."

There is a deep feeling of resentment against the collection of fifteen cents a reel on present releases by the exchanges. This seems to be hurting business more than anything else, and is causing the small country theatres to close.

Tax in Michigan Is Apparently Successful

According to telegrams to MOTION PICTURE NEWS from correspondents in Detroit and oeher Michigan cities, the war tax on admissions in Michigan is apparently a success, despite the many complaints at the small houses in poorer sections. In better neighborhoods, however, the people understand the reason for the extra charge, and are paying it without objection.

The larger houses in Detroit are finding

(*Continued on page* 3424)

Exhibitors Bare Teeth at Producers Who Pass Tax Along

Chicago Meeting Decides to Fight Producers Who Assess Fifteen Cents Per Reel Tax—Reading, Pa., Men Irate at Plan—Say Exchanges Would Make Profit of Fifty Per Cent or More

VARIOUS exhibitor bodies met last week and discussed indignantly the plan of many producers to add the fiteen-cents-a-reel-tax to the daily rental of films, declaring that the idea is obnoxious, unequitable, unjust.

Members of the American Exhibitors' Association have refused to pay the tax of 15 cents per reel for films delivered by exchanges, upon the theory that the footage tax is a tax upon the manufacturer and the Eastman Company, and was never intended as a tax to be paid by the exhibitor. Present indications are that exhibitors will not be compelled to pay this tax.

"Let 'Em Cancel!" Chicago's Cry

AT a meeting of the Motion Picture Theatre Owners' Association of Chicago, held in their club rooms at 19 West Adams street, October 30, practically the whole of the time was given over to the consideration of measures to effectively combat the tax of 15 cents per reel which manufacturers and producers have instructed exchanges to charge.

Exhibitors declared they were simply refusing to pay the tax and that up to the present had not had their shows held up. They expressed worry, however, over the exchanges' insistence on placing the tax levy on their bills even after they had refused to pay. Many of them felt that the exchanges would never be able to collect the back charges on their contracts, which make no allowance for a boost in price without the exhibitors' consent.

"Let them cancel us," was their defiant slogan, as they felt with Mutual, Triangle, Hoffman Foursquare, Unity and Standard not making the charge, that they could survive without the film of the other large exchanges if it came to a show down.

The members finally pledged themselves to a man to stand by the judgment of the assembly and cancel any one company in a body which, in the estimation of the exhibitors, had proved particularly obnoxious in insisting on the reel tax. After counting noses to find out the number of exhibitors present using the services of the different film companies it was decided to cancel where they could hit the hardest. In the roll call which followed it was discovered that twenty members were using K. E. S. E. service and that concern was chosen for the wholesale cancellation.

A committee of Edward T. Beatty, Louis Frank and W. J. Mulligan was appointed by President Krug to carry out the decision of the assembly to notify William Jeners of the local K. E. S. E. exchange that if he insisted on charging the reel tax that he might expect a number of cancellations.

Would Cancel K.E.S.E.

The members who pledged themselves to cancel K. E. S. E. in the event that that exchange refused to rescind the tax were as follows: Max Cooper, W. H. Holton, W. J. Mulligan, H. Bambara, George Henry, Meyer Kimmel, C. F. Fricke, Lanus Kahn, A. Treulick, Charles Faulhaber, Henry Lutz, Louis Frank, J. Rennyas, Max Jesselson, Harry Lindner, Charles Benesch, Richard Delly and Adolph Powell.

Frank Rembusch, national organizer of the American Exhibitors Association, was present at the meeting and told of the refusal of exhibitors to pay the tax all over the country.

"We are not paying the tax in Indianapolis," declared Mr. Rembusch, "and we don't intend to. I believe the Government thought the manufacturers should pay some tax, but they are trying to place their burden on our shoulders. And we have plenty to take care of as it is. The worst of it is manufacturers are not trying to make us pay just the amount they would have to give in meeting the footage tax but are asking more. They are trying to make excess war profits out of a tax they are supposed to pay. Under the present conditions it's up to exhibitors to stand together and resolutely refuse to pay this unjust levy. If we do that I think we can force them to give in.

During the week the following letter, commending President Freuler of Mutual for his refusal to make the charge and urging exhibitors wherever possible to patronize the company he heads, was sent out broadcast by the Theatre Owners' Association:

Freuler Commended

WHEREAS, The motion picture distributors of the United States have, arbitrarily and unjustly, and we believe unlawfully, decreed that each reel of film shall be assessed 15 cents to cover the federal war excise tax, and

WHEREAS, this assessment, now in force, works an undue hardship upon the exhibitor of motion pictures, jeopardizes his business, and

WHEREAS, The Mutual Film Corporation, through its president, Mr. John H. Freuler, has announced its determination to absorb the war excise tax and instructed the managers of its various exchanges to cancel the 15 cent assessment. Therefore, be it

RESOLVED, By the Motion Picture Theatre Owners' Association that the thanks and commendation of its members be extended to the Mutual Film Corporation and its president for their fairness and justness in meeting this situation. Be it further

RESOLVED, That the members of this organization endeavor, whenever and wherever possible, to book the productions of the Mutual Film Corporation not only as a matter of principle, but because of the high standard of quality in production which is maintained by the Mutual Film Corporation, and urge similar action upon the part of exhibitors not affiliated with this organization. Be it further

RESOLVED, That this resolution be spread on the records of this association, copies sent to the various other affiliated organizations of thee American Exhibitors' Association with a request that they take some similar action, and that a copy be sent to the Mutual Film Corporation.

E. THOS. BEATTY,
LOUIS H. FRANK,
W. J. MULLIGAN,
Tax Committee.

Chicago, October 31, 1917.

Reading Up in Arms

Copy of resolution passed by the Motion Picture Exhibitors of Reading, Pa., October 22:

We, the undersigned Motion Picture Exhibitors of the city of Reading, Pa., hereby express our disapproval of the War Tax film charges of either 10 cents or 15 cents per reel as proposed by the various exchanges of Philadelphia, as such a charge would result in a profit of from 100 per cent. to 500 per cent. to some exchanges.

In view of the tact that the Government charges $5 for each 1,000-foot reel, it is quite natural to assume that each exchange has at least 100 regular customers who, in turn will receive these respective reels. This War Tax was not calculated to enrich any person obliged to pay it, we therefore feel that at 5 cents per reel we are paying our full share, and we hereby request all exchanges dealing with us to adhere to a uniform charge of 5 cents and no more, as this will cover the tax, and in most cases leave a profit to the exchange of 50 per cent. to 100 per cent., or the exchange assume the tax and thereby "do their bit."

Signed by: Harry C. Stimmel, for Majestic theatre; H. S. Rentz, San Toy; H. S. Rentz, Victoria; J. G. Hansen, Gem; Heilman and Egolf, Victor; L. B. Reinert, Savoy; Carr and Schad, Inc., Colonial; Carr and Schad, Inc., Princess; Carr and Schad, Inc., Arcadia; Henry R. Johnston, Pictureland; Frank D. Hill, Lyric; W. C. Karntner, Grand; J. M. Harpst, Family; R. K. Hammer, Queen; Frank A. Gould, Rex; Haas and Moyer, Star; Haas and Moyer, School Avenue.

TWO TANGLED POINTS FINALLY CLEARED UP

1. Commissioner Roper in a conference with producers last week made plain that the "$5-a-reel" tax was a misinterpretation.

2. The unit of taxation is the performance; not the day.

(If your matinee price is 5 cents and evening prices 10 cents or higher, or if the admissions some days are 5 cents and 10 cents or higher other days, the 5-cent tickets will not be taxed.)

First National to Absorb Tax

After having secured an expression of opinion from the entire membership of the First National Exhibitors' Circuit, its officers announce definitely that their organization will pay the war tax of 15c. per reel recently imposed by the Government. This action will, no doubt, be very welcome news to practically every exhibitor in the country as the circuit's new "Signature Protected". Chaplin comedies promise to be booked by many theatres.

The same policy will apply to all First National releases, due to the circuit's members' belief that the various new war imposts are going to prove a heavy burden on their fellow exhibitors.

The First National Exchanges are rapidly preparing for business, reports indicating that those not already in full working order will be completely organized in ample time to take care of the early releases of Petrova's first picture, "Daughter of Destiny"; Brenon's "Empty Pockets," "Alimony" and Chaplin's comedies. The releases will probably take place in the order mentioned.

St. Louis Exhibitors Reject the Excise Tax

Exhibitors of St. Louis are much concerned over the proposed excise tax of 15 cents per reel on positive films, which is already casting its shadow with those made by ever-increasing taxes and licenses. All but four of the St. Louis exchanges, it be-

(*Continued on page 3422*)

Triangle Favors Only Non-Taxable Music

Announces That Its Cue Sheets, as in Past, Will Carry Only Free Numbers Obtainable Either in Solo or Orchestral Form

IN an announcement just issued to its exchanges, and through them to all Triangle exhibitors, the Triangle Distributing Corporation has announced its attitude toward the proposed music tax.

"It is our policy to protect our exhibitors in every way we can," said Y. F. Freeman, general manager of the organization. "As in the past, all of the music cue sheets which accompany Triangle pictures will be composed of musical numbers which may be played in any theatre for the purchase price of the music, and that alone. Our music expert, M. Winkler, has been instructed to bear this fact in mind when arranging Triangle music cue sheets, and we hope that our policy in this matter will be of general benefit to those playing Triangle productions. It is our duty to the exhibitor—just a logical phase of Triangle service."

While on the subject of picture music, Mr. Freeman further remarked a point in the compilation of cue sheets which is often lost sight of.

"We firmly believe that every musician or leader playing for pictures can compile his own cue sheet if he has a chance to see the picture at least a day before the actual performance, but of course such cues would be of service to only one individual, and would entail an enormous waste of effort. Nine times out of ten they would not serve for general distribution by a distributing company to its clients, simply because the compositions would in all probability not be obtainable for every possible combination of instruments. In case the compiler were a pianist, it might be expected that most of the numbers mentioned on his cue sheet would not be available for orchestra use, and likewise, the same condition would exist where an orchestra man overlooked the needs of the piano or organ soloist.

"For this reason we have been very careful to place our musical work in the hands of a man who is a musician of many years' experience in this particular field. He is also a representative of several of the largest music publishing houses, insuring exhibitors that his selections may be purchased by any musician, no matter what instrument or combination is to be used."

Music Minus Tax Will Be Used by Vitagraph

Walter W. Irwin Notifies Exhibitors That Company Will Have Taxless Tunes in Accompaniments—First Company to Give Notice

WALTER W. IRWIN, general manager of the distributing and selling organization of Greater Vitagraph, last week, through his press department and the company's house organ, notified exhibitors that Vitagraph will not have in its musical accompaniments any but non-taxable music, henceforward. This action on the part of Mr. Irwin marks the first official notice that any producing company has taken of the attempt of the American Society of Authors and Composers to impose a tax on anyone using copyrighted music.

Vitagraph, in fact, has never put forth any music that could be taxed, it is claimed.

The activities of the American Society have been closely studied in detail, Mr. Irwin states, and it was decided many months ago that Vitagraph musical suggestions cue sheets should be arranged only from such music as was permissible to be played free of the tax. S. M. Berg, the company's musical director and arranger, was chosen to make a special investigation and as a result of his studies, it was decided by the Vitagraph Company that the whole question of taxable music was really a trifling one to exhibitors, who are endeavoring to feature the music in conjunction with the picture, because the music which this society controls is the popular music of the moment.

In discussing this phase of service to exhibitors, Mr. Irwin said: "We have tried to devote as much care and thought to our musical accompaniments as we do to our film productions, and there is no reason why this should not be done, because in the final analysis they are similar in purpose, there is no room or there should not be for careless preparation in either field. Motion pictures are interpretations of writers' thoughts and musical accompaniments, to be of value, should be faithful interpretations of these other interpretations.

"Big pictures require big music and big music means the classics. Excerpts from Hayden, Beethoven, Mozart, Mendelssohn, Tschaikowsky, Chopin and other masters will be found consistently in the musical suggestions prepared for Vitagraph productions. These are woven together with such exceptional skill, that when used in conjunction with the picture they become the voice of the silent drama. Music must be the voice of the screen."

N. A. M. P. I. Arranges Program for Sunday Schools

Under direction of Frederick H. Elliot, executive secretary, National Association of the Motion Picture Industry, a carefully selected program for Saturday afternoon performances to be given children attending Sunday schools is being arranged.

Feature pictures, scenics, comedies and short dramas are to be shown on Saturday afternoon and evening at the Grace Methodist Episcopal Church, West 104th street, New York, of which Dr. Christian F. Reisner is the pastor. This special committee has selected an alert young college graduate in the person of J. V. Lacy, of Chicago, who will direct the use of the pictures and study the moral, educational and recreational effects of the pictures.

Dr. Reisner in his letter to President William A. Brady dwelt at some length upon the importance of pictures in constructive work of this nature.

Exhibitors Bare Teeth

(*Continued from page* 3421)

came known last week, have sent out notices that the reel tax of 15 cents will have to be paid by the exhibitor. Many cancellations are the result of these notices and there is much protest against what is called an injustice by the exhibitors.

At a meeting last week the exhibitors adopted a resolution to send a letter to the exchanges informing the latter that they refuse to pay the tax, and that no exhibitor who is a member of the league will pay any film tax until notified to do so by the government. The letter was signed by J. Mogler, president, and Edward Pohlman, secretary, of the Motion Picture Exhibitors' League of St. Louis.

Los Angeles Theatres Set Minimum Admission

Coincident with the inauguration of the Federal tax on theatre admissions, all down-town theatres in Los Angeles will increase the admission price to a minimum of ten cents, it has been agreed. This action has been taken by the owners of theatres on Main and Spring streets, where there have been a number of houses that continued at a five-cent admission with the showing of old subjects. At the same time Los Angeles theatre men will put the tax assessment squarely up to their patrons, providing that each person entering the theatre shall pay the ten per cent war tax the government has levied. At a meeting of the Motion Picture Theatre Owners' Association of Southern California Monday of last week, all members unanimously voted to adopt the policy of patrons paying the war tax. Arrangements for providing a convenient way for the public to pay this tax was placed in the hands of a committee, and it is very probable the theatres may open a clearing house which will take care of a uniform stamp that will be honored at all theatres. The stamps will be sold by all theatres, and under the supervision of the clearing house each patron of a theatre will give stamps to the doorman which in turn will be retained by the clearing house, thus refunding to the theatre the money they pay to the government monthly.

Taylor Holmes Aids Spoor in Saving Food

Taylor Holmes, it was announced last week by Essanay, is giving valuable assistance to George K. Spoor, president of Essanay, in carrying out the work of Food Administrator Hoover's food economy campaign in Illinois, in which Mr. Spoor is actively engaged as chairman of the Illinois Motion Picture Bureau of Food Administration.

Mr. Holmes, now being featured in Essanay comedy-dramas, has been added to the list of four-minute men of the Chicago district, and speaks each night in the Windy City theatres.

The Illinois Motion Picture Bureau is working in co-operation with Harry A. Wheeler, state food administrator, and widespread results already have been gained, it is said.

New Companies Enter Motion Picture Industry

Four new companies to deal in films and motion pictures were incorporated during the past week, according to the records of the Corporation Trust Company, of Jersey City.

The Veritas Film Corporation, capitalized at $6,000, was formed by Domenico De Falco, Angelo Prevete and Antonio Perretta for general film, motion picture and theatrical purposes.

Mankivell Films, Inc., was organized in New York by Edith Mankivell, Arnold Mountford and John MacGregor, to deal in animated cartoons and motion pictures.

Liberty Photodrama Production, Inc., was formed with a capital of $500.000, offices in New York, to handle motion pictures. Incorporators are Zenas Upham Dodge, Walter H. Thacher and James T. MacLean.

W. W. Hodkinson Corporation, with capital placed at $600,000, was formed in New York to handle motion pictures. Henry J. Mason, Kenneth S. Dalgeish and Sinclair G. Weeks are the incorporators. It is announced this company will be the distributing medium for Paralta Plays.

Directors' Association Develops into Lusty Youth

The Motion Picture Directors' Association, organized in 1915, is growing to be one of the healthiest youngsters in the East, according to reports issued from the Association headquarters at 234 West Fifty-fifth street. It is announced the growth of the association has been very satisfactory in every way during the past year, and that the future looks exceedingly bright.

Within the past year the association has entertained S. L. Rothapfel and Adolph Zukor, both of whom made interesting addresses to the directors. At the last meeting Director Travers livened things up by reading a paper on "Do Illustrated Subtitles Help or Harm the Story?" "Should a Director Cut His Own Picture?" and "Is the Star System an Aid to the Industry?" Director Edwin Carewe replied to the first section; Director Sidney Olcott to the second and Director Joseph Kaufman, of Famous Players, to the third.

At the next meeting Director Robert Vignola, of Famous Players, is scheduled to read a paper upon a subject which is expected to be of great interest to all directors, the subject of which has not been announced.

Lee Sells Territory for Rankin's "A Modern Lorelei"

Joseph F. Lee, exploitation manager for Charles Rankin, who controls the world rights to the Marine Film Company's production, "A Modern Lorelei," featuring Tyrone Power, reports from Pittsburgh that he has sold the westerner Pennsylvania and West Virginia rights to this production to Roland Clark, of the First National Exhibitors' Exchange, Pittsburgh. Mr. Lee has been traveling through the Central Atlantic States for the past week, and reports that the production is going big. Before he returns to New York Mr. Lee will cover the Southern territory.

Paralta Releases Through Hodkinson Company

Now Being Organized with Offices in Fifth Avenue, and Will First Turn Attentions to Production, Starring J. Warren Kerrigan

THE production of Paralta Plays, Inc., and its allied producing companies, it was announced last week, will be distributed to exhibitors through the organization now being formed by W. W. Hodkinson, with offices at 527 Fifth avenue.

Affiliations between Paralta and Mr. Hodkinson's new company are expected to mean much to exhibitors, according to plans being advanced by Paralta. It is cited that Mr. Hodkinson entered the industry as an exhibitor and has, therefore, a most intimate knowledge of every condition that exhibitors have to face. His experience in connection with the General Film Company and as president of the Paramount and Triangle distributing corporations widened his vision to take in all angles of the business.

The Paralta organization, formed and operated under the direction of Carl Anderson, has been in existence only since last March, but during its brief career has made rapid strides toward its goal. The aim of the Paralta companies, which includes J. Warren Kerrigan and Bessie Barriscale as stars, as well as Henry B. Walthall, Rhea Mitchell, Clara Williams and Howard Hickman, has been to constantly produce photodrama of substantially standardized merit, it is announced.

The first Paralta release which Mr. Hodkinson's new organization will make will be J. Warren Kerrigan's "A Man's Man." This production was recently given a "try-out" of one week at Clune's auditorium in Los Angeles, where it played to the second largest record of receipts in the history of that house.

Mr. Hodkinson's second Paralta release will be Bessie Barriscale's production of "Madam Who." Then will follow in quick succession Henry B. Walthall in "His Robe of Honor," J. Warren Kerrigan in "Turn of a Card," Bessie Barriscale in "Within the Cup" and "Rose o' Paradise," Henry B. Walthall in "Humdrum Brown," and Clara Williams and Rhea Mitchell in productions which are now known only by working titles.

Some time ago it was announced that Paralta had planned to make fifty-two star-feature productions in its first year, and to this end negotiations are now said to be in progress with several stars that this may be accomplished by June 4, 1918, which will be the first anniversary of Paralta's entry into the picture production field.

Censorship on Rack at Baltimore Convention

Maryland Exhibitors Take Definite Step to Combat State Control of Motion Picture Exhibiting—Slides to Be Used in Campaign

THE consensus of opinion of the members of the Maryland branch of the Motion Picture Exhibitors' League of America, which opened a convention in Baltimore on October 28, seemed to be "Can the motion picture censor." And, in line with this apparent feeling, immediately following the convention definite steps were taken to combat censorship in Baltimore, and it was decided to inaugurate a state-wide campaign against state control of motion picture exhibiting.

At a meeting of the executive committee of the Maryland League held October 30 plans were decided upon to prepare a series of slides, seventeen in number, which will be exhibited in every motion picture theatre in Maryland with a view of acquainting the people with the exact status of the state censorship and urging that they use their influence on legislators to repeal the censorship act at the next meeting of the Maryland state legislature, to be held in Annapolis in January.

Aside from the slide campaign every newspaper in the larger cities of Maryland as well as the county papers will be approached by representatives of the exhibitors and their co-operation asked in this fight. The question of censorship occupied the entire night session of the Maryland convention on Sunday.

The entire afternoon session on Sunday was devoted to the war tax proposition. At this session it was decided to conduct a motion picture slide campaign with the view of telling the public just what the war tax meant. With a view of getting the exact status of the government on the amusement war tax situation a committee consisting of Walter Pacy and J. Louis Rome was sent to Washington on Monday to personally interview officials of the Internal Revenue Department.

At Sunday's meeting there was a suggestion made by some of the exhibitors that they propose to advance their prices to fifteen cents and make no mention of the war tax to their patrons and simply pay the tax out of their receipts. The Internal Revenue officials state, however, that the war tax must be stated definitely to the patrons of the amusement enterprises. If the admissions are made fifteen cents to cover the war tax the exhibitor must make it plain that his admission price is thirteen cents and that the remaining two cents is for the war tax.

The slides to be exhibited at the various motion picture theatres will bring the war tax proposition to the attention of the public in the most simple and direct manner. A committee consisting of Guy L. Wonders, William Stumpf and M. T. Eysare was appointed to take charge of the slides.

The work of eliminating censorship is in charge of a committee consisting of Louis Schlichter, Eugene B. McCurdy, E. C. Sandall, C. Walter Pacy and J. Louis Rome.

Attendance to the convention was in the neighborhood of three hundred. Frank A. Hornig, president of the Maryland Branch, presided.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

How Admission Tax Was Received All Over

(*Concluded from page* 3420)

considerable difficulty in making change, and for the first few days both the public and the theatre considered themselves working under a handicap or hardship on account of waits and other minor annayances. As a result of this, Manager John Kunsky has adopted the multiple system at the Washington, Madison, Adams and Strand, increasing the admission by five cents on some seats and merely adding the standing tax to others. The idea is, it is explained, to get away from pennies and odd prices, otherwise causing great confusion. The majority of exhibitors are adding the regular tax to their usual prices, while a few others are raising the prices from ten to fifteen cents, with a great tendency toward fiften and twenty cents as a standard.

Manager Kunsky thinks the tax a success as far as the public is concerned, even though it will take a while for the patrons to become used to the new conditions.

Seattle Houses Raise Prices to Pay Tax

Motion picture theatres in down-town Seattle, Wash., according to reports received this week by MOTION PICTURE NEWS via telegram, have added five cents to each admission to care for the war tax. The first four days of the tax showed a falling off in attendance, and exhibitors fear the increase in cost will materially affect business.

Jensen and Von Herberg, operating the Liberty and Coliseum, say they expect a decrease in box office receipts of at least 10 per cent. The Clemmer declares business will be affected materially, and the Rex asserts that patrons will not come so often. A greater loss in attendance is expected by this house as time advances. The Strand fears the increase, in company with the other theatres.

Neighborhood houses in Seattle declare they cannot raise prices to cover the tax, as the patrons will go downtown to the shows, and that the theatres themselves cannot afford to foot the war charge. They are in a quandry, and know not which way to turn, according to the managements. It is expected that several will close their doors. As children must pay the tax also, there will undoubtedly be a decrease in such attendance, it is thought, and exhibitors have announced their intention of using great care in booking high priced specials or state rights features until they see what volume of business they can depend upon.

Philadelphia Reacts

Although it is difficult to judge as yet the effect of the imposition of the new tax upon Philadelphia patrons of the pictures, because of the fact that last Thursday, when the law went into effect, and the day following were All Saints' and All Souls' Days respectively and many persons look upon these occasions as solemn events, nevertheless all managers have been keeping a keen eye upon the box-office, and a few of them are able to give the results of their observations so far.

Frank Buhler, general manager of the Central Market Street Theatres' Company, which caters chiefly to transients coming into the Pennsylvania and Reading terminals, says he has noticed no differences whatsoever in the receipts. He makes the excellent suggestion that men in uniform be allowed to enter without being taxed, since they are already doing their full duty toward their country.

Fred G. Nixon-Nirdlinger, representing a circuit of theatres chiefly in the somewhat outlying districts of the city, believes his patrons are continuing to attend as heretofore, because they had been informed by "Four-Minute Speakers" during the Liberty Loan campaign, just how necessary the theatre taxation was. Mr. Nirdlinger added that he was rather proud to be acting, as it were, as a deputy collector.

The Stanley Company, with its usual reticence regarding all financial matters, would make no statement regarding the situation, but from a general observation of their houses it can be said that there has been no diminution in patronage.

The only difficulties experienced by the various managements have been in their inability to obtain a sufficient number of pennies for the change-making, in the delay at the box-offices, occasioned by the necessity for making odd change, and the newness of the situation to patrons.

Select Establishes Two New Exchanges

Several changes and expansions in Select Pictures Corporation exchanges throughout the country mark the progress which this company has made. Two new exchanges have been opened during the past week, one in Detroit and the other in Cincinnati. Sam E. Morris, manager of the Cleveland branch, has been given supervision of Detroit territory in addition to Cincinnati, which was already controlled by him.

As branch manager in Detroit, Mr. Morris has secured W. D. Ward, one of the best known exchange men in Michigan. The Detroit exchange is located at 906-907 Peter Smith Building. The territory includes Michigan, with the exception of the northern peninsula, which is handled by the Minneapolis and Chicago exchanges.

The change in Cincinnati gives that city a full-fledged Select exchange under the supervision of Mr. Morris, whereas formerly Cincinnati only had a subsidiary office. This exchange is located at 302 Strand Theatre Building. The expansion was made necessary because, on account of the rapidly increasing volume of business it was deemed advisable to establish a real exchange here. At the same time the Cincinnati territory has been expanded, as almost all the southern Indiana territory, including Indianapolis, has been taken from the Chicago office and given to the Cincinnati branch.

Buffalo Prices Absorb Tax

Manager Harold B. Franklin of Shea's Hippodrome, Buffalo, N. Y., springs a new one in connection with the war tax on tickets by announcing that, commencing Sunday, November 4, there will be a slight raise in prices at Shea's Hippodrome for Sunday only, when enormous crowds attend this theatre.

The announcement says that in order to facilitate the handling of the line at the box office, simplify the collection of the tax, and also to avoid confusion, the new prices will take care of the war tax and patrons will not be put to the inconvenience of waiting until change is made in pennies.

Fifteen-cent seats in the balcony will be twenty cents, twenty-five-cent seats in orchestra thirty cents and box seats forty cents instead of thirty-five cents. This new schedule of prices will not affect the week-day prices.

Two Main street five-cent admission film houses in Buffalo tried to gain patrons by misrepresentation this week when they displayed banners reading:

"No war tax here—we pay it for you."

As there is no tax on five-cent houses several local managers got sore and informed the local revenue collector with the result that the signs were soon ordered down. Otherwise the tax is working smoothly in Buffalo.

State Rights Distributors to Meet in New York

The announcement was made last week from the office of Sol L. Lesser that the next meeting of the State Rights Distributors, Inc., will be held at the Claridge Hotel, New York, on Tuesday, November 20, at 11 a. m.

As many pictures have been presented to the members for national distribution, this is expected to be one of the most important meetings.

The offices of the corporation are temporarily located at room 523, Longacre Building.

Mr. Lesser advises that the organization being complete, manufacturers who have worthy productions can secure an immediate market.

Harvey B. Day Joins Select Pittsburgh Office

The Pittsburgh exchange of Select Pictures Corporation has been placed under the charge of Harvey B. Day, an old campaigner in that territory, and, beginning this week, the business of that office will be handled by him.

In order to join the Select Pictures, Mr. Day, who established the Fox exchange in Pittsburgh three years ago, resigned his position as personal representative to Stanley V. Mastbaum, the Philadelphia motion picture man.

World-Brady Announces Feature for December 17

The next World-Picture Brady-Made in which June Elvidge and Arthur Ashley have the leading roles is "Broken Ties," it was announced this week. The release date has been set for December 17.

Leah Baird Leads Exhibitors' Grand March

Coincidental with the announcement of the Ivan Company last week of the completion of "The Sins of Ambition," a superfeature starring Leah Baird, it was announced that the star had consented to lead the grand march of photoplayers at the ball given by the Bronx exhibitors at Hunts Point Palace the night of November 5. Earle Williams, of Vitagraph, was Miss Baird's partner in the grand march, and numerous other stars of the screen were present.

Film d'Art Will Show First Comedy Releases to Trade

The Film d'Art Corporation will show its first two comedy releases, Perry Pictures, to the trade on Thursday morning at 10:45 o'clock in Wurlitzer Hall, Forty-first street. The comedies are in two reels and were written and directed by John D. Perry.

Bates Withdraws as Paralta Publicity Man

Wilbur Bates, it was announced this week, has resigned as general publicity director for Paralta Plays and its affiliations, with which companies he has been identified since their organization, the withdrawal to take effect November 10. He has not announced plans for the future.

Mr. Bates is what is termed an old-timer in the theatrical and motion picture business, beginning first as a newspaper man when but seventeen years of age. In 1898-9 Bates exploited Viola Allen in Hall Caine's "The Christian," much of the success of which was said to be attributed by theatrical managers to a new system of intensive newspaper work originated by Mr. Bates, and used for the first time in the exploitation of this play and star.

In November, 1899, Bates became general representative for Klaw and Erlanger, and was probably the first newspaper man employed by any theatrical firm to create nation-wide publicity. He made his entry into the motion picture end of the business under the guidance of David W. Griffith, handling the exploitation of "Intolerance." Later he handled publicity for "The Deemster," and last March became general publicity man for Paralta.

Odd Paramount Scenes Going to the Front

Several thousand photographs, snapshots, scenes from Paramount productions, and other odds and ends have been collected at the Lasky studios in California and given to Major Ross Moore, the neurologist, who will be in charge of the Neurasthenic hospital back of the American lines in France. The photographs will be in charge of Louis Coleman Hall of Los Angeles, and will be used to detract the minds of soldiers from mental disorders.

The Lasky Company has also arranged to send with Major Moore's detachment, Arthur Streib, one of its photographers. He will not only take pictures of the hospital cases, but will also run the hospital projection machine and tell stories of the life of the studios to the convalescents.

Pathe "Argus Pictorial" Starts November 18

New Screen Magazine in One Reel Will Be Released Every Two Weeks—Development Is Credited to Horace D. Ashton

PATHE announced last week that the first issue of the new screen magazine in one reel, to be known as the "Argus Pictorial," will be released November 18, and will be issued every two weeks thereafter. The reel will be devoted, it is announced, to ultra-scientific, scenic, art and educational subjects, the collection of which is the culmination of long and tireless effort on the part of Horace D. Ashton, head of the company, who has devoted several years of study to reach the point where subjects which were heretofore considered impossible as screen stories could be presented in an entertaining and instructive manner.

This one-reel magazine, according to Pathe, will not be devoted entirely to microscopic and ultra-microscopic subjects. The big game that is found beyond the vision of the human eye, scenic subjects from all parts of the world, and the life stories of insects are scheduled for presentation. Other difficult art and scientific subjects that should interest the public will also be shown, it is said.

The Argus Laboratories, Inc., has correspondents in all parts of the world, including Australia, the South Seas, New Zealand, Siberia, Africa and Alaska, who are expected to gather artistic and interesting "educationals" to be included in the magazine.

A subject announced for the first issue, and which is expected to be of unusual interest, is the life history of the "Star-Fish." Ashton believed there was a story in this apparently uninteresting crustacean. Pictures taken under water, on the beaches, on artificial sea-bottoms in aquariums, under the most trying circumstances were said to be necessary to produce this part of the "Argus Pictorial," which is now replete with interesting data.

CAN YOU BLAME THEM?

MOTION PICTURE NEWS is always in demand with people interested in the film industry. This is because they know that the "News" gives them the news when a story is news.

The owner of a copy cannot go out of sight a moment without there being someone who takes it away to devour the contents.

This is the experience of R. G. Marshall of The Journal in Minneapolis. He complains that "It is impossible to keep a MOTION PICTURE NEWS in a newspaper office longer than half an hour."

Essanay Goes to Court Over Censor Decision

"Skinner's Baby," the Essanay production with Bryant Washburn, having been rejected in Pennsylvania by the State Board of Censors, an appeal has been taken by Essanay against the decision of the board. Arguments were heard in Common Pleas Court by three judges, who also reviewed the picture.

David B. Smith, formerly attorney on the side of the censors in other appeals, was retained by Essanay, while Deputy Attorney General Joseph L. Kuhn represented the board.

No decision has been handed down.

Atlas Builds Studio Short Distance from Boston

The Atlas Film Corporation, which recently consolidated with the Dadmun Company, and of which L. E. Dadmun is president, has built a studio at Newton, Mass., about twenty-five miles from Boston. Three companies can use the first-floor stage at one time, it is said. The basement is devoted to laboratories, dressing rooms, properties and workshop.

F. J. Howard is vice-president of the Atlas Film Corporation and C. O. Mason is treasurer.

Scott Says War Changes Attitude Toward Films

"The war is greatly changing the attitude of the public regarding motion pictures," said Elmer Scott, former Commissioner of Public Welfare of Dallas, Tex., and recently elected to membership on the Advisory Committee of the National Board of Review, when in New York a few days ago. "It has opened the minds of the public and tended to nationalize us all. It is blotting out provincialism. The attitude of the people in the theatres of Dallas, for instance, regarding motion pictures has changed in the last six months. We now think as you do about them. Our audiences laugh at the same things and seem to think in the same way that the people of Manhattan and other sections of the country do. This is a clear evidence of the new national point of view which all America is gaining as a result of this tremendous conflict. It is too bad that it seems to require such a world upheaval and shedding of blood to bring about this closer community of feeling."

Play "Who's Your Neighbor?" as Show, Says Mills

Believing that in the interest of his buyers in big centers of population it was up to him to impress on them they must exploit his picture as a "show," General Manager Herman Becker of Master Drama Features sought to convince Bernard H. Mills, of Elk Phoplays, 729 Seventh avenue, New York City, purchaser of the Greater New York rights of "Who's Your Neighbor?" of the desirability of playing his film in this fashion.

Mr. Becker's argument was that a special film production was of the same public importance as a special stage production, that it was up to the film theatre manager to give his production the same amount of advertising and featuring to the public as the legitimate theatre manager would be sure to give his, and that a film could do as much business as a stage play, everything else equal, if it "went after" the public the same way.

"Empty Pockets" Goes Through First National

Brenon Considers Transaction High Compliment, as Production Has Not Yet Been Screened—Bert Lytell Has Principal Role

AMONG the more important and interesting transactions in motion picture circles last week was a deal closed between the Herbert Brenon Film Corporation and the First National Exhibitors' Circuit, Inc., whereby the latter has acquired the distributing rights to Brenon's "Empty Pockets," now in the process of production.

The combination came as a distinct surprise to the industry, as no inkling of how the production was to be released had been given The officials of the Brenon Corporation consider it one of the highest compliments ever paid their producer and director, Herbert Brenon, because the transaction was effected without the First National Exhibitors' Circuit having seen "Empty Pockets" screened. This is doubly emphasized by the announcement that the money involved establishes a new record for the disposal of the rights for a single production.

"I am exceedingly proud of the honor accorded me by the astute showmen of the First National Exhibitors' Circuit," said Mr. Brenon. "I realize that every director of that organization is a shrewd and keen exhibitor—each a representative man in his section of the country. An organization which has for its governing board such men as S. L. Rothapfel, of New York; T. L. Tally, of Los Angeles; Harry S. Schwalbe, of Philadelphia; Fred Dahnken, of San Francisco; Aaron J. Jones, of Chicago; Robert Lieber, of Indianapolis, and E. H. Hulsey, of Dallas, could not be otherwise."

The officers of the First National consider "Empty Pockets" another excellent addition to their growing list of high-class attractions and a demonstration of what exhibitors may anticipate in future releases.

They state that they have secured the rights for the entire world and that the price paid is one of the highest ever brought by a single negative.

They believe that the deal "also confirms the excellence of the selection plan, which is that the judgment of expert and experienced exhibitors be passed on subjects offered for purchase and only those which are approved by these critical scrutineers find their way to the circuit program. Such a plan completely eliminates weak subjects and is certain to result in one of the strongest film services known to the business.

"Mr. Brenon's name is one the circuit is proud to associate with its other leaders in the industry—his production will be handled in the way it deserves. Altogether the deal cannot help strengthening the position of both contracting parties."

The release date of "Empty Pockets" will be announced shortly.

"Empty Pockets," which is now being completed, was adapted for the screen by Mr. Brenon from Rupert Hughes's novel of that name. Bert Lytell, who played the title role in "The Lone Wolf," has the principal male role, while the cast numbers Barbara Castleton, Susan Willa, Katherine Galanta, Peggy Betts and other well-known players.

Poland Writes From Scenarioist's Standpoint

Joseph F. Poland, Who Has Contributed Many Screen Plays, Throws a New Light on That Phase of Industry

JOSEPH F. POLAND, scenario writer, who has given to the screen some of its best plays and has scenarioized many well known novels, throws a few side lights on this branch of the motion picture work in the following interview:

"In the movie-writing profession we have some advantages of training and some drawbacks. It remains to ask, 'Does it afford a sound basis for literary reputation?'

"The answer at present must be 'No.' We know that a well-known author or dramatist is sought after by movie concerns as a person capable of writing photoplays. But does a magazine or a producing manager ever 'go after' a screen writer with many original stories to his credit? Quite the contrary. They look askance at him, for he is a 'movie writer,' the popular misconception of him being a slave who grinds out hackneyed, or even purloined, plots at from thirty-five to fifty dollars a week. And anyone in moving pictures knows that this class of writer is practically non-existent.

"Some, or all, of these conditions may change. But at present they obtain. And the writer who is about to offer his pen to a writing profession should think the matter over carefully, considering all these things, before he enters the 'picture game.'

"He may decide to make first a literary reputation and then later go in for photoplay scenarios. And he will be strengthened in this if, in reviewing the field to day, he sees the great tendency to film the 'big books' and successful plays.

"But once choosing photoplay work, he will find it a fascinating game, as all of us do; a field where there is no place for quitters, or whiners, or inefficients—only for fighters.

"It's a great game."

Mr. Poland is not a stranger to the Manhattan studios, and among his most popular writings are "The Flower of Youth," "Patsy," "Miss Nobody," "Dimples, the Diplomat," "The Cloud," "Miss Deception," "The Action of Virtue," and the adaptation of "The Runaways," for Julia Sanderson; "Daughter of Maryland," for Edna Goodrich, and "The Beautiful Adventure," "My Wife" and "Please Help Emily," for Ann Murdock.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Florence De Shon (Vitagraph)

Hoffman, Inc., Grows Too Fast for Exchanges

The announcement was made last week by M. H. Hoffman, Inc., that so rapid has been the growth of the company through the demand of exhibitors for its pictures, that the extension of its exchanges has been made necessary. Planning, when the organization was formed late last Spring, to limit during the first year the number of Hoffman-Foursquare Exchanges to ten, it has been found imperative, it is claimed, to meet the demand by establishing additional branches.

Jerome Abrams has been promoted from the position of division manager in Pennsylvania and adjacent territory, to assistant general manager of exchanges. Jack Greenberg, formerly assistant manager of the Fox Philadelphia offices, succeeds Mr. Abrams in charge of the Hoffman-Foursquare Exchange at 1325 Vine street, Philadelphia.

San Francisco will be operating Hoffman-Foursquare product within a very short time, and Portland (Oregon), starts next week. With these exchanges in operation, the total Hoffman-Foursquare offices will number eighteen.

France Play Shown to the Trade

"The Natural Law," produced by France Films, was given a trade showing last week. Marguerite Courtot, who is the star, has appeared in many productions, being featured by such producers as Mutual and Paramount. Other notables in the cast are Howard Hall, Jack Ellis, Lila Blow, Gordon Gray. Leah Pecok and Mr. France.

The strong cast and the exceptional advertising resulting from Al. Woods's presentation of the play on the stage should insure success o fthe highest order for "The Natural Law."

"Russian Revolution" Sold by Samuel Krellberg

Samuel Krellberg, president of the Overland Film Company, returned last week from a flying trip to Pittsburgh, where he sold his latest feature, "The Russian Revolution," to Joe P. Maloney for Western Pennsylvania. This picture has been sold to the Pioneer Feature Film Company for New York State and Northern New Jersey, it is announced, and negotiations are said to be pending for Eastern Pennsylvania and Southern New Jersey and Ohio.

Piedmont Buys Foreign Rights to "The Human Orchid"

In the last issue of the News it was announced that Sikawitt and Goldstein had purchased the foreign rights to "The Human Orchid," a five-reel state rights production to Piedmont Pictures Corporation. This was incorrect owing to a typographical error. Sikawitt and Goldstein sold the foreign rights to this production to the Piedmont Pictures Corporation. The News regrets this error.

Exposition Company Elects Brady as President

William A. Brady, president of the National Association of the Motion Picture Industry, was unanimously elected president of the Motion Picture Exposition Company at an organization meeting held October 25 by the board of directors of the latter association.

In addition to Mr. Brady, the following officers were elected: Lee A. Ochs, vice-president; J. H. Hallberg, vice-president; J. A. Berst, treasurer, and Louis F. Blumenthal, secretary. Frederick H. Elliott, executive secretary of the National Association, was chosen general manager of the coming Motion Picture Exposition, scheduled for Grand Central Palace the week of February 2, next year. Samuel Grant, of Boston, will assist Mr. Elliott in the management, it was arranged. A reverse order of things was decided upon for the exposition to be held in Boston, in July, when Grant will be manager with Elliott assisting. As assistant managers for both the New York and Boston shows Fred H. Hartman and William Hilkemeier were chosen.

Ohio Theatre Joins Houses That Raise Price

The New Strand theatre at Marysville, O., has announced that fifteen cents admissions will be charged henceforward for adults, and ten cents for children, effective October 25. Matinee prices will be ten cents for adults and five for children. Two performances will be given each evening. Paramount, Triangle and Artcraft pictures are shown at the New Strand, the management of which informed the public of the raise through the following announcement: "The inevitable has come; the moving picture business is feeling the stress of special war taxes, as well as increased charges on the better grades of films, such as Marysville has been getting. In many other cities admission prices have been raised to twenty and twenty-five cents."

U. S. Exhibitors' Booking Corp. Launches Drive

Hall and Oldknow Combination Take Entire Floor in Times Building—System of Active Co-operation to Lend Aid to Exhibitor—First Feature Ready

FRANK HALL and William Oldknow who are the moving spirits in the organization of the U. S. Exhibitors' Booking Corporation, announce that a country-wide business drive in the interest of the new organization has been set in motion and that representatives of this organization are now working in all parts of the country, establishing exchanges and arranging details for the distribution of the organization's first release, "The Zeppelin's Last Raid," a Thomas Ince production. This production was given a trade showing at the Broadway theatre, Tuesday morning.

New York headquarters for the U. S. Corporation have been established in the Times Building, Times Square. The entire top floor has been reserved. It is also announced that distribution of this organization's productions will be handled in many of the larger cities by the Hoffman-Foursquare exchanges. All of the Southern territory will be handled by Mr. Oldknow, who is one of the oldest exhibitors and exchange men in the South. Mr. Oldknow's headquarters will be in Atlanta, Ga. The Frank Gersten exchange will handle distribution in New Jersey. About twenty-five branches will be in operation.

A special representative will be stationed in each of the exchanges and it will be his duty to attend solely to the exploitation of the U. S. productions. Not only will he book the pictures but he will assist the exhibitor in the important work of promotion. A system of active co-operation by which the U. S. Exhibitors' Booking Corporation will lend special aid to exhibitors in exploiting its films is now engaging the attention of advertising experts.

The work of organizing the sales forces in the Western territory is in charge of Joseph Partridge, one time general manager of the V-L-S-E in New York, and later affiliated with the Triangle Distributing Corporation. Mr. Partridge is now on a tour of the Western division and will place U. S. representatives in all of the exchanges west of Philadelphia. He will visit Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Kansas City, Columbus and Toledo. He will arrange also for trade showings of "The Zeppelin's Last Raid."

Trade showings will take place this week in New York, Philadelphia, Pittsburgh, Boston, and in other Western cities next week. Trade showings of "Those Who Pay," starring Bessie Barriscale, the second of the U. S. pictures will follow. No release date for either production has yet been announced. No bookings are being accepted in advance of the trade showings.

The assembling of the distribution forces in New York and elsewhere in the East is in the hands of Lynn S. Card, general sales manager of the new concern, who will have his headquarters in the main office in New York. Mr. Card will devote his attention principally to the development of the Metropolitan territory.

Plans for a nation-wide advertising campaign are being formulated by experts to assist exhibitors throughout the country in exploiting "The Zeppelin's Last Raid," and the subsequent releases of the corporation. Arrangements have been made with a well-known agency for the placing of large advertisements heralding the new Ince production in newspapers in all of the large cities in which the U. S. branches are located. These ads will appear daily for a week in advance of the trade showings. Coupled with these ads, which will be designed to "catch" the theatre-going public, will be another publicity drive in the trade publications, so that the exhibitors will have the double benefit of public and trade advertising. Similar campaigns are contemplated for all subsequent U. S. releases.

"It is the idea of the U. S. Exhibitors' Booking Corporation," said Mr. Hall, president and general manager of the new enterprise, "to give the exhibitor every possible co-operation in the exploitation of our productions. Our initial release, "The Zeppelin's Last Raid," is a particularly timely subject and excellent promotion material.

"With Zeppelins again in action on the west front in Europe public interest is centered more than ever before upon these giant dirigibles. Therefore, we believe that it is up to us to let the public know that our picture presents for the first time on the screen the Zep in actual operation. We do not intend to let our relations with exhibitors cease after the renting of our pictures."

In addition to the trade and newspaper advertising it is also the intention of the new corporation to bombard the public from billboards throughout the country. A twenty-four sheet litho depicting the destruction of a Zeppelin in mid air has been prepared and soon will occupy boards throughout the country.

Where is Thomas Figee?

W. F. Figee, chief engineer for the Spray Engineering Company, 93 Federal Street, Boston, Mass., is desirous of locating his brother, Thomas Figee, who has been associated as a "Rough Rider" with several of the film concerns at the coast for the past five or six years.

Fort Pitt Company Opens Exchange

The Fort Pitt Theatre Company, of Pittsburgh, of which William Moore Patch is president and managing director, has opened a New York exchange in the Godfrey building, on the seventh floor.

The Fort Pitt Theatre Company is directing the tour of the Italian war pictures throughout the United States, and from this new exchange, New York State, Northern New Jersey and Long Island will be handled.

Samuel Pelzman, who has been connected with the Universal Company for years, has been made manager of this exchange.

Motion Picture Division of the Our Boys in France Tobacco Fund

Total to date.....$326.99

A SPLENDID patriotic opportunity is given to every American exhibitor to be of some use to our soldiers in France. They want "smokes" more than anything you can send them. Motion Picture News, which is the official organ of the campaign, urges all exhibitors to place receptacles in their lobbies, for the collection of coins and packages of cigarettes.

No cigarettes can be accepted except in original packages and on which the revenue stamp has not been broken. This is an order from the Government.

How to Go About It

1. Send to Motion Picture News for a card, inviting your patrons to drop pennies and packages of cigarettes into the bowl or box provided.
2. Arrange with the commissary department of your nearest cantonment for distributing (unbroken) packages of cigarettes. In case you have superfluous packages send them directly to Motion Picture News, New York, N. Y.
3. Pennies and other coins collected should be deposited at your bank and a check sent weekly to Motion Picture News. For every 25 cents you collect, you will receive a postal of thanks direct from the trenches. For example: If you contribute $10, you will receive 40 postcards of thanks direct from the trenches in France. These should be displayed in your lobby, photographed for slides or sent out to your mailing list.

Cigarette Fund Remittances

Previously acknowledged		*$301.76*
Majestic Theatre, Keene, N. H., E. L. Campbell	*$2.79*	
Princess Theatre, Culbertson, Mont., P. Slustrop, Manager.	*2.00*	
Firemen Theatre, Perkasia, Pa., W. B. Rosenberger, Mgr.	*1.00*	
Bijou Theatre, Houma, La., A. J. Bethancourt	*3.80*	
Broadway Theatre, Hopewell, Va., W. F. Harris	*3.46*	
New Plaza Theatre, Corning, N. Y., E. B. Hendrick, Prop.	*4.62*	
"Old News Reader"	*7.56*	*25.23*
		$326.99

Packages of cigarettes have been received from: Motion Picture News, Los Angeles office, two large boxes; Broadway Theatre, Hopewell, Va., about 2,000.

In and Out of Town

Fred C. Quimby, formerly branch manager for Pathe interests on the coast, now representing Jensen and Von Herbert, who control the First National Exhibitors' Circuit franchise for Idaho, Montana, Washington and Oregon, arrived in New York last week. Mr. Quimby will look at current productions offered on the independent market. He is stopping at Hotel Astor. He will return to Seattle, Wash., next week.

Joseph F. Lee, exploitation and sales manager for Charles Rankin, who owns the rights to "A Modern Lorelei," left New York last week for a trip through the South to arrange for the exploitation of Mr. Rankin's picture.

Edward O'Donnell returned from Chicago last week, where he showed to the Chicago trade Sidney Olcott's late production, "The Belgian."

E. W. Hammond, Educational Films, returned from Washington, D. C., where he spent a few days in the interest of his company.

H. O. Davis, vice-president and general manager of Triangle Distributing Corporation, returned to New York last week after two months' absence, during which time he has been in Culver City, Cal., superintending various improvements on the Triangle Studios and carrying out his plans of reconstruction in different branches of the Triangle organization.

J. J. Allen, Famous Players Film Service, Ltd., Toronto, Canada, left New York last week for Toronto after several days' stay in the city, in which time he negotiated for purchase of the Canadian rights to Frank Seng's picture, "Parentage." Mr. Allen took with him a print of this production and much advertising material.

Drama League Executive Praises "Splendid Silent Drama"

C. H. Gifford, executive secretary of the Drama League of America, writing from the National headquarters, Washington, D. C., to Benjamin Chapin, whose studio at Ridgefield Park, N. J., he visited the week previous.

"I am not an expert on what constitutes a good motion picture entertainment; and my very pleasant visit to Mr. Chapin was all too brief to enable me to adequately discuss the merits of the Lincoln story.

"Permit me to say, however, that through his genius in arranging the story, his devotion to the subject treated and his absolute refusal to be contented with nothing but the best, even in the minutest detail of studio equipment, Mr. Chapin has made a lasting contribution in this splendid silent drama."

THE WEST COAST

A. C. GOULD

ADVERTISING MERCHANDISING SERVICE

Know Your Market

Producers need a thorough first hand knowledge of their market.

It costs time and money to get it.

We paid the price—and got it.

You can get it—from us.

A C Gould

Bdway. 7717 A1321

202 HIBERNIAN BUILDING
LOS ANGELES

LOS ANGELES OFFICE Communications Pertaining to "The West Coast" Section Should Be Sent to Our Telephone Main 7140, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Seat Tax Does Not Agitate West Coast Exhibitors

San Francisco Theatre Managers Decide to Maintain Old Prices and Collect War Revenue—Straight Raise of Five Cents Is Decided Upon in Seattle—Denver Will Probably Follow Suit—Portland Does Record Business Regardless of Increase

THE San Francisco film theatres have decided to maintain the old prices of admission and collect the war taxes for the government. This decision was reached at a meeting and luncheon of the United Motion Pictures Industry of Northern California, in the Palace Hotel, October 23, when resolutions to act in accord with the combination and vaudeville houses were adopted. These other theatres, represented by the Allied Theatrical Managers, had the previous day concluded to make no raise of rates.

LOUIS REICHERT of the Metro Exchange presided at the meeting in the Palace, with Norman Eisner as secretary. Eugene Roth, of the Portola and California theatres, and J. A. Partington, of the Imperial theatre, were appointed a committee to confer with the theatrical managers and take any action necessary in establishing a uniform system for the collection of the tax. Only one manager advocated a raise in prices.

AMONG the film men present at the conference in addition to those already named were: Sol L. Lesser, Louis R. Lurie and Myrt T. Blum of the Rialto, Fred Dahnken, Secretary R. E. Johnson of Turner and Dahnken, William J. Citron of the Fox Exchange, Herman Wobber of Paramount, Irving Ackerman, representing the vaudeville and picture houses; Greenfield and Kahn, New Fillmore and New Mission; Emil Kehrlein of the Kinema, Oakland; Karski, Oppenheimer and Levy of the Royal, Sol Pincus of the Imperial, Rex Midgeley of the American theatre, Oakland; Managers Schmidt of the General Film Company and Simpson of the Triangle, and Managers Mix of the St. Francis, Gosliner of the Edison, Smith of Palo Alto, and Beatty of San Jose.

ALTHOUGH some of the Oakland managers attended the Palace meeting, they did not subscribe to the no-raise policy for their own houses. On the contrary, they had already made increases. The four leading film theatres in Oakland adopted a new scale of prices on October 22, the plan to go into effect with the beginning of November. These are: The Kinema, Emil Kehrlein, proprietor and manager, which has raised the prices from 5, 15 and 25 to 10, 20 and 25; the Franklin, owned by F. Kruger, from 10 and 15 to 15 and 20; the American, Rex Midgeley, owner, and the new T. and D., same schedule and change as the Franklin. These theatres will, of course, pay the tax. The smaller houses on the east side of the bay, of which fifty-two are represented in the Alameda County League, seem divided as to the policy they should adopt, but with a general tendency toward higher rates.

"THE public will accept the higher rates, there is no question about that," said Manager Kehrlein of the Kinema to a representative of the Motion Picture News. "We are putting slides in all the theatres giving full information in regard to the tax. We are telling our patrons about the tax of fifteen cents per reel that we have to pay on the film and the graduated tax on our seating capacity in addition. We are showing them that we give a program which is very expensive, as we run ten reels, and that for similar pictures much higher rates are charged elsewhere. The people know that they are getting far more than the worth of their money, and I do not think there will be any complaint."

PICTURE theatres in San Francisco are expected to benefit somewhat at the expense of the high-priced dramatic houses. A theatre charging two dollars will be compelled to collect a tax of twenty cents on each ticket, which is fully the average price of admission to a first-class picture theatre.

AT several preliminary conferences of film men, Turner and Dahnken favored a plan of paying the tax for the patrons without any increase of rates, though they readily agreed to the adoption of the majority plan.

Advanced Prices Make Record Business

A RECORD business under advanced prices is the Portland answer to the wails of many exhibitors that the public will not pay an additional five cents for film entertainment.

WHILE November 1 was the day set for the general advance of admission prices in Portland and throughout Oregon, the Liberty and Columbia theatres, the two Jensen and Von Herberg houses in Portland advanced from 15 to 20 cents on Sunday, October 21. At the Liberty, where William S. Hart was the attraction in "The Narrow Trail," all records for that 2,000-seat house were broken. At the Columbia, where Norma Talmadge held forth in "Poppy," business was unusually good. And this record was made in the face of such competition as "Jack and the Beanstalk" at the Majestic and Charlie Chaplin in "The Adventurer" at the Star.

PRICES for children in the downtown first-run houses have been advanced 100 per cent, or from five to ten cents. For several months the first-run price has been fifteen cents, against a ten-cent matinee and fifteen-cent evening and Sunday price for more than a year prior to that.

THROUGHOUT Oregon, where the 15-cent admission has generally prevailed, the jump was to 20 cents on November 1, when the 10 per cent government war tax on admissions went into effect. The few 25-cent houses did not advance, but they may go five cents higher within a few weeks.

The Portland suburban houses, most of which had been at ten cents, advanced to fifteen.

THE status of the 5-cent houses is still a matter of conjecture, or was when this was written. Several of them, notably the Circle and New Grand, are expected to maintain at least a 10-cent Sunday figure, with a better program offering on that day, while there is considerable talk of a drive on the part of the first-run houses against the exchanges to force the nickel houses to a universal 10-cent charge.

THE experience of the Portland houses in the advance to 15 cents under conditions more nearly normal proved so satisfactory that exhibitors are confident that any falling off in business occasioned by the 20-cent price will be adjusted within a few weeks.

EXHIBITORS refused to admit for weeks that there was a possibility of an increase over 15 cents, the general interpretation of the revenue bill being that the theatre must force payment from the public in the shape of a 2-cent extra charge at the box office. With the news that the exhibitor might pay the tax came the sudden shift to a unanimous agreement for a 5-cent jump to cover other taxes and increased cost of general operation.

Five Cent Increase Planned in Seattle

SEATTLE photoplay houses are patriotic, at least. That is, one should say, if the raise that the moving picture theatres are planning to cover the 10 per cent dividend can be called patriotism. For the rise is inevitable.

NOVEMBER 1 the straight raise of five cents on every price will be made. This means that all theatres charging ten cents for their pictures will then charge fifteen; all houses showing pictures at fifteen cents will raise to twenty; the few that demand twenty will ask twenty-five cents. At last we will have seen the passing showing of the 10-cent movie house and the forerunner of the steady rise of prices.

BUT even this does not seem to cause fear to photoplay managers and exchanges. In Seattle the motion picture theatre is the most popular. The three larger theatres are busy daily and packed, crowded, turning away thousands, Sunday. Some weeks are better than others, reason the actor or actress, but the favorites are frequent, and eagerly attended.

NOT only the motion picture houses are raising prices, but the vaudeville and speaking stage in Seattle will on that same date demand a 10 per cent raise.

Nickel Raise in Denver Likely

DENVER exhibitors have not yet reached any decision as to the proper method of collecting the war tax of 10 per cent on gross receipts. A few exhibitors in territory tributary to Denver have already announced a nickel raise in the price of admission, and this action has met with no advance protest. It is believed that this action is the only really feasible solution of the problem, especially in so far as it concerns the larger houses with heavy expenses. A meeting will soon be held to determine what action will be taken. It goes without saying that the public will cheerfully abide by whatever ruling is made by the exhibitors.

Lannon Includes Oregon

JACK LANNON, president of the Greater Features Company of Seattle, and distributor for the Northwest of some of the biggest film features in the United States, is enlarging his activity to include the Oregon territory. On a recent trip to Portland, where he was the guest of J. J. Parker, managing owner of the Majestic theatre and treasurer of the Motion Picture Exhibitors' League of Oregon, Mr. Lannon booked "The Mormon Maid" with Mr. Parker.



Jack Lannon, President Greater Features Company, Seattle

In addition to "The Mormon Maid" Mr. Lannon, who is one of the most popular film men on the Pacific Coast, controls in that territory such pictures as "The Conquest of Canaan," "The Witching Hour," "Where Are My Children?" and a film version of Dante's "Inferno."

Mr. Lannon's productions are not confined to dramas, however, for he is distributing the comedies made by Al Christie in Los Angeles.

Announcement

Citizens Trust and Savings Bank

HEADQUARTERS—
MOTION PICTURE ACCOUNTS
in LOS ANGELES, CALIFORNIA

We are enjoying a large part of the motion picture business of this city.

WHY

First— Because we offer fourteen hours of excellent banking service, from eight in the morning until ten in the evening, which affords an unusual convenience for all depositors who are busily engaged during the usual banking hours.

Second—Because we appreciate the worth of, and try to promote the welfare of the motion picture business.

Third— Because our many satisfied depositors bring their friends to the bank, who, in turn, become satisfied depositors.

Fourth—Because all of the stock of this bank is owned by The Citizens National Bank, the total resources of both banks being over twenty-five million.

CITIZENS TRUST AND SAVINGS BANK
Third and Broadway Los Angeles, Cal.

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED



CAMERA MEN SENT ANYWHERE



985 Market Street, San Francisco, California

MULTIGRAPHING F 5244 MIMEOGRAPHING F 5244
TYPEWRITING
SCENARIOS MANUSCRIPTS PRESS COPY
Al. Holman & Co. 609 S. Figueroa Street, Los Angeles.

PHONE: HOME 57096
Photographic Reproductions and Lobby Displays
Re-Photo Co.
SUCCESSORS TO ACME PHOTO Reproductions Company
1509 Cahuenga Ave., near Sunset Boulevard, Hollywood, Cal.

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd.
Los Angeles, Cal.
Sunset East 389 *Home 10669*

Many a packed house is directly traceable to an advertisement in the "News."

Film Reports from Seattle, Oregon and Other Points

SELECT PICTURES BOOK WELL

MANAGER ROSENBERG, of the Select Pictures Corporation Exchange, reports Salesman B. O. Keller on the road going through Oregon closing contracts everywhere he stops. For instance, the following are doing splendidly; Clara Kimball Young in "Shirley Kaye"; Alice Brady in "Her Silent Sacrifice"; Norma Talmadge in "The Secret of the Storm Country"; Eva Tanguay in "Wild Girl"; "Public Be Dammed," with Mary Fuller and Charles Richman, and "Over There," authorized by George Cohan, with Anna Q. Nilsson and Charles Richman taking the leads.

All Select pictures are booked at the two Seattle theatres, Coliseum and Liberty, as fast as they arrive.

LEONHARDT PAYS VISIT TO GOLDWYN

GOLDWYN EXCHANGE had a visit during the week of October 17 from Harry Leonhardt, general Western manager of this corporation. "Freedom of the World," the newest and finest of Goldwyn features, is having good bookings, he reported. Manager Hill, of the Seattle Exchange, expressed his delight in Goldwyn's rising success by saying that the Seattle Exchange is unable to keep up with the demand of their films.

"NARROW TRAIL" SHOWN AT LIBERTY

"BILL" Hart in "The Narrow Trail," his first appearance under the Artcraft banner, opened at the Liberty theatre October 2, with raised admission prices. Both Sunday afternoon and evening crowds thronged the streets hoping for admittance. It was reported that at least one thousand were turned away in the afternoon; the same in the evening. It is recognized that "Bill" Hart is a Seattle favorite.

HAMRICK TO ERECT THEATRE

SEATTLE is to have another new photoplay theatre, whose policy will be "catering to the select." This newest bidder for patronage is the Little theatre, and is located on Pike street, one block nearer the city than the Coliseum. John Hamrick, the well-known theatrical man, is the owner and manager. He is also manager of the Seattle Rex photoplay house.

FIRST-run Triangle productions and Keystone comedy will be shown at the beautiful new playhouse. Everything about this theatre is of the best, and it will undoubtedly occupy a prominent place in amusement circles. "Broadway, Arizona," featuring Olive Thomas will open the new house.

"BATTLE OF ARRAS" SHOWN AT ORPHEUM

"THE BATTLE OF ARRAS," photographed by Pathe, the proceeds from the use of which is to go to various organizations active in war relief was played during the week of October 28 in conjunction with the regular bill of Orpheum Circuit Vaudeville. It will continue for six weeks, two reels appearing weekly.

LATHROP VISITS SEATTLE

CAPTAIN A. E. LATHROP, of Cordova, Alaska, owner and controller of all photoplay houses of Cordova, Seward, Valdez and Anchorage, was a Seattle visitor during the two weeks of October 17 to 31. While in Seattle he was concerned with the signing of new film features and closing of contracts for the future welfare of Alaska theatregoers. He was most optimistic over his theatre business in the North, and was more so after his trip to this city.

OTHERS who have been recent guests of Seattle interested in the motion picture business include Joe Lucas, of Centralia, owner of the Grand theatre, of that city, and J. J. Parker, of the Majestic theatre, Portland, Ore.

THE Theatre Supply Corporation in Seattle is unable to keep Motiographs on its local floor space. And the manager's assistant seemed rather disturbed at this. Up to the present time the eight machines ordered to fill floor space have all been spoken for—two sold outright.

MRS. VERNON CASTLE in "Stranded in Arcady" is the newest of Pathe offerings, and the exclusive rights have been given to the Strand theatre of Seattle, because Manager George Endert believes this theatre will give Pathe pictures better care than others in the city.

THE first feature, with Mrs. Castle, opened Saturday, October 20. The same film has been booked with the Clemmer theatre, Spokane, beginning November 1. With this announcement Pathe also adds its new stars, Bryant Washburn, Fanny Ward, Bessie Love, Frank Keenan and Pearl White. Manager George Endert is very optimistic as to the future of Pathe in the Northwest, and from the inquiries coming in everything points toward success.

SEATTLE photoplay managers and a few newspaper people had the honor of being at a luncheon given by Pathe Exchange, Inc., at the New Washington Hotel in honor of N. S. Kaplan, of the Russian Art Corporation and representative of the famous Moscow Art theatre, and his wife. Several motion picture representatives from other States were also present.

Mr. and Mrs. Kaplan left Vancouver October 25 to continue in Moscow the production of film features for Pathe. With their party went an American cameraman and laboratory manager, giving assurance of the best that can be produced in Russian and American photoplays.

"WHO'S YOUR NEIGHBOR?" began its second week run at the Rex theatre October 21. It is running under raised prices for admission.

"THE MORMON MAID," controlled in Washington, Oregon, Idaho and Montana by the Greater Features Film Company, of Seattle, plays at the Clemmer theatre, Seattle, during the week of November 10, at increased prices. Bookings are big on this feature in these States.

AL ROSENBERG, secretary of the De Luxe Feature Film Company, of Seattle, returned October 22 from a three weeks' tour of the Northwest States booking "Redemption" and "Narrow Trail." Everywhere these two productions found the best in prices and went "strong."

A. W. EDEN, branch manager of Fox Features, has just signed up Fox features with the American theatre in Butte, Mont. He also has signed a second release for Annette Kellermann's "Daughter of the Gods" for some time in December.

E. H. GOWEN, who was formerly a salesman with the Johnson Chair Company, has been taken on the Triangle Distributing Corporation force as agent.

THE Johnson Chair Company is doing business! Of course, that is to be supposed, but when dealing with Seattle moving theatre owners, Manager Johnston has found it impossible to sell arc controllers. Along comes the monthly motion picture meeting of the Northwest, and with it Fred Mercy, of North Yakima, who this last week decided that the best thing for "his back Home" was two arc controllers. Now he has gone back to install them.

ANOTHER bit of salesmanship interesting to the Johnson Company was the arriving of R. R. Pratch, of South Tacoma, owner of the Idle Hour theatre, who purchased a Power's 6-A machine. Somewhere in the books there is also the selling of 250 theatre chairs to Mat Matson, of Wilkeson, owner of the only theatre in that part of the country.

OREGON EXHIBITORS REFUSE TO PAY TAX

THE members of the Motion Picture Exhibitors' League of Oregon have flatly refused to pay the 15-cent per reel charge assessed by the Portland film exchanges against each rented reel. Each exchange has been furnished with a copy of a letter to this effect, the exhibitors contending that it is up to the manufacturers to pay their own film tax as their contribution to the war fund to be raised by the special revenue bill.

"BACK-TO-NATURE" MAN IN PICTURES

JOE KNOWLES, the "back to nature man," is going to make a wild animal picture at Seaview, Washington. Knowles is known throughout the country for his many stunts of invading the woods, minus clothes, food or weapons and emerging after several months clothed in animal skins.

KNOWLES has made one or two animal pictures, and backed by this experience hopes to get some unusual pictures of animals in their haunts in the high woods of the Oregon-Washington coast.

THE LIBERTY TO GIVE ORGAN RECITALS

THE Liberty organ recitals which are to be entertainment features of each Sunday in the big Portland house are meeting with an enthusiastic reception from music lovers. Albert Hay Malotte, one of the best known young organists in the West, renders a special program each Sunday from 12.30 to 1 o'clock.

VON HERBERG BUYS $100,000 BONDS

J. G. VON HERBERG, of Jensen and Von Herberg, owners of the Liberty and Columbia theatres, in Portland, dropped into town during the last days of the Liberty Loan drive and subscribed $100,000 to the loan. It is understood that the same amount was subscribed in Seattle.

COLLADAY ON TRIP IN NORTHWEST

G. M. COLLADAY, special representative for Vitagraph, is in the Northwest for a six weeks' stay, handling the William Duncan-Carol Holladay serial, "The Fighting Trail."

WINSTOCK REPORTS BIG BOOKING

MELVIN G. WINSTOCK, of Winstock & Schlaifer, is experiencing much success in booking his products in the Oregon territory. This firm owns four pictures in the Northwest, "Idle Wives," "The Girl Who Doesn't Know," "The Woman and the Beast" and "War's Women." It also handles a score of other features, 100 reels of scenic subjects and 40 reels of comedies. The Lampman Film Exchange material and Pallay Features subjects are distributed by Winstock and Schlaifer.

THE Majestic theatre of Portland has supplanted its boy ushers with girls and all are bedecked in handsome new uniforms of black broadcloth and gold stripes.

THE Orpheum, Grand and Empire theatres at Baker City, Ore., have been completely remodeled under the direction of J. P. Cotter, owner and manager. New equipment throughout has been installed, with a new pipe organ in the Orpheum. Contracts for the entire Artcraft, Paramount and Fox output have been made. The three houses have a combined seating capacity of 1,275, in a population of 8,000.

"Amazons" proved the biggest recent attraction in Baker City, where Marguerite Clark is a big favorite.

Co-operation between exchange and exhibitor, with the employment of competent exchange help, is sadly needed, Cotter declares, to eliminate endless errors and waste. "If exchanges would employ competent help," he states, "an exhibitor would have time to devote to his own business; as it is, he devotes the greater part to adjustment of errors occurring in the exchanges."

HALVERSON REOPENS HIPPODROME

HENRY HALVERSON has reopened the Hippodrome theatre at Shedd, Ore., and anticipates an unusually good season.

SLIPPER USES MOTIOGRAPH AND BAIRD MACHINES

IN order to better demonstrate equipment to prospective purchasers, the J. Slipper and Company projecting room is being fitted with Motiograph and Baird projecting machines, and a Hertner Transverter. The projecting room is a commercial one where exchanges give trade showings. The installation of the projecting machinery, which the firm is distributor for, enables them to give the best possible sales demonstration.

PARKER ENTERTAINS KIDDIES

J. J. PARKER, manager-owner of the Majestic, was host to nearly a thousand poor kiddies of Portland at a special morning matinee performance of "Jack and the Beanstalk."

MRS. LEITER INSTALLS ORGAN

MRS. O. C. LEITER has dedicated a handsome new pipe organ in her Arcade theatre, at La Grande, Ore. The theatre has been remodeled and a new lighting system installed. This theatre is one of the most successful houses of the State.

Activities in San Francisco, Salt Lake and Ogden

JEWELL THEATRE IS OPENED WITH "MANXMAN"

OPENING with Hall Caine's "The Manxman," Christie Comedies and other features, the new Jewel theatre in San Francisco, on Market street near Seventh, made its first bid for public favor on Saturday, October 27. H. D. Pressey, L. D. Graeter and Frederick M. Gibbs are the owners, with Mr. Gibbs, who has had years of experience as a Market street film manager, in charge of the enterprise. The Jewel is a pretty theatre, extending from Market street to Jessie, and th pictures are given a longer projection than in any other theatre of the city. A dazzling electric sign is jewel-shaped, and covered with glittering mirrored surfaces. There is an onyx stairway from the entrance to the loge section which contains 230 chairs.

VISITORS on Film Row, San Francisco, during the past week, were: L. F. Williams, Unique theatre, Santa Cruz; J. Langley, Vallejo theatre, Vallejo; A. M. Schuman, Gem theatre, Pleasanton; George F. Madson, Bell theatre, Lovermore; Charles Fraler, Arlington theatre, Tracy; W. R. Spalding, Visalia theatre, Visalia; Theodore Keech, Liberty theatre, Fresno; H. C. Schmidt, Marquee theatre, Palo Alto; Charles Goddard, J Street theatre, Sacramento; C. C. Carring, Rose theatre, Santa Rosa; Gus Johnson, Star theatre, Newman; F. G. Meismer, M .and N. theatre, Healdsburg; Frank Burgi, Fairyland theatre, Willows; District Manager Jensen, of the World Exchange; W. S. Webster, Strand at Woodland, and Auditorium at Dunsmuir; Harry Stark, Opal theatre, Hollister; C. Unger, Unger's Opera House, Sumner.

George M. Mann, district manager of Triangle, has gone to Los Angeles.

THE Imperial theatre, at San Francisco, booked the Leon F. Douglas motion pictures in natural colors for first public showing, presenting them during the week beginning October 28. These pictures show Yosemite Valley, Niagara Falls, with the rainbows at midday, forest fires, scenes in the conservatory at Golden Gate Park, San Francisco, bringing out the colors of the flowers, a Golden Gate sunset, and some patriotic subjects with vivid displays of the Red, White and Blue. Among the players in the color films are Mary Pickford, Douglas Fairbanks, Ruth Stonehouse and Louise Huff.

INVITATIONS for the opening of the California theatre on Thursday evening, November 1, were in great demand, and patrons eagerly booked seats in the reserved section. These seats sold at 50 cents, and are the first to be taken.

CHARLES ROSENTHAL, JR., associated with E. B. Mayer in the Mayer and Rosenthal Exchange, has gone to New York on a business trip. He is accompanied by Mrs. Rosenthal.

THE Turner and Dahnken Circuit has purchased the Perfection franchise for the Tivoli, in San Francisco, and also for its Hanford, Watsonville, Richmond, San Jose and Berkeley houses.

Dr. John A. McNear, Jr., manager of the Petaluma Opera House and the Mystic theatre, at Petaluma, has returned from an Eastern trip.

Salesman C. I. Luntz, home from a Coast tour, reports business good everywhere.

MANAGER COHEN, of the George Kleine System, has been making a record during the past week with bookings all over San Francisco. He has been running Bryant Washburn in "Filling His Own Shoes" and Shirley Mason in "The Apple-Tree Girl" at the St. Francis, Mary McAlister in "Pants" at the Tivoli, "Law of the North" at the Mayo, "One Touch of Nature" at the Wigwam, and "Efficiency Edgar's Courtship" at the Queen.

E. A. SERVISS has bought the liberty theatre, Marysville, succeeding K. C. Adelburg, who has taken a lease of the Pantages theatre at Seattle.

The Pride theatre, at Monterey, owned by H. Von Protz, has closed temporarily.

George Keats will manage the Liberty theatre, Fresno.

Lucius Freitas, who owns the Stockton theatre, is reported to be improving in health at a sanitarium in Colfax.

THE Maze theatre, at Stockton, has been transferred from H. Wilson to James W. Barlow. The later was an early San Francisco exhibitor, and for some time has been handling state right features.

L. G. Dolliver, business agent of the Motion Picture Operators' Union, is going East.

Gilbert Moyle, traveling man for Pathe, has gone to Los Angeles.

J. D. FARLOW, of Londer, Wyom., is in San Francisco, assembling the film of a big coyote and wolf drive taken in Wyoming wilds. In the picture are shown fully 1,500 wild horses, 1,000 coyotes, 150 wolves and 2,000 Indians.

The Garden theatre at Burlingame is to open in the middle of December. It is being erected by W. P. Archibald, who owns the Strand at Los Gatos.

DONALD B. SMITH has resigned his position as booker for the Progressive Motion Picture Company, to join the Three Hundred and Sixteenth Field Battalion of the Signal Corps at American Lake, Wash. Mr. Smith had served with Progressive for several years, and had become very popular with his associates, who, on his departure, presented him with an expensive wrist watch.

TAYLOR IS HOUSE MANAGER OF THE AMERICAN

THE theatrical and motion picture fraternity of Salt Lake City, Utah, is welcoming a newcomer this week in the person of James P. Taylor, newly-appointed house manager for the American theatre, who has just assumed his duties.

MR. TAYLOR has a long record of achievements in the theatrical business. As long ago as 1877 he was associated with Mr. and Mrs. W. J. Florence, when that couple were playing in "The Ticket of Leave Man." Since then he has traveled all over the country with theatrical productions, but of late years has been connected with the motion picture industry in New York City.

MR. TAYLOR is a brother-in-law of Ernest C. Ward, who produced and directed the big motion picture, "The Man Without a Country."

PANTAGES THEATRE WILL BE IN HEART OF CITY

PLANS for a new Pantages theatre in Salt Lake City, Utah, were considered last week at a conference between the architect and Manager Frank R. Newman. A central location has been secured, and the building to be erected will be one of the handsomest in the West, it is reported.

THE lease on the present theatre property now housing the Pantages Circuit Vaudeville in Salt Lake City still has two years to run. Work on the new structure will star January 1, it was announced.

"SPIRIT OF '17" EXCITES INTEREST IN SALT LAKE

SALT LAKE CITY, UTAH, theatregoers are looking forward with interest to the production at the Paramount-Empress theatre in that city of "The Spirit of '17," to be produced by the Paramount company and written by Judge Willis Brown, first judge of the Salt Lake juvenile court, and now a resident of Chicago and judge of the juvenile court there. Jack Pickford has been cast for the leading role in this new production.

STANLEY LEAVES PROGRAM FOR STATE RIGHTS

JAMES J. STANLEY, who has for the past two months handled the business end of the Mutual Exchange in Salt Lake City, Utah, will in the near future sever his connections with that concern and branch out in the state rights field. Stanley has a very flattering proposition to handle several large state right pictures in western territory. Since joining the Mutual forces Stanley has been the means of securing much new business for the concern in the Intermountain West.

FAIRBANKS AIDS LOAN IN SALT LAKE

DOUGLAS FAIRBANKS was given a great reception by Salt Lake City, Utah, people on October 23, when he stepped off the train at the Mormon capital, and delivered an address on how to make "American dollars whip the Kaiser and make the world safe for democracy." Fairbanks was received by a committee comprising the Liberty Loan Board and Governor Simon Bamberger.

ADVERTISING SOLVES PATRONAGE PROBLEM FOR OGDEN MAN

SUGGESTIONS to managers of theatres in out of the way places, or on streets where traffic is too heavy, are made in a letter from H. E. Skinner, general manager of the Alhambra Theatre Company, at Ogden, Utah. This house is out of the beach tract, and all business must be drawn there by advertising, or other inducements, and Mr. Skinner has had a very interesting time in putting the theatre on a strictly paying basis. But he now has people coming there, and the business is reported very good.

"ONE of the first things I did was to put in an automobile checking feature, with special watchman to see that joy riders did not bother the cars. I directed a strong campaign for the patronage of children, being careful not to drive away adults, for I thought that if I could bring the kiddies I would also get the other people. It took considerable pounding, but the business finally won. One of the most successful business-getting innovations was the introduction of a fish pond. This provides each child who comes to the theatre with a souvenir by fishing it from a fountain in the lobby. I use this Saturday afternoon, and it creates a lot of enthusiasm."

"ANOTHER successful medium for inducing people to read my printed matter is the insertion in the folder occasionally of a coupon which entitles the bearer to tickets on a certain date. This feature, investigation has proven to me, has given me almost one hundred per cent. efficiency in the matter of getting attention from prospective patrons when the folders are mailed to them."

THE Alhambra theatre has a seating capacity of twenty-one hundred and is equipped with a twenty-thousand-dollar Kimball pipe organ. The building is fire-proof throughout and fitted with a very good ventilating device. Ogden has a population of approximately 30,000.

OGDEN MANAGERS LEAD FIGHT IN TRAFFIC DISCRIMINATION

THEATRE managers in Ogden, Utah, have led the fight of the city's business men to stop alleged discrimination against Ogden in electric interurban train service.

SALT LAKE CITY and Ogden are connected by the Bamberger Electric Railway. Between the two cities are a score of prosperous communities. Residents of these communities may throw their patronage to Ogden or Salt Lake as they see fit.

BUT the last train each evening departed from Salt Lake at 11:45 p. m. and the last train from Ogden at 10:30 o'clock.

MOTION picture men and others in Ogden declared that Salt Lake was getting more patronage than Ogden because the residents in the interurban communities had plenty of time to attend theatres in Salt Lake and get trains for their home, while in Ogden the early departure of the last electric train necessitated too much rush.

SMALL THEATRES HOLD THEIR OWN

THAT the day of small theatres, with capacities for handling 200 or 300 spectators each, has not passed, even though the immense theatres are competing, is disclosed by the success that Stanley Stek of Ogden, Utah, has attained.

STECK operates three small theatres—the Cozy, the Lyceum and the Rex. He fills them every night he operates. By picking the best re-run offered, keeping his theatres clean, and using short new pictures with lively human interest, he pleases a large class of Ogden's thirty thousand persons.

BIG FILMS OUT OF REACH OF SMALL EXHIBITORS

THE releasing companies have put the price out of reach of the extremely small town exhibitor on the worth-while subjects, according to W. E. Johnson of the Jewel theatre at Clark's Fork, Idaho. Mr. Johnson's house is located in a town of 250 and has a seating capacity of 150. He has attempted to give his patrons the best films on the market, but in all instances save one he reports he failed to come out alive.

TITLES

OF ALL DESCRIPTIONS

Motion Picture Title Co.

BROADWAY 1153
HOME 10525

631 S. Spring Street
Los Angeles

GREATER FEATURES CO.

2020 Third Avenue Seattle, Washington

NOW BOOKING

IN WASHINGTON, OREGON, IDAHO, MONTANA

OUR NEW WESTERN PHOTO PRODUCTION

"THE MORMON MAID"

SEE WID'S, FEB. 22nd, 1917

ALSO CHRISTIE COMEDIES—COMEDIES UNEQUALED

CAMBRIA SPRING COMPANY
"Quality First"



Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing

"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened

Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

GEORGE W. CHAPMAN COMPANY, Inc.

Makers of all kinds of plaster and papier mache work, miniature sets of every description, and all kinds of props for the special needs of motion picture productions.

Phone: Hollywood 1290 5155 Santa Monica, Blvd., Los Angeles

J. SLIPPER & COMPANY

BAIRD — POWERS — MOTIOGRAPH and SIMPLEX
Projecting Machines

Hertner Transverters, Minusa Gold Fibre Screens
and General Theatre Equipment and Supplies

728 South Olive Street Los Angeles

WEST COAST EXHIBITORS

¶We want to hear about you, your theatre; we want to let others hear.

¶Drop a newsy item to our Los Angeles office. A post card will do.

RAHSPBERRIES

The P is Silent as in Pfillum

Blossoms——Fruit——Briars

This department has been inaugurated with the idea of letting readers know the estimation in which the West Coast Edition of MOTION PICTURE NEWS *is held by exhibitors. It is a kind of "Bouquet Column" to catch the pleasant things people say about us. When these little tokens of esteem are thrown at us from time to time we shall—with all becoming modesty—hoist them aloft for the admiring gaze of everybody. Sometimes a briar might be found in the "bouquet," but what's a thorn, more or less, between friends! Each item is short, you will notice. There is a reason. We can grasp just so many more of these good-nature ticklers in our hands at once, for public inspection. Here is a handful for the indulgent reader.*

"TELL the reader all you know," advises H. S. Graham, Clermont theatre, Winchester, Idaho. You forget the censorship, Mr. Graham.

"THE screen examinations, music cues and talks in Motion Picture News are most helpful," is the word from the Arctic theatre at Nez Perce, Idaho. "These are the only things many of the small town men have to give them on ideas regarding many plays."

"WE are sending our subscription herewith. It looks good to us." J. R. Linn & Sons, managers, the Crawford theatre, Carlsbad, N. M.

"GIVE us the plain, unvarnished truth and not play for big advertising," says E. O'Keefe, manager of the Regent theatre, Billings, Mont. Help yourself, from cover to cover, E. O'Keefe.

"THE Motion Picture News is O. K." John Larson, Empress theatre, Hope, Idaho.

"YOUR magazine is very good, especially the section on novel advertising," postals Ralph Gwynne, the Art theatre, Longmont, Colo.

West Coast Exhibitors

THE new Rialto theatre, at Fullerton, California, has been opened by Manager Wilbur, who used the Fox picture, "Jack and the Beanstalk," for his opening attraction.

SINCE the introduction of the Fox Standard Program, Manager Brown of the Majestic theatre, at Boise, Idaho, has changed the policy of his house to two changes of program weekly instead of four. The Standard Pictures are shown four days and the Fox Specials three days each week.

THE new Liberty theatre, at Fresno, California, built by Beatty and Keith, is to be opened about the middle of November with "Jack and the Beanstalk" as the attraction and the management has booked all Fox Standard and special feature releases. The new theatre will have a seating capacity of approximately twelve hundred. It occupies a strictly fireproof building, patterned after the Rialto theatre of New York. A feature of the house is a deep balcony with inclines leading to its several entrances. A big pipe organ has been purchased for the theatre.

MANAGER JAMES CLEMMER of the Clemmer theatre, at Seattle, has been meeting with great success since the policy was adopted for the showing of Fox Standard Pictures. At the same time the first of these releases was shown at the Clemmer the management increased the prices to 10, 15 and 20 cents, and has continued with increasing business regardless of the other theatres retaining the former prices of 10 and 15 cents. Manager Clemmer makes a feature of his Russian symphony orchestra, which now consists of eighteen people.

MESSRS. JOHNSON and Sharp will shortly open a new theatre, to be named the Isis, at Ojai, California. This town was formerly known as Nordoff, and when it was destroyed by fire the citizens renamed it before rebuilding.

AN unusual testimony has been received by Manager Robert Poole of the Laughlin theatre, at Long Beach, California, the chief executive of the city having written congratulating Poole on the booking of the Fox Standard Pictures. Standard subjects are each shown five days and the remander of the program is made up every other week of a Fox Special subject, and every other week a Goldwyn release.

ONE of the biggest newspaper advertising campaigns put on in Los Angeles for any film is that which will be inaugurated by the Superba theatre concerning the showing of "The Co-Respondent." Half and quarter page ads. will be carried in all of the six Los Angeles newspapers daily for several days preceding the initial showing.

M. D. HOWE, who has the Temple Hippodrome motion picture theatre at Santa Ana, has leased the Grand Opera House of that city and will use it for the exhibition of larger than program subjects and for an occasional road show.

EIGHT STORY FILM BUILDING PLANNED FOR LOS ANGELES

THERE is considerable agitation on the part of Los Angeles real estate owners for the erection of a building between Eighth and Ninth streets on Olive to fit the needs of the accessory dealers and film exchanges. This is to consist of eight stories and of a Class A type, being fireproof throughout. The building plans provide for a ground space of 60x100 feet, with a parking lot in the rear for automobiles of the film exchange men and exhibitors. If these plans go through it will mean the locating of all film exchanges between Seventh and Ninth on Olive.

FILM ROW, of Los Angeles, was last week made the home of the World Los Angeles branch, which was moved by Manager T. E. Hancock from Grand avenue to 818 South Olive street. This leaves but two exchanges off of Olive street, the Progressive Motion Picture Company, which handles Paramount and Artcraft, and T. L. Tally, who is opening the First National Exhibitors' Exchange.

West Coast Exchanges

FIELD CARMICHAEL, who has been manager of the Los Angeles Fox branch for the past sixteen months, is to be transferred to another territory, which comes as a distinct promotion for the excellent services he has rendered the Fox sales organization in that territory. Up to this time he has not been definitely advised what territory he will be transferred to, but assurance from Winfred Sheehan is to the effect that it will afford him bigger opportunities.

GUY GUNDERSON, who has been salesman for the local exchange for the past eighteen months, is to succeed Carmichael as manager, and will have the aid of Mr. Perry as salesman, Perry being transferred to Los Angeles from San Francisco.

Clayton Sheehan, who has been in Los Angeles for the past three weeks and on the coast fully twice that period, this week departed for the East to complete his tour of the Western exchanges. Mr. Sheehan went to Salt Lake from Los Angeles by way of Needles, Cloride and Kingman, Arizona.

DAVE BURSHON, manager of the California Film Exchange of Los Angeles, and C. L. Theuerkauf, Bluebird salesman, took care of the San Diego territory by a trip to that section last week.

A. A. LLOYD has leased the Argus theatre, formerly conducted by H. K. Marble at Santa Barbara, Cal., and will shortly reopen it, but not until after a number of changes have been made. Santa Barbara is a city of about ten thousand, and there are four motion picture theatres, the others being owned by W. Markus.

JOE RICKARDS of the Hipp theatre at Phoenix, Arizona, spent several days in Los Angeles last week, and while there contracted for the service of the First National Exhibitors' Exchange. He is planning a number of changes for his house which will be inaugurated along with the introduction of the new program which will only fill a portion of the time at the Hipp theatre.

DOUGLAS JARMOUTH has sold the Colonial theatre on Vermont avenue, Los Angeles, to G. P. Walker, who takes possession at once.

DORNER AND DICE, who recently purchased the Palace theatre at Forty-seventh and Moneta avenue, Los Angeles, have added all new equipment for the projecting booth. This includes two new Power 6-B projectors and two fifty ampere rectifiers of the General Electric make. The sales were made by the Pacific Amusement Supply Company of Los Angeles.

Los Angeles Studio Colony

HERBERT RAWLINSON will shortly be seen in "The Flash of Fate," jumping across a twelve-foot airshaft, nine stories above ground. In performing the stunt, Rawlinson badly sprained one ankle and wrenched his wrist. He is thankful that nothing more severe happened.

ALL the employes of Universal City accepted an invitation one evening during the past week to attend the Billy Sunday meetings, now in progress in Los Angeles, in a body. It was estimated there were 1,000 present, and to music furnished by the Los Angeles Ad Club's jazz band the Universalites sang their song, "Come to Universal City."

FRANKLYN FARNUM is said to be right at home in taking the role of a carefree son of a newspaper owner for the Bluebird "The Scarlet Car," adapted from the Richard Harding Davis book. Joseph DeGrasse is the director of this subject and has a cast that includes some of the best-known players of the screen, including Al Filson, Edith Johnson, Lon Chaney and Sam DeGrasse.

CHARLES DILL, leading comedian of the Henry Kernan Big V Comedy Company, has a green automobile which has been named the Dill Pickle.

DIRECTOR WILLIAM WOLBER has been charged with requiring his players for "The Eighth Great Grandparent" to do circus and near slap-stick in evening clothes. The complaint is voiced because of the increasing size of the cleaners' bill.

FRED CHURCH seems particularly happy in his new engagement at the Fox Studios. His debut in Fox Films will be the hero part in "Du-Barry," the coming Bara production.

ANID MARKEY is reported to have the larger part of "Responsibility" fall upon her shoulders, and because of her strenuous work in this subject she is promised a vacation shortly.

GENERAL MANAGER H. O. DAVIS has put into effect a new order concerning conditions at the Triangle Studio. The men hereafter will occupy dressing rooms on the first floor, and the ladies will be found on the second story tier of dressing rooms. The change caused some weeping and wailing, for players had in some instances handsomely decorated their quarters.

SHIFT OF BUSINESS DISTRICT CREATES NEW FIELDS

A SHIFT of the business district of Los Angeles, which for the past ten years has been located on Broadway, has created new fields for motion picture theatres. The Kuhrline Brothers, who have large houses at Oakland and Fresno, on November 1 opened their new house on Grand avenue just off Seventh street, three blocks west of Broadway. This theatre will have a seating capacity estimated at more than 2,000.

This shift has also caused a re-opening of what is known as the old Mozart or Strand theatre. It has been leased by R. W. Woodley, who formerly conducted the Woodley and Lyric theatres in Los Angeles, and who has renamed the house the Woodley-Strand. The theatre will be redecorated, and present plans provide for the showing of Paramount subjects.

WOODWARD WAS NOT ORGANIZER OF ISIS, SAYS BAXTER

THE statement appearing in a recent issue of the West Coast Section of MOTION PICTURE NEWS to the effect that W. O. Woodward, who had closed a deal with the National Company to act as its producing agent in Denver, was one of the organizers of the Isis theatre in that city, is incorrect, according to S. L. Baxter, proprietor of the Isis Amusement Company, Denver, controlling the theatre of the same name.

"Mr. Woodward knew nothing of the Isis theatre and was not in Denver at the time of its organization," says Mr. Baxter. "I am sole owner and organizer of the theatre."

BAXTER RUNS "FLAME" 15 DAYS

SAM BAXTER, proprietor of the Isis, recently run "The Flame of the Yukon" for the fifteenth day. The attendance broke all records, and is proof of the popularity of this picture.

S. R. KEMP, sales manager for the General Film, visited the Denver office last week on his way to Los Angeles.

W. C. CALHOUN, of the Star theatre at Scott's Bluff, Neb., placed some new contracts on a recent visit in Denver.

GEORGE F. MacCREARY, owner of the new U. S. A. theatre, at Sidney, Neb., has closed an annual contract for new Perfection pictures.

H. W. PERRY, of the Ogden theatre, at Ogden, Utah, has returned home from a recent Denver visit. He has signed up for Fox Standards.

R. J. CHURCHILL, manager of the Denver Fox headquarters, returned a few days ago from a trip covering Wyoming and New Mexico, and reports heavy bookings for Fox productions. Upon his return he left on a business trip to Chicago for a few days. The Denver office is a strenuous contestant for the big prizes hung up by the Fox Corporation.

A. F. BERGEN, of the Fox road force, has returned from a successful booking trip on the Western slope and in the Arkansas Valley territory.

CHARLES BISE, who recently opened a new theatre at Worland, Wyo., will open another new house in Greybull, Wyom., about December 1.

H. I. WALLICK has been transferred from the Triangle in St. Louis to the sales department of the Denver office.

WALTER S. RAND is back from Salt Lake, where he placed Goldwyn pictures with the American. Mr. Rand is up against a hard problem. He doesn't like the Rio Grande route, and every time he hits the Union Pacific the train is from two to seven hours late. He is thinking seriously of buying an aeroplane.

AN innovation has been introduced by the Woman's club of El Paso in an effort to benefit the children of that city primarily, and also to work for the educational and moral improvement of the community through the medium of screen pictures.

THE experiment has met with great success. It is so successful in fact, that the standing room only sign was necessary at the hrst and second performances.

MRS. T. W. NEWTON, president of the club, has placed a contract for Edison Conquest program pictures, after showing the seven reels of No. 2 for the second time. The club has also closed a contract with the management of the Garden theatre for one afternoon and evening of each week for the pictures.

THE High School at Sterling, Col., has also closed a contract for the Conquest series for the education and entertainment of its classes. The school building is equipped with a theatorium and modern apparatus for the showing of pictures.

RICHARD GRADWELL RICORD, general manager of the World Film Corporation, visited Denver recently, on his way to Salt Lake and San Francisco.

GEORGE BOURKE, local Bluebird manager, has returned from a successful trip to the Black Hills district, where he lined up a new circuit, placing Bluebird in every town between Denver and Billings.

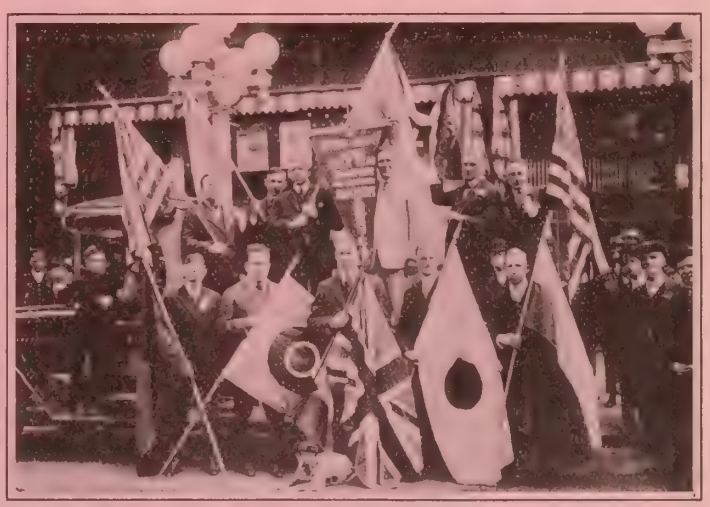
THE local supreme management reports heavy bookings of Billy West comedies throughout Wyoming and Utah.

W. J. HAZELTINE, for four years membership secretary of the Young Men's Christian Association in Denver, has joined the sales force of the Triangle.

DENVER FILM MEN HELP UNCLE SAM

DENVER distributors and exhibitors are not behind in the general co-operation with the Government during the present war against the Kaiser. Everybody connected with the industry in that city has demonstrated his patriotism to the fullest extent, and not alone by money contributions, but in divers ways.

THE accompanying picture shows the members of the Screen Club in Denver who were topnotchers in securing Liberty Bond subscriptions on the opening day of Denver's second big drive.



The members of the Rocky Mountain Screen Club composing Team No. 10 of the Liberty Loan Campaign, who won the honors for getting the highest amount of subscriptions for Liberty Bonds on the first day of Denver's big drive. Left to right—H. I. Rosefield, World; W. E. Scott, Mutual; Harry Lustig, Metro; George T. Wells, captain; H. T. Nolan, president of the Rocky Mountain Screen Club; and T. Y. Henry, Paramount; Lower row—R. S. Nelson, General; H. E. Friedman, Pathe; A. E. Fair, Triangle; H. Bradley Fish, Goldwyn; and J. M. Tally, Vitagraph.

Voglesong System



WRITE US

Pay-As-You-Enter

—Does handle your crowds faster
—Does protect every admission
—Does encourage theatre-going
—Does provide more lobby space
—Does effect a material saving
—Does increase comfort and convenience

American Coin Register Co.
EMERYVILLE, CALIFORNIA

No Other Paper in the Field

DEVOTES AS MUCH SPACE TO
NEWS OF THE PACIFIC COAST
AND INTERMOUNTAIN STATES AS

Motion Picture News

Australians Made Members of First National Circuit

Australasian Films, Ltd., and Union Theatres, Ltd., of Australia, New Zealand and Tasmania, Conclude Negotiations with First National Exhibitors Circuit to Handle American Chain's Acquisitions in South Land

AUSTRALASIAN Films, Ltd., which with Union Theatres, Ltd., imports and exhibits a goodly majority of the motion pictures seen by the people of Australia, New Zealand and Tasmania, has become a member of The First National Exhibitors' Circuit on the same footing as the American exhibitors who recently formed the big co-operative film purchasing organization.

Actually One Concern

The two Australian firms are really one concern—the former being the film dealing, the latter the exhibiting end of a well organized amusement business formed by the amalgamation, several years ago, of the interests of West Pictures, Ltd., Spencers Pictures, Ltd., and the greater J. D. Williams Amusement Co., Ltd. The head offices are in Sidney from where the business of the huge chain of theatres—about seventy in number—is administered.

The joining up of this overseas company with an association of American exhibitors is one of the most notable examples of international good-will and community of interest so far furnished by the motion picture industry.

Speaking of it, Mr. Millard Johnson, who has for several years been the new circuit members' New York representative, made the following comments:

An Interested Observer

"From the very outset our firm has been an interested observer of the formation and progress of the 'First National,' which is really based on the idea that made our companies dominant in the southern hemisphere. Its centralized purchasing power vested in a viewing board which is made up of successful exhibitors is not apt to make many bad buys. It didn't take us long to arrive at the conclusion that 'What is good enough for the First National is good enough for us.' Speaking for my firm, I am pleased to say the Circuit admitted us upon an equal footing with its American and Canadian members—in fact, made us one of them.

"It has always been our purpose to support the independent producing organization. I believe our Circuit is going to afford the independent producer a safe and profitable outlet for his product—which will encourage directors and stars who have been hampered by the limitations of the program plan in their efforts to do the best that is in them."

The news of the big deal was confirmed by the New York officers of the circuit, who expressed themselves as highly pleased at the successful conclusion of several weeks' negotiations.

Enid Bennett Wins Point Against Triangle

Court Decides Cancellation of Contract Was Valid, and Star Immediately Signs with Ince to Appear in Paramount Releases

ENID BENNETT, the young Australian actress who was discovered by Thomas H. Ince while playing in Boston, and who starred in a number of Triangle subjects when Ince was connected with the New York Motion Picture Corporation, won her suit against the Triangle Film Corporation for annulment of contract this week when Judge Russ Avery of the Superior Court, Los Angeles, gave a ruling following a hearing of five days.

Miss Bennett immediately signed a contract with Mr. Ince for the Paramount program, and will shortly begin work in the first release, which will be issued early in the coming year.

The Bennett suit was similar to that of William S. Hart, in that the plaintiff contended her contract with the Triangle was automatically cancelled when the subjects in which she was starred were not personally supervised by Thomas H. Ince. Counsel for Triangle maintained that subjects made for the New York Motion Picture Corporation under the contract prior to Mr. Ince severing his connection with the company, had not been made under Ince's personal supervision, and that Mr. Ince in making the contract merely acted as agent for the New York corporation. There were no arguments presented by the attorneys in the case.

Coincident with Miss Bennett completing her testimony and the cross-examination ordeal, she received a cablegram from relatives in Australia, announcing the death of her brother, Lieutenant Reginald Bennett, of the Australian contingent now fighting on the West front in Europe. Miss Bennett had just left the witness chair when the cabelgram was delivered to her. Arrangements are now being made by cable by Miss Bennett and her sister, Marjorie, who is playing in Ince subjects, for their mother to come to America and reside with them in Los Angeles.

It had been planned that if the suit was won by Miss Bennett she would begin work immediately for Mr. Ince in a subject for Paramount program, but owing to the news of her brother's death production will be delayed for several weeks. Story and scenario for her first photoplay are now being prepared, and arrangements have been made for Jerome Storm to serve as director. Storm has been associated with Mr. Ince for the past four years.

It is stated that Mr. Ince now has the maximum number of companies at work that will make sufficient photoplays for his allotment on the Paramount and Artcraft programs.

Bert Ennis Handles Publicity for McClure

It was announced last week that Bert Ennis, formerly in charge of publicity for



First Pictures of the Material Obtained by D. W. Griffith in France. Lillian (on the Left) and Dorothy Gish Photographed in the Ruins of a French Village, to Be Seen in Griffith's Next Spectacle, "Somewhere in France"



Carl Laemmle and the Universal's Service Flag of Two Hundred and Seventy-one Stars, Each Denoting a Man Sent to the War

Universal Unfurls Many-Starred Service Flag

Is Constant Reminder to Throngs of Broadway That Universal Has Two Hundred and Seventy-one Employees in United States Service

THE Universal Film Manufacturing Company at noon on Wednesday of last week unfurled a brand-new United States service flag from a window of its offices on the third floor of the building at Forty-eighth street and Broadway, under most auspicious circumstances. Probably the most significant thing about the flag, which now snaps in the breeze lively enough to attract the attention of every passer-by, is the collection of 271 stars, each representing a man from Universal who has taken his place in the ranks of the country's defenders.

The flag, said to be the largest in the motion picture district, was run out from a window of President Laemmle's office at noon on October 31, to the accompaniment of cheers from the company's staff and the throng of spectators that nearly blocked the street below.

The best bunting available went into the making of Universal's service flag, which measures twelve by twenty feet. With its red borders and field of white thickly flecked with stars, each standing for the life of an employe offered to the nation, it is strikingly visible for many blocks to the thousands passing up and down that busiest section of Broadway.

The Universal men who have gone to the front represent every branch of the service of this, one of the largest of motion picture companies.

The flag raised in the honor of the men who have left Universal to do their bit for the nation is the latest, not the last nor least, of Mr. Laemmle's patriotic manifestations. From the first he has been in close touch with officials at Washington and has co-operated with them in the spreading of the propaganda of patriotism through the thousands of motion picture screens which Universal supplies, and, almost every day, in every town and city of the country, his work is seen in the News and Screen Magazine films shown in the motion picture theatres.

Speaking of the sentiment that all service flags embody, President Laemmle said: "The service flag is no holiday bunting emblazoned for gayety or vanity. Just as the Stars and Stripes are not a painted rag, but a whole nation's history, so is the service flag a solemn national insignia. I think, as Plato thought in his wonderful conception of the Republic, that the citizen should be willing to live for and die for his country. The Universal is proud to have contributed its quota to a nation's glory and a nation's hope."

General Enterprises Makes Large Purchase of Bonds

Harry G. Kosch, treasurer of General Enterprises, Inc., announces that this company, through him, has purchased $10,000 worth of the second issue of Liberty Bonds.

Fanny Ward Buys Liberty Bond from President

It remained for Fanny Ward to gain the palm in all the recitals of the activities of screen stars in furthering Uncle Sam's Liberty Bond campaign.

For the Pathe star, before the close of the campaign not only purchased a large allotment of the bonds, but the salesman who turned the trick was Woodrow Wilson himself. Miss Ward's purchase was $50,000—and no wonder, for who could take a smaller amount from the hands of the President?

Miss Ward was scheduled on the day of her purchase to be the principal feature of a whirlwind bond-selling day.

with the Paralta studios as publicity writer and more recently sub-title editor in the scenario department. O'Hara's only brother is a yeoman in the U. S. Navy.

It is told that when Miss Ward arrived at the Capitol the rain was falling in torrents and all hope of carrying out the original intentions of selling bonds had to be abandoned. However, the star was invited to meet the president, and, in the course of their conversation she remarked: "Mr. President, I wish that you personally would receive my subscription for $50,000 worth of the bonds."

Kenneth A. O'Hara Joins the Aviation Corps

Kenneth A. O'Hara, one of the most prominent publicity writers of the West Coast film colony, and author of the life of Thomas H. Ince, which was published serially, has given his services to the Government and is now a member of the U. S. Aviation Corps, stationed at Angel Island, near San Diego. O'Hara has been identified with the film industry for three years, the greater portion of which time he spent as manager of the publicity department at the New York Motion Picture studios. For the past six months he has been identified



Lewis W. Foster, Sales Manager, Famous Players Film Service, Cincinnati, O., Presenting Marguerite Clark to James J. Heekin, Chairman of the Liberty Loan Committee, Upon Her Arrival in the Ohio City Where she Personally Raised $1,250,000, and Directed a Day's Work Which Produced $14,000,000 More in Liberty Bonds

JUST FOR FUN

By LONGACRE

TIMES are changing constantly. The old order passeth away and something new occurs almost every week these days. For instance, George Larkin, appearing in "The Natural Law," doesn't once don that black and white sport shirt of his during the entire seven reels.

AND Charles Condon, so long synonymous with Motography, has deserted that neat, little office in the Longacre Building and has attached himself to the Photoplay Magazine, for which publication he will proceed to garner large advertising accounts.

BUT the biggest surprise of all is furnished by the Moving Picture World, long a recluse down at 17 Madison avenue, which has finally pulled up stakes to settle down again at 516 Fifth avenue, as high as Forty-third street. This will come as a severe shock to those who entertained the conviction that the well-known "bible" of the film industry was rooted forever in the narrow confines of the Pullman Building. But be that as it may, we, with a fine show of brotherly love, welcome the members of its staff to the thriving centre of the film business and express the hope that they will soon become acclimated to the rush and roar of upper Broadway and Fifth avenue, so strikingly in contrast to the environment of their former home.

In Filadelfia

A SODA fountain on Vine street, Philadelphia, advertises the "Billy West Tuesdae," said to be far superior to the "Nut Sundae."

Western Union, Please Write!

GERTRUDE MESSINGER, who gained favor as the dancer in "Aladdin and his Wonderful Lamp," has just been elevated to leading roles by William Fox. Gertrude, who is in the neighborhood of four years old, has a brother, Buddie, slightly older, and a sister, Margery, about seven, both of whom are working in Fox pictures on the Coast.

With so many Messingers in his employ Mr. Fox is considering the advisability of beginning an A. D. T. service.

AMONG other things pictures are the means of family reunions. Witness the case of Mary McDonald of Quincy, Mass., who through the medium of Hearst-Pathe News was permitted to catch a glimpse of her brother, George, manouvering around Paris. We only hope George was behaving himself.

ASTRONOMICAL NOTE:—A new star will shortly make its appearance in the firmament. Its name is Beverly Bruce, a Montreal society girl, who has come to New York to make her mark. She will appear in Willard Bradley's eight-reel allegorical photodrama. "The Supreme," which will shortly have its premiere on Edisonway.

How Many W. K. Hills Are There, Anyway?

W. K. Hill declares that Bluebird photoplays are the best.

W. K. Hill declares that Paramount service is the best.

W. K. Hill declares that Universal service is the best.

"Which arrived first, the hen or the egg?" inquires one of the well-known gentlemen.

BERT ENNIS, desiring the entire trade to know that he is working in the interests of McClure publicity, asked us to mention it here. We're always willing to grant such small requests.

F. J. BIRD, of the sales department of the Nicholas Power Company, was married on Friday of last week to a Miss Cox, former habitat Brooklyn. Atlantic City was their honeymoon goal.

ANENT this announcement Arthur J. Lang declares that Will C. Smith and himself are the only unmarried department heads left in the establishment. Not knowing Mr. Smith personally, we will venture no remark as to his state of bachelorhood, but this Lang person! Who cares whether he is unmarried or not. Do you, girls? We don't.

AL. WILLIAMS, who used to pound out Mutual publicity when that company recognized New York as the centre of the film business, but who is now back on the staff of the New York Journal, was presented with a son and heir by Mrs. Williams on Wednesday of last week. The chances are that the new attraction will be termed Al., Jr., although at this early date no returns regarding the selected cognomen have reached this office.

WATTERSON R. ROTHACKER, after resting up in Excelsior Springs, Mo., intends to arrive in New York shortly, according to a postal received here. His reasons are not stated, but we hazard a guess that New York will easily succeed in counteracting the rest furnished at the Springs.

FROM a four hundred word story we glean the fact that pink is the favorite color of Elaine Hammerstein.

THE city election and the Bronx Exhibitors' Ball have both been and gone by this time, but owing to the time of going to press we are unable to publish the returns of either one of these important affairs.

The Longacre Lampoon

All the News That Fits, We Print, Longacre Square, N. Y., Nov. 17, 1917

EDITORIAL

Herewith is another of Pat Dowling's series entitled "How They Did It in the Good Old Days." This one might well be called "The Birth of a New Idea."

The Movoscope Company, through its President, Joe Greenberg, announces that it is contemplating an entirely new departure in motion pictures—the use of wild animals before the camera. This idea grew from the necessity of keeping a savage bull dog before the studio door to prevent detectives from the rival company from gaining admittance and stealing certain devices of the Movoscope camera. Mr. Greenberg, cogitating one day after the bull dog had mistaken him for one of the detectives and had consequently removed a large piece of cloth from his nether garment, suddenly realized that the animal could be worked into the script of the company's next picture. The script originally called for a kitten but Mr. Greenberg says that it can easily be altered to fit the savage bull dog.

This is only one of the many innovations instituted by the Movoscope company, a concern which undoubtedly can lay claim to the title of "pioneer of the picture business."

LOCAL NEWS

—Eddie Lyons and Lee Moran are still around Broadway, rivalling the illumination of this street nightly.

—Hurry Home Van Loan is making good his name and returning from Honolulu, is the latest report.

—Jerry Farrar's latest picture was entertaining unusual crowds at the Rialto all last wk.

—Jerry Wilson has severed connections with Universal for the 2nd time of recent date.

—Fritz Hirsch, the w. k. collector of the empy news is now bothering players of both sexes regarding the empy news studio directory.

—Bill Johnston of here and Bayside moved last wk., he having bought Frank Powell's old place.

—Bill Barry of here and Bayside also moved last wk., he also remaining in the L. I. village.

—Randel Baremore wasn't to any of the popular trade showings last wk. Perhaps some kind hearted person has put him out of the way, say we hopefully.

—The men of our city voted for Mayor and for or against woman suffrage on Nov. 6 last, a large vote being cast on both sides.

—Hyatt Daab took ye ed. to the ringside one eve. last wk., expecting to get considerable mention for it, but even this is too much considering the fights.

—Fritz Tidden is thinking of setting himself up as a guide in Greenwich Village and Larry Reid is jealous.

—Frank Ford, generally known as Francis, arrived in our city last wk. to sign with Metro and direct Hal Lockwood now and then.

—Mabel Condon, after looking over New York for about ten days, has departed for Virginia and will go from there back to the west coast. Goodbye again, Mabel.

—Jules Cowl, the great American actor of the East, insists that Bill Beecroft framed him in a ten cent gambling game last wk.

—Peggy Hyland's first Mayfair picture was put on private view last wk. and proved to be a very delightful affair.

—News are scarce this wk.

EXHIBITORS BOX OFFICE REPORTS

TITLE	BRAND	EAST	MIDDLE	SOUTH	WEST	EXHIBITORS' OWN COMMENTS
ADVENTURER, THE	Mut-Chap.	Big	Big	Big	Big	"Chaplin still ahead of them all." "Best he has ever done."
ALABASTER BOX, AN	Vita.	Ave.	Ave.	Ave.	Ave.	"A good production; could have had a better name." "Fine —make more like them with the old school of movie actors."
ARMS AND THE GIRL	Para.	Big	Big	Big	Big	"Very good picture—one that pleased everybody."
ASHES OF HOPE	Tri.	Big	Big	Big	Big	"Extra fine." "Good as William S. Hart."
BAB'S DIARY	Para.	Big	Big	Extra	Extra	"The next 'Bab' picture is awaited with keen interest."
BABY MINE	Gold.	Ave.	Big	Ave.	Poor	"Pleased, but did not draw extra business." "Good, but lagged." "Too much same." "Satisfying, but doesn't pull." "Great farce comedy." "Greatest and cleanest comedy I have ever run." Opinions are as various as the box-office results. Some attempted too long runs for this style play.
BARBARY SHEEP	Art.	Ave.	Ave.	Ave.	Ave.	"Very fine production, but object to foreign atmosphere."
BARRIER, THE	Sel.Sp.	Extra	Extra	Extra	Extra	"This is a great picture." "A sure box-office winner."
BEAUTIFUL ADVENTURE, THE	Mut.	Ave.	Poor	Ave.	Ave.	"Not enough to it for six reels."
BONDAGE	Blue.	Big	Big	Big	Big	"Very fine production. Bluebird improving remarkably."
BOND OF FEAR	Tri.	Ave.	Ave.	Ave.	Ave.	"Fair picture. Story not appreciated by the masses."
BROADWAY ARIZONA	Tri.	Ave.	Ave.	Big	Big	"Very pleasing to all ages, desirable attraction."
CALL OF THE EAST	Para.	Big	Ave.	Ave.	Ave.	"Best this talented Jap has done for some time."
CAMILLE	Gen. F.	....	Poor	Poor	Ave.	"Classics do not seem to draw unless people know star."
CAMILLE	Fox	Big	Big	Big	Big	"Most all of Bara's followers liked this picture."
CHARITY CASTLE	Mut.	Ave.	Ave.	Ave.	Ave.	"Poor title—people thought it a costume play."
COLD DECK, THE	Lynch.	....	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card."
CONQUEROR, THE	Fox	Big	Big	Big	Big	"All patrons pleased." "A little long."
CONSCIENCE	Fox	Ave.	Big	Ave.	Ave.	"Did not entirely please—too allegorical."
COUNTESS CHARMING	Art.	Ave.	Poor	Ave.	Ave.	"Fair program picture." "Business fell below average of Paramount."
DEAD SHOT BAKER	Vita.	Ave.	Ave.	Ave.	Ave.	"A good picture—pleased patrons."
DESIRE OF THE MOTH	Blue.	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans."
DEVIL DODGER, THE	Tri.	Ave.	Ave.	Ave.	Ave.	"Good drama—Stewart a second Hart, if properly directed."
DOUBLE CROSSED	Para.	Ave.	Ave.	Ave.	Ave.	"Just a fair Frederick subject." "Not up to Frederick standard."
DORMANT POWER, THE	World	Ave.	Ave.	Ave.	Ave.	"Clayton a great favorite here; splendid cast; good scenario." "Picture made friends for the star and the house." "Miss Clayton gaining in popularity."
EFFICIENCY EDGAR'S COURTSHIP	K.E.S.E.	Ave.	Ave.	Ave.	Ave.	"Very pleasing—patrons highly satisfied." "Light comedy. Not enough to it."
EXILE	Para.	Ave.	Ave.	Ave.	Ave.	"Not on level with usual Paramounts. Not much story."
FATTY AT CONEY ISLAND	Par.Arb.	Big	Big	Big	....	"The best Arbuckle comedy to date. A lot of the old Keystone slapstick stuff, but very funny. Al St. John and Buster Keaton fine support."
FIBBERS, THE	K.E.S.E.	Poor	Ave.	Poor	Ave.	"A pleasant picture—good photography."
FIGHTING ODDS	Gold.	Ave.	Ave.	Ave.	Ave.	"Very good, but Miss Elliott does not draw yet." "Weak scenario for prominent star like Maxine Elliott." "Not up to Holdwyn's standard."
FLAME OF THE YUKON	Tri.	Big	Big	Big	Big	"Second day twenty per cent. better than first."
FLIRTING WITH DEATH	Blue.	Ave.	Ave.	Ave.	Ave.	"Good picture."
FOR FRANCE	Vita.	Ave.	Ave.	Ave.	Big	"Picture backs up a timely title." "Wid roasted this. Our patrons highly pleased" (South).
GARDEN OF ALLAH, THE	St. Rts.	....	....	....	Big	"Not a picture that draws the regular 'fan.'"
GHOST HOUSE, THE	Para.	Ave.	Ave.	Ave.	Big	"Better features have been made with Pickford and Huff."
HASHIMURA TOGO	Para.	Ave.	Ave.	Ave.	Ave.	"Not a knockout."
HER COUNTRY'S CALL	Mut.	Ave.	Ave.	Ave.	Ave.	"Fair patriotic feature, nothing out of the ordinary."
HONOR SYSTEM, THE	Fox	Extra	Extra	Extra	Extra	"S.R.O. at extra prices, everyone pleased." "Has everything that makes a big picture." "Most wonderful." "Broke all records even on a rainy night."
HOSTAGE, THE	Para.	Ave.	Ave.	Ave.	Ave.	"No life to play, poor, not suited to star."
JACK AND THE BEANSTALK	Fox	Big	Big	Big	Big	"Wonderful children's subject—played to 4,000 out of 9,000 school children" (New England). "Matinees same prices as night, largest ever had, evenings small, adults afraid to ventue, beautiful feature." (California).
JACK AND JILL	Para.	Ave.	Ave.	Ave.	....	"Pickford a young Douglas Fairbanks. Huff also clever. Good picture with plenty of action."
LAW OF THE LAND, THE	Para.	Ave.	Ave.	Ave.	Ave.	"An interesting feature, but not big in any way." "Picture drags, action too slow."
LIFE'S WHIRLPOOL	Met.	Ave.	Ave.	Poor	Ave.	"Best Barrymore ever appeared in, but did not draw" (South). "Very ordinary" (South).
LONE WOLF, THE	Sel.	Big	Big	Big	Extra	"Excellent." "Second week run."
LOST IN TRANSIT	Para.	Big	Ave.	Ave.	Big	"Very good Beban subject." "Very satisfying."
LOVE DOCTOR, THE	Vita.	Big	Big	Ave.	Ave.	"Good stuff."
LUST OF THE AGES	Ogden	....	....	....	Big	"Fine Production."
MAGDA	Sel.	Big	Ave.	Ave.	Ave.	"Started good, did not hold up." "Business poor in comparison to what she has done" (West).
MAN FROM PAINTED POST	Art.	Extra	Big	Big	Extra	"Not up to Fairbanks standard." "Gets over only on account of speed and melodrama." "Broke records" (West). "One of the best attractions of the year" (South). "Extra big on return date" (East). "Suited everyone—we need more like this."
MARKED MAN, THE	B'fly	Ave.	Big	Ave.	Ave.	"Good business, fine, pleased."
MISERABLES, LES	Pathe	Big	Big	Big	Big	"Old but appreciated."
MORE TRUTH THAN POETRY	Metro.	Ave.	Ave.	Ave.	Big	"Petrova's best picture." "Same old stuff."
MOTH	Sel.	Big	Extra	Big	Extra	"Star growing in popularity." "Excellent picture." "Extra big business." "Only fair—fine photography, but draggy."
NARROW TRAIL	Art.	Extra	Big	Big	Extra	"Excellent picture" (East). "Only fair" (South). "Best Hart up to date." "Pinto pony excellent; caused as much comment as Rebecca of Sunnybrook."
NORTH OF FIFTY THREE	Fox	Big	Big	Big	Big	"Cave man stuff." "This star draws well."
OH, DOCTOR!	Par.Arb.	Ave.	Ave.	Ave.	Ave.	"Usual Arbuckle comedy—not as good as others."
ONE SHOT ROSS	Tri.	Big	Big	Ave.	Ave.	"Very good; lot of my patrons like him better than Hart" (Middle). "Picture fair; photography extra good" (South).
ON THE LEVEL	Para.	Ave.	Ave.	Ave.	Ave.	"Better than average Ward picture."
ON TRIAL	1st Nat.	Ave.	Ave.	Ave.	Ave.	"Good picture, but patrons not enthused."
POLLY OF THE CIRCUS	Gold.	Big	Big	Big	Extra	"A dandy picture." "Star popular, story, direction good." "Packed 'em in—drawing power good." "A splendid production." "While not a wonderful picture, it drew extra well and pleased immensely." "Pleased everyone—played capacity—class of picture if this company continues to make will rank foremost in business" (West). "Hope they can keep it up" (East). "Mae Marsh no drawing card" (South).

TITLE	BRAND	EAST	MIDDLE	SOUTH	WEST	EXHIBITORS' OWN COMMENTS
PARADISE GARDEN	Met.	Big	Big	Extra	Big	"Broke all house records" (South). "Theme offended a great many people, though a good production" (New England.) "Good show, only it is too long."
PRINCESS OF PARK ROW	Vita.	Ave.	Ave.	Poor	Poor	"Good picture, but stars not known." "Good picture, Miss Manning excellent."
RASPUTIN	World	Extra	Extra	Extra	Extra	"Excellent." "Very good." "Timely, pleased an intelligent audience—not for average fan." "Better than usual program picture.'
REBECCA OF SUNNYBROOK FARM	Art.	Extra	Extra	Extra	Extra	"Pleased all." "Great—credit to industry." "Wonderful." "Great—best Pickford picture ever released." "Great—went big." "Great—the most natural and appealing kid circus possible." "Work up children's matinees on this. "Our patrons considered this Mary's sweetest characterization. A great picture for the kiddies."
SEVEN KEYS TO BALDPATE	Art.	Ave.	Ave.	Ave.	Poor	"Might be better known in East" (West). "Heavy advertising, all to no avail" (West).
SHALL WE FORGIVE HER?	World	Ave.	Ave.	Ave.	Ave.	"Only an average production."
SILENT SELLERS, THE	Met.	Ave.	Ave.	Ave.	Ave.	"Poorest Petrova we have had." "Good star, but picture not up to standard."
SKINNER'S BABY	K.E.S.E.	Ave.	Ave.	Ave.	Ave.	"Pleasing star—gaining." "Good light comedy."
SLACKER, THE	Met.	Big	Poor	Poor	Big	"Fell down" (South). "Weather ideal, advertised big, picture good, business rotten" (Middle). "One of strongest emotional artists—fine production—big" (West).
SLEEPING MEMORY	Met.	Ave.	Ave.	Ave.	Big	"A good picture." "Very good, photography first class, cast good." "Very good in every detail; should draw." "Star exceptionally good. An unusual picture."
SOCIETY'S DRIFTWOOD	B'fly	Ave.	Ave.	Ave.	Ave.	"Very good" (South).
SON OF HIS FATHER	Par.	Big	Big	Big	Big	"Very good picture. Very good direction." "Very good, from all angles."
SOUTHERN PRIDE	Mut.	Ave.	Ave.	Ave.	Ave.	"Scenario weak." "Not much picture—star very popular."
SPREADING DAWN, THE	Gold.	Ave.	Ave.	Ave.	Ave.	"An unpopular type of picture." "Does not compare favorably with other Goldwyn's."
SPY, THE	Fox	Big	Big	Big	Big	"Wonderful picture." "The best box-office attraction that can be obtained."
SUNSET TRAIL, THE	Para.	Ave.	Ave	Ave.	Ave.	"One of her best pictures, star not popular here" (West).
THEIR COMPACT	Met.	Ave.	Ave.	Ave.	Poor	"Picture fine—business poor." "Stars seem to have lost in popularity—good picture."
THIS IS THE LIFE	Fox	Ave.	Ave.	Ave.	Ave.	"Walsh is a comer. About the best drawing card on regular Fox program."
THOU SHALT NOT STEAL	Fox	Ave.	Ave.	Ave.	Ave.	"Too much of a detective drama."
TROUBLE BUSTER, THE	Para.	Ave.	Ave.	Ave.	Ave.	"Picture extra good." "Ony fair."
VICAR OF WAKEFIELD	Pathe	Big	Big	Ave.	....	"Very entertaining as well as educational. Schools glad to cooperate."
WHIP, THE	St. R.	Big	Big	Big	Big	"Popular type of picture, well made."
WOMAN GOD FORGOT, THE	Art.	Big	Bip	Big	Extra	"Drew many strange faces" (West). "Very spectacular, wonderful production, yet not over-pleasing." "Grand, wonderful production." "Elaborate, great cast." "Star and title drew first day."
YANKEE WAY, THE	Fox	Big	Big	Big	Big	"Star well liked—good entertainment." "Much better than average Fairbanks, great drawing card." "One of the best of the Walsh pictures."

EXPLANATION:—"Extra"—extra big business getter; "Big"—unusually good; "Ave."—average, not an exceptional picture; "Poor"—not a box-office picture.

Are You Pleasing YOURSELF or Your Patrons?

AS we study the new box-office reports OURSELVES—what interests us more than anything else is the difference in opinion of exhibitors AFTER they have run a picture. And the way their opinions seem to differ from their own box-office results.

An exhibitor who tells us frankly he thinks these box-office reports won't benefit HIM any, because he runs the pictures close to release, writes us a three-page letter. In that letter he names as his ideal picture a certain release that has proved a very popular booking and yet has not made above "average" in any theatre of which we have record. He says this picture was "97 per cent perfect for children, 98 per cent perfect for women, 98 per cent perfect for men." He says: "In my time I have viewed not less than 2,200 pictures, and I have found that what the patrons as a whole enjoy most are comedy dramas." Then speaking of the film above mentioned, he says if he could have got people into the house to see this picture, they would have been highly pleased, but "we could NOT GET THEM INTO THE HOUSE."

* * * *

WE took a hurried glance at our reports on this picture. We could see the exhibitors liked it. One excused poor business by recording a "blizzard" on the day he showed it. Another said his patrons were very much pleased, but reported average business, no better the second day than the first. Only one out of several exhibitors complained of the picture as "Light comedy with nothing to it."

Now the BOX-OFFICE verdict showed that as a BUSINESS proposition this comedy was decidedly "light" and literally had "nothing to it."

You can't stay in business and run pictures that mean NOTHING to you from a box-office angle. The film company producing this picture has all the facilities and brains for turning out pictures that will offer you something more than "pleased patrons afterwards."

Unless your business is always the same, certain types of patronage will always be on hand to see their type of picture, and are pleased with that picture if it is well done of its class.

Those who like comedy drama will go in—those who don't, as the exhibitor above says, you CAN'T GET IN. So the audience which LIKED this picture was bound to like it, and ask for more of that kind.

* * * *

THE DEADLY MOVIE FAN who knows what he wants and gets it is not the man to build your business on. You can't build SAFELY unless you know what audiences EVERYWHERE like.

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Making the Stars Work For You

Use Pictures of Them in Your Newspaper Displays and Get the Personality Effect

ONE of the favorite wails of the exhibitors these days are that the stars are "getting all the money." Much more time is spent on these exclamations than in study as to how you can actually make the stars work for YOU. Not long ago the MOTION PICTURE NEWS said editorially that there was no question that the present was the day of the star; whether the period would last only time will show. And whether it lasts or not you should take advantage of the situation now and capitalize on every star that appears at your house.

Many big productions go over in which there is no star featured and we do not believe that it is essential for you to have big stars every day at your theatre to attract patrons. But what we do insist on is that while you are playing pictures in which some one or two stars are featured, that you ought to get the most possible out of pictures you show.

One of the theories of star productions as applied to exhibitors is bad, bad because it is a false theory. *Two many showmen expect the name of the star to carry over the production without doing anything themselves. They expect that the followers of Marguerite Clark or Pearl White or Francis Bushman will be brought to the theatre with the mere announcement that they are to appear.*

Were the writer running a theatre he would advertise the most popular star all the more for that popularity. He would see to it that every possible patron in this section knew of the appearance of that player and that this fact was impressed on him with the most striking effect. If that were not true, every theory of advertising that is followed by the biggest advertisers the country over would be false.

And right here is another point. We receive complaints from many exhibitors that on certain programs and in certain brands of pictures they are offered there are some stars of great popularity and others that are little known and are of lesser drawing power. Before the exhibitor complains we would first ask him: "What are you doing to make these stars better known?" The sane producer is not going to attempt to force for long on the public stars that have no ability. It is too true that some of these come and go into the discard, but the point remains that you are never going to know what a particular player will do at your theatre unless you advertise that one.

Don't simply say that such and such a player is a poor drawing card until you find out for yourself. We have spoken in these columns time after time of exhibitors who jump to a conclusion and are hard and fastbound, not by some lesson that they have learned from experience, but something which they have made up their mind MUST be true. Many exhibitors are guided by what they THINK instead of what they KNOW. And in many cases it is not even a case of thinking, but supposition.

This is not meant to be an argument for any particular class of pictures, but we are merely trying to tell you how to get the worth out of the stars that you are playing, and not ten per cent of the exhibitors of the country are doing that. One of the principal means for doing this is through newspaper advertising—the right sort of advertising that attracts attention to the stars and keeps that attention fixed.

Certainly the personality of the star enters into his or her drawing power. And certainly the greatest way that you can express that personality is through a picture, either that of the star in the particular role that you are advertising, or in a stock pose. If you are a manager in the larger cities where you have engraving facilities at your hand, we would always advise showing the player in some scene from the production—one in which the star is not dominated by others, or still better in the part she plays, with nothing more to distract the attention.

But if you are in a smaller city or you have a house in which you cannot afford to pay for a special cut on each production, there is no reason in the world except lack of foresight why you should not be able to illustrate your advertisements with stock cuts. Practically every distributing concern furnishes these at less than cost and they are available in nearly all of the exchanges. We believe that every exhibitor who is showing the same stars from time to time should have a complete set of all the players and that there should rarely be an advertisement inserted that did not carry one of these cuts.

The outlay is small, and if it is made gradually as you play each attraction you will hardly notice the expense. And then you can fit yourself up a small filing cases or series of boxes to keep them for ready use. Get them back from your newspapers when you use them and put them away against that day that you may need them again.

Keep the faces of your stars before the public. Pictures appeal where mere TYPE fails to get over. They attract instant attention of every follower of particular players, and more than that, a picture will "get the eye" of your non-patron a great deal quicker than any other display. People who have passed by your advertisement because they never go to that house will read it when you have it illustrated, and a certain percentage of these will be found inside your doors.

Especially should this be true if your paper runs any photoplay news. If it does there will be short items printed about the players that will keep them closer to the attention of your patrons and there will be a quick response when you use the face.

On the opposite page we have reproduced, in about half their actual size, a number of good and bad advertisements of star attractions. No attempt has been made to select the best advertisements of the week or the worst, but to show what average exhibitors are doing with their star productions.

Notably standing out in this list is the Lothrup theatre, Omaha. This exhibitor felt that he could use very small space, and he only employed five inches one column deep, yet he gave over half of this space to a picture of Mae Marsh and the ad draws attention even in the midst of a number of larger ones around it.

Three ads of pictures in which William Farnum is appearing are reproduced. Broadway Strand, Detroit, and Shea's Hippodrome, Buffalo, both advertise him in "When a Man Sees Red," and both use the same scene from the production, one in half tone and the other in line drawing. Both of these attract attention. But note the display of the Muse theatre, Omaha. The manager of this house knew that the big thing in his advertisement was the name of William Farnum, the personality of him, if you will. Yet all the effect that was achieved was in using his name in 60-point type and crowding around it a mass of unnecessary reading matter. *One-third of the space devoted to a distinctive cut of the star would have made a smashing display, but as it appears in the newspapers, surrounded by other advertising, it is simply a mass of type in a wilderness of other typographical more-or-less efforts.*

Forsyth theatre, Atlanta, Ga., and the New Grand Central, St. Louis, both had Marguerite Clark in "Bab's Burglar." The New Grand Central, from the specimens of its advertising that we have seen, appears never to use the cut of a star and to use about the same size type in all of its advertising and to make a uniform effort to get a lot of matter into a small space. We have commented before that St. Louis is a poor advertising town so far as motion picture houses are concerned, *but this is all the more reason why those managers who know the value of advertising should make their appeals the most striking possible.*

The Forsyth theatre uses one of the designs furnished by Paramount. We would prefer Miss Clark alone in the cut, but still her name is so strongly brought out and so placed that one reads

(*Continued on page* 3477)

Mere Masses of Type and the Contrast With Use of Cuts

Here are some remarkable contrasts in the advertising of motion picture stars. These advertisements have not been selected with the intention of getting either the best or the worst displays, but they have been taken from a number of papers through the country to show what average exhibitors are doing. A discussion of these advertisements, together with suggestions for getting the greatest possible pulling power out of your stars will be found in the article on the opposite page.



HOW A MAN LOOKS "WHEN HE SEES RED"

Broadway Strand
The Best Pictures and FIRST
Week Starting This Afternoon

WM. FARNUM
In a Smashing Big Fight Play
"WHEN A MAN SEES RED"
THIS IS A REAL THRILLER

PRICES: Mats., Except Sun., 15c Eves & Sun Mats., 15c to 25c
Farnum's Best Fight
SHOWS: Continuous from Noon to 11 p.m.

ALSO NEW MACK SENNETT COMEDY
"ROPING HER ROMEO"
Xylophone Solo by Milton Mollman, and other features

THRILLS -- SOBS -- LAUGHS

A PICTURE YOU WON'T FORGET | THE WILLIAM FOX Wonder Picture | COME EARLY

WILLIAM FARNUM
IN
"THE CONQUEROR"

A SUPER PICTURE DE LUXE 8 REELS

A Gripping Drama Picturing the Career of General Sam Houston

Three Hundred of the Most Famous American Indians, with Their Chiefs, Mexican Soldiers, United States Cavalrymen, Texas Rangers, Trappers and Guides.

A PICTURE THAT WILL GO DOWN IN THE ANNALS OF FILMDOM.

Directed by R. A. WALSH
Who Made "The Honor System"
Written by Henry Christeen Warnack.

COST $300,000
8,000 PEOPLE
1,000 HORSES

ALL WEEK, Starting TODAY

MUSE
THE HOUSE THAT PUT A-MUSE IN AMUSEMENT

Continuous 2 P.M. till 11 P.M.
Matinee Prices Same As Night

MAJESTIC
WOODWARD AT WILLIS

WEEK STARTING SUNDAY MATINEE, OCTOBER 28
SCREEN DEBUT OF
The Intensely Attractive Female Impersonator

JULIAN ELTINGE



The **Countess Charming**
In a Brilliant Story of Fun, Thrills and High Society
By Gelett Burgess and Carolyn Wells

Murphy, Van & Kenyon — NEW SONG SELECTIONS
Mutt and Jeff — "THE VENTRILOQUISTS"
Rex Beach Travel Pictures With Lecture by P. A. Puddefoot
OTHER FILMS AND MUSICAL FEATURES

Matinees All seats 10-15c, 1800 fine seats 25c, 400 choice seats 50c

---

ALL WEEK Starting Matinee Today

MADISON
BROADWAY & GRAND CIRCUS PARK

OVERTURE "The Evolution of Dixie"

A Mammoth Triple ★ ★ ★ Feature Program
GREATEST AND BEST MOTION PICTURE ENTERTAINMENT DETROIT HAS EVER SEEN



CHARLIE **CHAPLIN** "The Adventurer"
WM. S. **HART** "Double Crossed"
SESSUE **Hayakawa** "The Call of the East"

If you think Charlie Chaplin's previous pictures were funny—see *this* one

---

LOTHROP TODAY
BRYANT WASHBURN in, "SKINNER'S BABY"
Monday and Tuesday



MAE MARSH, in "Polly of the Circus"
Don't Miss It.

HIPPODROME SHEAS

SUN: MON TUE: WED



WM. FARNUM in "WHEN A MAN SEES RED"
FOUNDED ON "THE PAINTED LADY"
Famous Saturday Evening Post Story

OTHER FEATURES
CONCERT ORCHESTRA
26 SOLOISTS

BUTTERFLY
212 Grand Ave

INCOMPARABLE BUTTERFLY ORCHESTRA
Geo. Lapshuts, Soloist

ALL SEATS 10c 212 GRAND AVE.

Paramount Pictures



A SENSATION DIRECT FROM NEW YORK!
Played the Past Week at the Rialto Theater, New York, at 50c
AND WAS THE TALK OF ALL NEW YORK

DOROTHY DALTON
The Most Beautiful and Shapely Woman on the Screen, Who Starred in "Flame of the Youkon."

IN **"THE PRICE MARK"**
Her First Paramount Thos. H. Ince Production.

THIS GREAT STORY WILL BE THE TALK OF MILWAUKEE AS IT WAS OF NEW YORK, PICTURIZING A BEAUTIFUL ARTIST MODEL'S STRUGGLES TO PRESERVE A GOOD NAME IN THE FACE OF POVERTY.

A Story of Exotic Love, Thrill and Adventures and Hair Raising Suspense, Laid in New York's Giddy Latin Quarter.

IT WILL STICK IN YOUR MIND FOR MANY A DAY!

EXTRA! WISCONSIN BOYS AT WACO, TEX.
MOTION PICTURES TAKEN BY HEARST-PATHE NEWS, ESPECIALLY FOR THE BUTTERFLY THEATER — IT SHOWS HOW THE BOYS ARE BEING TRAINED AT CAMP MacARTHUR—ALSO OTHER PATHE NEWS.

WELLS THEATRE
THIS WEEK
Daily 12-M to 11 P. M. :: Matinee 10c, Night 15c
FIRST SHOWING IN NORFOLK

MONDAY AND TUESDAY
Jesse L. Lasky Presents Cecil B. DeMille's Production
GERALDINE FARRAR
in "THE WOMAN GOD FORGOT"
By Jeanie Macpherson
With Wallace Reid and a Strong Cast of Famous Players
Also a BIG "V" COMEDY

WEDNESDAY AND THURSDAY
Goldwyn Presents
MADGE KENNEDY
in "BABY MINE"
America's Greatest Farce Comedy, by Margaret Mayo
Also KEYSTONE COMEDY

FRIDAY AND SATURDAY
Another Stellar Paramount Picture
Thomas H. Ince Offers
CHARLES RAY
in "THE SON OF HIS FATHER"
Also MUTT AND JEFF COMEDY

NEW GRAND CENTRAL GRAND AND LUCAS
FIRST APPEARANCE IN THIS THEATER OF
MARGUERITE CLARK
—IN—
Her New and Most Delightful Comedy, **"BAB'S BURGLAR"** By Mary Roberts Rinehart
A NEW COMEDY BY MR. AND MRS SIDNEY DREW
Exclusive Travel Pictures, "A Trip Through China."
New Grand Central Topical Review
Humfeld's Orchestra.
(Pop Concert in Addition to Regular Program Monday and Tuesday Evenings.)
Continuous Today, 2:00 to 6:30, 15c. 6:30 to 11, 15c and 25c.

FORSYTH
Performance, 11 to 11——Admission, Adults 15c and Children 10c

All Week COM. MON. Oct. 29
MARGUERITE CLARK



"Bab's Burglar"
A Paramount Picture
Also Mutual Weekly
COMING—NEXT WEEK
MAE MARSH
In "SUNSHINE ALLEY"



Here is a reproduction of the 6-sheet that Vitagraph is issuing in connection with Alice Joyce in "The Fettered Woman." The black and white fails to show the beauty of the color work.

Exhibitor and Exchange Men Score Paper Supplied for Lobby Displays

A DAY'S mail brings two protests concerning the paper furnished by manufacturers for lobby displays. One of these comes from an exchange manager and the other from a "live wire" theatre proprietor. And they agree that the larger part of the matter now being supplied makes it impossible for the showmen to improve their theatres and to gain more business, as they are constantly being urged to do.

Both of these men also claim that the manufacturers need to get out on the road and become acquainted with exhibiting conditions through the country and see the needs. *The point is made that the manufacturers are wasting hundreds of thousands of dollars every year by sending out matter that cannot be used.*

Manager A. Dresner, of the Exhibitors' Film Exchange, Washington, declares that he has more trouble with posters than any part of the booking work. He adds that the eight-sheet poster is almost a dead loss to the exchange, as few theatres can use that size and comes out for standardizing of paper by the manufacturers.

"Such a movement would work to a good end for exhibitor, exchangeman and manufacturer," says Mr. Dresner. "As most exhibitors use films from more than one manufacturer, it is necessary that they have uniform paper to use in their frames, easels and other exhibiting devices. This is of paramount importance at present and the manufacturer who starts this movement will be a boon to the theatre man.

"As for cuts and photos, that is another advertising phase that needs improvements. Photos should be made to be purchased outright by the exhibitor for say 25 cents a set—and I think it can be done—the exchange would be relieved of the constant writing and worry of having these returned. With the present rental system, cuts and photos are seldom returned with the show and the result is considerable loss of money and time to both parties. Exhibitors would readily pay a nominal price for the purchase of cots and photos to be relieved of the bother of returning them, or even remembering they have to be returned. Besides, this would give each exhibitor a clean set for exhibition material, and the exchange would have a good supply always on hand. Even the booking attending these small items is a nuisance and a task. This is a matter worth the serious consideration of the manufacturer."

"If the manufacturer must have higher rentals," writes T. E. Rickards, manager of the Hip theatre, Phoenix, Ariz., "then let them give the provincial something to assure him attention from the men and women who stop in front of his place and

(*Continued on page* 3443)

Vitagraph Scores Hit with Alice Joyce Poster Display

VITAGRAPH offers as a distinct achievement in poster work a six-sheet stand issued in connection with the release of "The Fettered Woman," the Robert W. Chambers drama in which Alice Joyce is starred.

Vitagraph is giving much thought to its poster work, and an inspection of some of the recent work revealed to the Exhibitors Service Bureau that this company is taking a far stride ahead in honestly and strikingly advertising its pictures. Vitagraph holds that the poster is the only advertising link between the company itself and the exhibitor and seeks to give him the best.

In the first place the most striking large pictures of the stars are used in this display work, many of the recent ones being real works of art. They do not consist of meaningless scenes from the production, but the most striking that stand out as self explanatory. Gobs of red ink, scenes of horror and the "burlesque" type of "beauty" are barred from these displays.

"The Bettered Woman" six-sheet is a big dominating portrait of Alice Joyce, perfect in its likeness to the beautiful Vitagraph star. It is lithographed in five colors, delicate in its handling, yet by that very delicacy certain to stand out boldly against an array of the more glaring type of posters which so frequently fight each other to mutual ineffectiveness.

And combined with the artistic side of the paper there is a real box-office value in the selection of this particular portrait for use as a poster. "The Fettered Woman" is an appealing title. Linked with an exquisite portrait of a player whose beauty is most enhanced by the air of tragedy that surrounds the roles for which she is best known, full advantage is taken of the personality of the star.

Too much cannot be said in commendation of the tendency of the leading companies to improve the quality of their poster output. Vitagraph, through its sales force, and by correspondence with exhibitors, checks the effectiveness of its posters to the end that the selling value of its paper, from the exhibitor's standpoint, may at no time be impaired by an over-artistic effort. Yet exhibitors have given the company every encouragement in the gradual trend toward a higher type of poster, and the Vitagraph line of paper, as it is being issued today, may fairly be considered as representing the combined thought and work of both exhibitor and producer—the kind of paper that gets business and gets it clean.

Some months ago Vitagraph issued a series of window cards with portraits of leading stars tipped-on in the style of mounted photographs. One was issued as an experiment, and so unanimous was the exhibitors' approval, that a series was made covering the entire list of Vitagraph's feminine stars.

Successful Exhibitors I Have Known

By Carl Horton Pierce

Mr. Pierce, who has traveled the United States and Canada for the past four years, calling upon exhibitors in the interests of the Morosco Photoplay Co. and later for Paramount and Artcraft, is in an unusual position to give his impressions first hand of the men of whom he writes. His perspective has enabled him to pick out the high lights among the exhibitors of the continent. His deductions will be of interest to you, undoubtedly.

NO man in the business has shown more of a desire to keep pace with the industry than Frank L. Newman, proprietor of the Royal and Regent theatres of Kansas City. "Frank," as all of his friends, who are legion, term him, is a live one. You might call him the Rothapfel of the Middle West.

Thre years ago, over a table in a little anteroom in the Baltimore Hotel, Frank, Carl Mensing of Leavenworth, Kansas, and I sat for several hours discussing raising prices. Surely the market indicated the demand. Mr. Newman recognized it, but he was a cautious man, and the change from ten to fifteen cents meant the taking of a momentous step. In fact, one of Mr. Newman's steady patrons came to him and said: "The day you raise your prices to fifteen cents, that day you seal the doom of your theatre." But did that deter him? It did not.

The Royal went to fifteen cents, and went over that figure. This was a much more difficult proposition than it sounds to read about it, because the Royal theatre is a small house in the heart of the town—588 seats. Now you come to make 588 seats pay with Paramount and Artcraft pictures in the heart of a big city and you are "going some." But that change to higher prices—among other things—is the very thing that put the house over and kept it over. This might be well for some of you exhibitors to put down in your note books—for present and future reference.

"*Foresight Plus Backbone*"

In other words, Frank Newman had the foresight plus the backbone to go through with a policy that was written on the face of the wall in large letters that were large enough for anyone to read who would. And even now when some exhibitors are short-sighted enough to fear raising their prices; when—three years later—they cannot see that the very thing that will save their lives is the step that Mr. Newman took, do you think that Frank is stopping? He is not. He is surging ahead—ahead of the procession.

"It isn't a question of price," says Mr. Newman. "A man may be satisfied—he may be making money—but that isn't the thing for you to think of: You must CREATE SOMETHING. The man that does stand still, when a man with new blood comes in and he raises his admission price or does anything new or starts something, has to be left behind. The new man—if he charges the new price—has opportunity to pay for better service. Then the better service, plus the new ideas and all, command the better class of people, and then the first man is a dead one.

"The trade journals have all had comments from a great many exhibitors about the employees being courteous, the cleanliness of the theatres, etc. That is—or should be a thing of the past, now, because business are conducting the theatres, and they understand that these things are essential in any business. The question at this time is this: How to keep up with the times, stepping even a little faster than the industry itself."

Courtesy and Cleanliness

Mr. Newman takes the courtesy and cleanliness as a matter of fact, yet here is the compliment paid Mr. Newman recently by one of his competitors who—though thirty miles away—nevertheless follows the lead of the Royal and Regent theatres in the big city. He said: "There is no doubt about it, Frank. You put that genial radiance that people call Frank Newman into every one of your theatres. Your Royal and Regent theatres abound with the geniality of your own personality. You MAKE the theatre go over because it is a part of YOU."

Absorb that—you gentlemen who think that you can run a theatre the same as you run a piece of machinery. You can't. It requires personality.

"Did you ever stop to figure," says Mr. Newman, "that 95 per cent of the exhibitors throughout the country try to get their help as cheaply as they possibly can? After all, you only get what you pay for. My idea has been that I have tried to get the BEST—the best help, the best in music, the best in everything—and I always pay them more than any other theatre pays. In the first place, employees are competent and they become more so—they become a part of the theatre—and the patrons see for themselves that the same people are kept. This establishes a welcome and a hominess that makes for business on a permanent basis.

Permanency of Help

"In theatres where there is a charge of two or three admission prices this permanency of help is an asset to the management, because when a cashier gets accustomed to the priced seat that a man usually buys she does not to bore him by asking—she simply hands him the ticket or tickets that he is accustomed to order.

"Take the history of the Regent theatre as an instance of the outworking of this principle with my help. When I started in the Regent I could not get people in at ten cents—this was because they didn't know the class of show that I was trying to run—I was in a cheap neighborhood—the people had to be made patrons of the theatre. In other words, it took time for them to find out the class of show that I was conducting. When they did, a regular clientele was established, and now it is easy—even easier—for me to get fifteen cents than formerly it was to obtain ten cents. All of this brings me back to the point that it isn't the price but the tout ensemble.



Frank L. Newman, Proprietor Royal and Regent Theatres, Kansas City

"A great many exhibitors—on the days when business is coming—will cut or they will run the show they have so fast that they will ruin the picture. I started out in St. Joe, Mo., in 1912, to make a schedule for my shows, because at that time I showed my first big production—'Queen Elizabeth.'

"Ever since that time I have made a schedule for my operator for each picture—in other words, I established a regular show time for each day of the week. When my subjects were short, I would add on a reel to fill out the regular schedule time. I feel that we should please the people that are in the theatre—we should give them the show that they have paid for, the way that it should be shown. Those that are in are then satisfied. Those that can't get in are an adv. for you. This is always a better plan than to murder some production—thereby destroying your clientele."

Best in Musicians

One of Mr. Newman's competitors said to him a day or so ago: "Frank, I never hear people speak of your pictures—they speak of your music." Frank replied: "Thanks. It isn't the number of musicians you have in your orchestra. Pay a little more and get the BEST. Sweetness counts. Don't drown your people out with mere noise. Give them fitting music of high grade. The people will do the rest."

When Frank opened up the theatre—the Royal—the price was ten cents. Then came ten and twenty—and now it is fifteen and twenty-five. "At the rate things are going now it will soon be twenty-five and thirty-five," said Mr. Newman last week.

Your Idea—and Ours

FLOATS, auto displays and the like are of much more value in small towns than in cities where they would have to make an almost endless journey to be seen by a greater part of the people. However, Ludeke Brothers, of St. Peter, Minn., showed their value on the occasion of the



showing of "The Fall of a Nation." The British tanks being foremost in public attention the Messers Ludeke used their auto to fit up a miniature model of a trench conqueror and sent it through the town. Inasmuch as the entire outfit cost only $3 it certainly was a cheap enough way to exploit the picture.

There's one tax that all can evade—that of the patron's patience.

HERE is a very catch advertisement that was used in the New York papers during the run of Theda Bara in "Cleopatra." It's an idea worth saving for those who are going to show the picture later. Exhibitors will be able to obtain full-sized copies of this display by writing to the William Fox office.

Note that this display is "different." It occupied a quarter of page space and gave plenty of room for the text matter and illustrations and then left the desired white space. Here is an example when a catch phrase can be used to the very best effect.



Almost every one will read the entire ad and talk about it.

An hour's thought to the presentation of a picture is worth ten days of crying from the housetops.

FOX'S Comedy theatre, Brooklyn, not only got all of the admirers of Francis X. Bushman into the theatre on a specified day, but made the souvenir that was presented advertise the next picture to be shown. On a certain day the management handed every person leaving the theatre an envelope bearing the words "His Photograph," and in this was this letter telling of the photograph offer.

When this Bushman photograph was distributed it bore on the back an announcement of Ethel Clayton's play, "The Woman Beneath" and a personal message from the star.

ADDRESS INQUIRIES TO
PATRONS SERVICE BUREAU
WM. FOX'S
COMEDY THEATRE
194 GRAND ST.
BROOKLYN, N. Y.

Dear Madam;-

A Photograph of Francis X. Bushman will be presented to all Ladies on Wednesday, Oct. 10th, at Fox's Comedy, 194 Grand Street, in celebration of an event extraordinary.

We knew that we would be serving you by letting you know that Francis X. Bushman has returned to the screen, and will appear at Fox's Comedy Theatre.

Mr. Bushman was kind enough to supply us with a number of his photographs for the ladies.

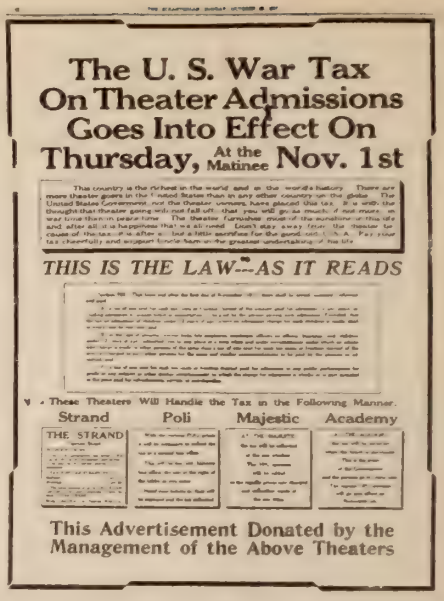
Very truly,

COMEDY THEATRE.

P. S. Bushman and Bayne's latest Photoplay, "THEIR COMPACT", will be shown at Wm. Fox's Comedy Theatre, 194 Grand Street, on Wednesday, October 10th. Please remember—One Day Only.

Always let the "added feature" at your theatre be the smile of satisfaction on the face of the departing patron.

WAR taxes are not going to hurt the progressive exhibitors of Scranton, Pa. These men are up on their toes to take advantage of the situation and they have put the matter straight up to the public in page advertisements in the Sunday papers. The public is naturally suspicious and the ordinary patron has not read the law with the same attention that the exhibitor has. Many of them, especially women and children, probably do not even know that there is such a thing as a war tax on pictures. Four theatres of Scranton realized this and they used big space


The U. S. War Tax On Theater Admissions Goes Into Effect On Thursday, At the Matinee Nov. 1st

THIS IS THE LAW—AS IT READS

These Theatres Will Handle the Tax in the Following Manner.

Strand Poli Majestic Academy

THE STRAND

This Advertisement Donated by the Management of the Above Theaters

to call attention of the various methods that would be followed in collecting the tax and telling why they were forced to put this added charge on the public.

Long ago big corporations realized the necessity of taking their troubles to the public, of telling the truth about increases in prices, etc. It's a mighty good thing when exhibitors realize the same thing. And there's another thing. These four theatres did not hesitate to unite in making their talk to the public.

If competition is the life of trade, co-operation may be the soul of progress.

CORT theatre, Fort Thomas, Ky., sends out one of the best announcements for each week's bill that we have seen. This is in the form of a card with a hole at the top so that it can be hung up for the convenience of the family and not mislaid on the reading table among a bunch of magazines.

There is something more about this card


THE CORT THEATRE

Program for Week of Sept. 17th

MONDAY—**The Double Standard.** Just what the name implies. Will not appeal to children.
His Dark Deeds, joker Comedy.

TUESDAY—Ruth Stonehouse in **The Stolen Actress.**
Luke, the Plumber. He's funnier than Charlie.
Pathe News, all current events; brand new.

WEDNESDAY—Alice Brady in **Darkest Russia.** A timely story of Russian intrigue.
Happy Hooligan, Razoo—A cartoon comedy.

THURSDAY—Dorothy Phillips in **The Flashlight.** A stirring detective story. It's a Blue Bird.
Kitchen Ella, a Joker Comedy.

FRIDAY—Margarita Fisher in **The Pearl of Paradise.** A Hawaiian Hula Hula story.
Jerry, The Lady Detective, a comedy.

SATURDAY—Claire Mersereau in **Seeds of Redemption.**
Dry Goods and Damp Deeds, an L-Ko comedy.
All the latest military news in the **Animated Weekly.** Positively first run, ahead of Cincinnati Theatres.

SUNDAY—**The Fire of Youth,** a rapid fire comedy-drama featuring that happy, snappy, speedy, Jack Mulhall
Over the Fence, some baseball comedy.

Shows start at 7 o'clock every night except Sunday. Three shows Sunday night—6:00, 7:30, 8:45.
Admission, 10 Cents

Soldier boys can buy tickets at the Post Exchange with Canteen checks.

What Live Wires Are Doing

that gives a hint to the exhibitor. This is the frank statement about each film. Note that in referring to "The Double Standard" the card says that this is not a picture that will appeal to children. There are just a few words used in describing each picture, but these are sufficient to describe their character. The Fort theatre is not trying to get anyone into the house with false promises or exaggeration.

Y Gwyr yn Erbyn y Byd is Welsh. It is the Druid tribatic and it means "Truth Against the World. There are a lot of exhibitors who could borrow it.

HERE is a rather novel method of advertising. Manager Robert Poole of the Laughlin theatre, Long Beach, Cal., uses a full page in the Sunday paper telling of the week's attractions at his theatre. He pays for the whole amount and only occupies a small amount of it with the



display, the remainder being devoted to reading matter. This is probably a good plan where your local newspaper does not co-operate with you, but we believe that it would be much better if the manager would go to his editor and tell him that he is willing to use a page advertisement every Sunday, but that he wants co-operation in the news columns. If your paper is worth anything, it will co-operate with you. When a manager is paying for the reading matter there is a very strong temptation to use adjectives and strong expressions that do not convince the public.

The advertising reading public is a mighty wise public these days.

Help yourself to another portion of the idea dish.

WE note with interest that many of the liver exhibitors of the country are coupling their theatres up with the national advertising being done by several of the distributing companies. Certainly this is the wise thing to do, to direct every possible penny spent by the distributor to your own house.

We have taken many specimens of good advertising from the Strand theatre, Omaha, and here we have another example of coupling the theatre up with Paramount



advertising. Yet there is one slip here that was probably made unconsciously, but it is a bad one. The impression would be left by this display that "Fighting Odds" is a Paramount picture, when as a matter of fact it is a Goldwyn product. There is always a certain element of the public that is looking for things like this as a basis for theatre criticism and it's a mighty good idea to play absolutely safe.

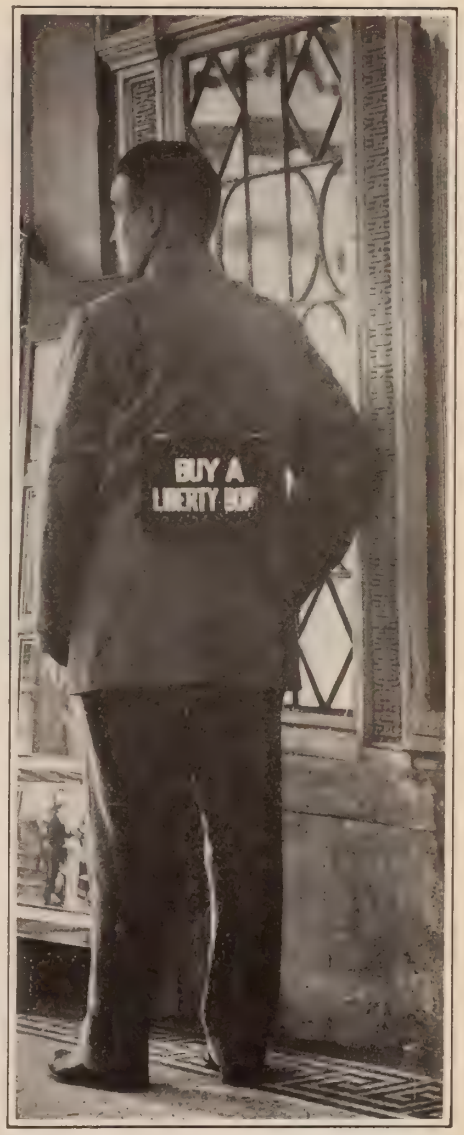
The best way to keep ahead of the other fellow is to start first.

MANAGER POWELL, of the Rex theatre, Racine, Wis., in a recent issue of his house program announces that he has raised the price of admission. After reciting that the costs of everything in the motion picture industry have gone up just like in other lines, Mr. Powell fully justifies the increase. But he isn't going to impress his patrons very much with the policy of better entertainment when he uses such phrases as this: "Yesterday two of us went into a commonplace restaurant downtown (one of the 'hash houses'), etc." This sort of language isn't going to add to the dignity of the theatre and you are putting your house on a low level anyway when you compare it with a "hash house."

Keep lost motion out of your projection machine—and your exhibiting sense.

THE greatest novelty stunt to boost the sale of Liberty Bonds among theatres of Boston was an original scheme of Thomas D. Soriero, manager of the Park theatre, by strapping an illuminated sign, bearing the words, "Buy a Liberty Bond," on the back of each usher. The white flashes of the Liberty Bond seen twinkling through the auditorium of the theatre made a big hit.

Beside this up-to-date stunt Manager



Soriero was able by the aid of Marguerite Snow, to sell $100,000 of bonds at the Park theatre, during a matinee and evening performance. The ushers were each trained when a patron came down the aisle to stand at attention and salute. As he turned his back to lead the patron to a seat the electric sign was flashed on and continued flashing until the party was seated. Boston newspapers each day commented favorably on the action of Manager Soriero, and several managers of other houses copied the idea with success.

Half the worry that you spend on your competitor could well be used in sizing up yourself.

HERE is a novelty that is a novelty; it's the idea of a manager who shows that he is thinking about how to attract new business to his house. Manager Otis Hoyt of the Liberty theatre, Long Beach, Cal., recently advertised an "old fashioned picture show" to start at midnight. He finally obtained a print of the first Keystone comedy that was ever made, and this was accompanied by the most primitive of "nickelodeon" music. After the audience had seen a slide programme that lasted fifteen minutes, an illustrated song was introduced. This was sung by Keystone Director Harry Williams, who wrote the song over ten years ago.



William C. O'Hare, Manager Majestic Theatre, Des Moines, Iowa

Des Moines Man Makes Second Run Hit

William C. O'Hare, of Des Moines, has shown that it is possible to score a success where there has been nothing but failure before. He proved this with the Majestic theatre, and he did it in an unusual way.

Year after year, under different managements, all sorts of policies has been followed. After repeated failures with the legitimate and numerous periods of vacancy motion pictures were introduced, and for a short time the house enjoyed unusual prosperity, but this was short-lived. Again the house changed management and "big features only" were tried, but though money was spent with a lavish hand the house did not prosper.

Then Mr. O'Hare bought a half interest in the house and after two weeks of experimenting he found that the other houses in Des Moines had tied up all of the best features and that the public was educated to these theatres. So Mr. O'Hare hit upon the plan of booking second-run pictures which had proved popular at other houses. The result was that the Majestic is prospering, literally turning people away from the doors.

Triangle Urges Mats as Exhibitor Saving

Triangle is urging exhibitors of the country to use mats instead of cuts or electrotypes for their newspaper advertising. After investigation the publicity department has found that only papers in the smaller towns are not equipped with stereotyping apparatus that enables the use of the mats and that these will save the exhibitors a large amount of money in the course of a year.

Triangle suggests that exhibitors consult with their newspapers at once and that when they find that mats can be used instead of the cuts, they notify their exchange and get the immediate benefit of the saving.

Is This Your Theatre?

In this column the Exhibitors' Service Bureau will print comment from week to week on theatres actually visited, pointing out faults found and commendable features. The name of the theatre will not be mentioned, but if it applies to you and you want improvement, write to this department.

THEATRE H. is truly a suburban theatre. It is located in a residence district, about five miles from the heart of the city and outside of the municipal limits. It has a population of some 4,000 and practically all of the men folk and some of the women work in the city.

The house itself is a neat one, seating about 400 people, built of frame, but attractive in appearance and well managed from the physical point of view. The house had recently changed management for the reason that two previous managers had failed. There had been one period during which the theatre was dark for about six months and this had helped to get the people out of the habit of attending motion pictures, for while the people were willing enough to make a night trip to the city to see some striking stage attraction and once in a while a special picture, they would not make the journey to see an average feature.

Another problem the new manager was up against was that when the men came home from the city the most of them were tired and were unwilling to walk to his house or to take another car ride. Previous managers had given shows only in the evening, arguing that the men folk were away in the daytime and that the attendance would not pay expenses, even though he had to pay as much for his film for the two showings at night as he did for the entire day. Practically all of the other expenses save the operator's salary and cost of electricity were the same as if the theatre ran the full day.

The new manager set out to get as much out of his film as he could. In the first place he determined that there should be a matinee, but the problem was twofold. First it must not be so early as to interfere with school and second it must not be so late as to interfere with the wives and mothers getting to their homes in time to see to the preparation of the evening meal. The manager also reasoned that a late show would not pay more than expenses, for such had been the experience of previous managers, so he decided to arrange his bill in this way:

All the schools were out at four o'clock, so he started his feature picture at three so as to appeal to the adults who were able to attend and then followed this with his three short reels. By this time he figured that the children would arrive and for them he repeated the feature afterwards. Thus he ran the feature twice in the afternoon and the short reels only once. In the evening he gave but one show, which started at slightly different hours according to the season, either 7.30 or 8 p. m. His entire exhibition was over by ten o'clock. The manager says that he could do even better if he were able to use special reels for the children, but he is unable to pay a double rental, especially since the greater part of his evening patrons are adults and he cannot show them juvenile films.

The next problem that he was up against was advertising. He could not afford large display space in the papers published in the city because of the fact that he got the benefit of only a small part of its circulation, there being only about 500 people in his section who subscribed for the daily in their homes and he figured that probably a fourth of the male members of the household took these copies of the paper off with them to their work and that therefore he would miss the members of the family that he wanted to reach. He obviated that difficulty by taking into his business the two boys who delivered the papers in the section, and each day had a small handbill struck off announcing the attractions for the day at the theatre. For $1 each a week the newsboys were quite ready to fold one of these handbills in each copy of the paper. These served the purpose especially well because they dropped out when the paper was opened and the handbills themselves remained in the home.

Still this means did not reach all of his patrons, for the suburb occupied a considerable territory and people were not willing to walk down to the theatre and take a chance on what they might see. This had been the great trouble with the previous managers and the new man set out to achieve that end. Next he figured out that those who bought the groceries in the city were those who read the daily papers and phoned their orders in. These people he was reaching by his circulars in the newspapers. Then he proceeded to go to the five or six stores in the suburb and induced them to include one of his folders in each package they delivered. He didn't do this by free passes or pay, but simply by presenting the business argument that if he could keep the patronage of the suburb in the suburb he would save each patron ten cents carfare on each admission, and that there would be more money left for the grocers and the butchers. And it was true. In addition to this he handed each patron leaving the theatre another one of these circulars, all of which he printed himself on a small handpress he bought.

This manager simply capitalized human nature. He kept the house scrupulously clean and absolutely orderly. He succeeded in bringing from the home every night a near capacity audience, and by the conduct of his house made it recognized as a safe place for the children to come alone in the afternoon or for women unaccompanied.

This manager had many difficulties to override. There are dozens of others who have the same problems.

Is this your theatre?



MR. S. L. Rothapfel.
RIALTO THEATRE.
NEW YORK City.
MY DEAR Sam.
ONE NIGHT.
A LONG time ago.
I WENT to your theatre.
AND THERE was a long line.
LEADING TO the box office.
AND I got in it.
AND STOOD there.
AND WAITED.
AND LOOKED around.
AND WAITED.
AND STOOD there.
AND RIGHT ahead of me.
THERE WAS a big man.
AND HE never moved.
AND I couldn't understand
IF HE was dead.
WHY HE didn't fall over.
AND AFTER a while.
I DISCOVERED.
I WAS standing in a crowd.
THAT WAS looking.
AT SOME funny hats.
IN THE millinery store.
NEXT TO your theatre.
AND I left them.
AND WENT to the box office.
AND BOUGHT a ticket.
AND THE girl smiled.
AND I wondered.
IF SHE'D seen me.
IN FRONT of the hat store.
AND WAS kidding me.
AND THE next week.
I WENT back again.
AND BOUGHT my tickets.
AND THE girl smiled.
AND LAST week.
I WENT back again.
AND THE girl smiled
AND I said to myself.
"SHE WASN'T kidding me.
"SHE KNOWS me.
"SHE READS my column."
AND THEN I saw.
THAT SHE smiled.
AT A little old lady.
WHO WAS back of me.
AND AT a big fat man.
WHO CAME next.
AND I watched her.
AND NO matter.
WHO IT was.
SHE ALWAYS smiled.
AND JUST because.
YOU NEVER buy tickets.
AT YOUR theatre.
I HAD an idea.
THAT MAYBE.
YOU DIDN'T know.
ABOUT HER smile.
AND I want you to know.
AND I want you to tell her.
IF IT ever happens.
THAT A strange man.
WITH A new Fedora hat.
PUTS HIS hand.
THROUGH THE little wicket.
THAT SHE mustn't shoot.
SHE MUST just take the hand.
AND SHAKE it.
IT'LL BE mine.



I THANK you.

K. C. B.'s Voluntary Appreciation of the Cashier's Smile at the Rialto Theatre, Which Appeared in the New York American

Fox Offers $500 Prize for "Kiddies'" Essays

Fox Film Corporation is supplying its branch managers with attractive four-page booklets announcing a prize offer of $500 for the best reviews by boys and girls under fourteen of "Jack and the Beanstalk," the first of the big fairy stories issued by that corporation. These pamphlets are reported as having worked wonders in stimulating the interest in the production.

Exhibitors have been able in many instances to trace direct results from this publicity because large numbers of children who patronize their theatres during the showing of "Jack and the Beanstalk" carry note books or scratch paper and pencils, obviously for the purpose of making notes on the production.

Equally definite evidence that the idea is bearing fruit is furnished by the Fox Kiddies editor at the Fox offices in New York, to whom it is provided in the pamphlet that all reviews entered in the contest shall be sent. The submitted matter, which generally complies with the requirement that it shall be concise, already fills the Kiddies editor's desk and a large filing cabinet in the office as well, and additional contributions are pouring in with every mail.

Smile of Cashier Brings Tribute from K. C. B. in N. Y. Paper

DOES politeness in a motion picture theatre pay? Does the smile of the cashier with the sale of each ticket bring patrons back to the theatre?

Read the answer in probably the biggest piece of free advertising that a New York theatre ever received. K. C. B. who writes his own invented style of *vers libre* for the New York *American* was so impressed by the smile that he was given when he bought a ticket at the Rialto theatre that he returned to his office and wrote one of his famous creations about that smile. It impressed him and of course it impressed everyone of the several hundreds of thousands that read it.

And S. L. Rothapfel was quick to appreciate the value of this. K. C. B.'s "article" appeared in a Monday issue of the *American*. The following Sunday Mr. Rothapfel bought space in the Sunday issue and answered it. Both of these are reproduced on this page as probably the most unique contributions to motion picture advertising. As Mr. Rothapfel says, it was "good publicity" and he takes advantage of the fact to say that one of the two young ladies will be taken to his new Rivoli theatre soon to open. And you see the great point that Rothapfel emphasizes that all of his ticket sellers are going to keep smiling when they serve the public.

Politeness—and the smile—have come to be recognized as a necessity in the motion picture business. The public comes to the theatre for amusement and the public isn't going to be delighted when it is met by a CRAB. Courtesy and all that courtesy means is just as much a theatre necessity as are the pictures that are thrown on the screen.

But evidently all theatres are not following this policy, or else K. C. B. would not have picked out the Rialto to give it an advertisement worth hundreds of dollars. And courtesy ought to be so universal in its rule as to need no special mention.

"Parentage" Supplies Complete Exhibitors' Campaign

Frank J. Seng, distributor of "Parentage," reports the receipt of letters from exhibitors all over the country praising the service that his office is giving every exhibitor who books the picture.

An interesting and complete publicity plan is followed. Immediately after an exhibitor, no matter where he may be located, books the picture the fullest material goes out to him. This is accompanied by a letter from the publicity department making suggestions as to how to treat the picture in newspaper advertising, special stunts, etc.

This is not merely a bunch of press notices, but a comprehensive campaign which includes newspaper articles suitable for publication from the time that the picture is booked. If the exhibitor will use these stories in connection with his paid advertising there is no reason why "Parentage" should not be well known to everyone before the picture is shown. There are further notices to be used during the run of the film.

This service is in addition to the "Parentage Messenger," a magazine published every two weeks under the editorship of Victor B. Johnson. It is filled with pertinent advertising suggestions, care being used to make all of these ideas applicable to "Parentage."



K. C. B.
YE TOWNE Gossip.
NEW YORK American.
NEW YORK.
DEAR K. C. B.
I READ your column.
LAST MONDAY.
AND I was glad.
THAT THE girl smiled.
IT'S A nice smile.
ISN'T IT, K. C. B.
AND I'M glad.
THAT SHE smiled.
A SMILE that was real.
AND SINCERE.
AND BECAUSE the girls.
IN MY box office.
SMILE AS they do.
THEY MUST be happy.
AND IF they are happy.
I AM glad they smiled.
AT YOU.
BECAUSE EVERYBODY reads.
YOUR COLUMN.
AND THEREFORE.
IT WAS good publicity.
AND I know.
IT COULDN'T.
HAVE BEEN bought.
WHICH MAKES me smile.
AND AS I dictate this.
MY PRESS agent smiles.
SO DOES my secretary.
AND MY manager.
AND NOW Dr. Riesenfeld.
HAS JUST come in.
AND HE smiles.
AND, K. C. B., he has.
SUCH A funny smile.
AND NOW we are all.
SMILING.
SO YOU see.
YOU HAVE made us.
VERY HAPPY.
AND WHEN folks read.
YOUR COLUMN that morning.
DOZENS OF them called up.
JENNY AND Ray Prussak.
THOSE TWO pretty girls.
IN THE box office.
AND GOT them.
OUT OF bed.
TO TELL them.
ABOUT IT.
AND THE girls smiled.
AND ARE still smiling.
SO WHEN I open.
THE RIVOLI.
MY NEW theatre.
I AM planning.
TO SPLIT their smiles.
FIFTY-FIFTY.
BY TAKING one of them.
UP THERE.
WITH ME.
SO IF you ever.
GO TO either place.
AND PUT your hand.
THROUGH THE little portal.
IN THE box office.
ONE OF the other.
OF THOSE girls.
WILL GRASP it.
IN BOTH of hers.
AND SMILE.



I THANK you.

How S. L. Rothapfel Replied to the Appreciation in a Paid Advertisement in the Same Newspaper and Elaborated the "Smile" Idea

Portland Manager Adopts Saturday Opening

Where a program is running a week, it is policy to introduce the new bill on Saturday, the best day of the week, according to Manager James Parker of the Majestic theatre at Portland, Ore.

Mr. Parker recently inaugurated this policy, and he attributes a thirty per cent increase in his business to the change. Parker's argument is that if a picture is first shown on Saturday will all the attending publicity the theatre gets the greater benefit from the word of mouth advertising from the people who see it on Saturday and Sunday.

Seeing the Rialto with Rothapfel

LAST week the bill at the Rialto was rather heavy, with the Geraldine Farrar picture, "The Woman God Forgot," as the feature. This week it is striking contrast, full of fun and life. And this is not an accident. Rothapfel does these things for the effect they have upon Rialto patrons. The sharp contrasts are created for the psychological effect. The change "rests" the audiences and contributes to that atmosphere that always prevails at the Rialto—*that you never know what you are going to see until you see it.*

To digress for a moment. It may be interesting to know that "The Woman God Forgot" was the fourth biggest week in the history of the house, and to know too that the war tax has not had the slightest effect upon attendance. Mr. Rothapfel told the writer that he has not had a single complaint, and everyone of his employes were instructed to watch for any comment. Rothapfel always wants to know what the public is thinking and saying. It's an examule *that every exhibitor in the country could safely follow with sure benefit to his business, for after all its the public.* And it is a tribute to the Rialto that not a single soul complained about the increased admission.

Julian Eltinge is the star in "The Clever Mrs. Carfax," this week's feature, and is even better than his last one. There are enough laughs to fill an evening, but on the same bill is the Mack Sennett comedy, "Roping Her Romeo," which is not only screamingly funny, but introduces a series of daring feats that would do credit to the most widely-advertised "thriller."

But as good as both of these are the Rialto Animated Magazine is the striking feature of the week, because of the way that Mr. Rothapfel has made it. There has never been a more striking effect achieved than the arrangement which follows.

The magazine opens with a Food Editorial. The U. S. bureau sent the Rialto some cards to be shown, but instead of using these Rothapfel made a moving picture of the message and accompanied it with the "Battle Cry of Freedom" and followed it with a cartoon showing the Hoover barber shop preparing to cut off the excess profit whiskers. With this the "Battle Hymn of the Republic" was played. Anyone can imagine the effect that these pictures, with the music by the immense orchestra has upon the audience. Note there were already two patriotic numbers, and then the picture swung into a scene showing the Great Lakes Training Station, one of the greatest pictures of the largest number of sailors that we ever saw in a film, and to this the orchestra burst forth into "Red, White and Blue" in a way that brought cheer after cheer. This was followed by Ambassador Reid, a visit to the Y. M. C. A. "hut" and was accompanied by "Time for Every Boy to be a Soldier." The British tank performing on the New York streets was shown to the music of "Boys of Tipperary." Now get a wonderful effect with the topical. "Our Feather Friends," in colors, was then put in, and with a purpose. "Sunbeam" was the music for this, and then after a few bars of "Queen of the Air" the pictures turned into that of the Curtiss School Fliers, probably the most remarkable aviation picture ever made with the airmen doing all sorts of stunts. See the contrast—real birds and the man-made ones? After the few bars all music stopped except a wind effect just loud enough to be noted. At the end of this came yachting scenes and there was forced to one's mind unconsciously the comparison of the air and the sea. "Sailing" was played with this and, before one knew what had happened, Greek Evans, baritone, stepped upon the stage in sailor uniform. At the same moment the curtains at either side had parted showing striking sea scenes. In the meantime the whole lighting effects of the theatre had become a deep blue. Then Mr. Evans began to sing "Three for Jack" and so thoroughly was the audience carried away with the arrangement that it insisted on bursting into applause before he had ended.

Did you think that this could be done—the welding the picture with the human voice so that one is almost unconscious where one ends and the other begins? In our opinion, this is one of the most remarkable of the many achievements of Rothapfel. It shows surely and without question the perfection to which motion picture entertainment can be carried. And, more than that, it shows what the manager who studies and thinks can do. You may not be able to do the same thing, for you haven't equal opportunity, *but if you put into your presentation the same thought that Rothapfel puts there you would have a presentation increased one hundred per cent.*

Let us show you again what can be done with a scenic. First let's take the overture which imediately preceded that picture. This week it is the Fantasie from "Faust." Of course everyone knows that one naturally connects this production with Hell and before the music started the flashing red lights gave one the immediate effect. The lights remained red for a time and then grew white and passed into blue just before the scenic was shown. And then the lights seem to leave the theatre and there were chimes and musical effect that told one at once that it was Sunday morning in Bruges, Belgium, the city that was pictured in this wonderfully beautiful hand-colored film. Again the effect on the audience, for everyone sat spellbound as they listened to Rosse's "Poesia Pastoral" and Nevin's "Narcissus" from the orchestra. Music and the lighting brought every mind into complete harmony with the picture. It raised the artistic appreciation immeasurably and it is not surprising that more applause greeted this picture than most features receive and the applause was vigorous and prolonged.

Mr. Rothapfel urges the exhibitors to pay attention to the smaller subjects. If you will turn back in your mind you will remember that it is not the features that we have commented on so much here, but the shorter subjects—the little things, if you will. *And it is the great attention, the intimate touch that Mr. Rothapfel gives these things that makes his whole presentation an artistic feast.* He doesn't put on a scenic or a comic merely to "fill in," but he makes everything stand out. And that is the reason that he was happy after the first performance, because the huge audience spontaneously and vigorously applauded EVERY number.

A clever feature this week is a duet from "Lakme," rendered by Misses Mary and Louise MacFarland, who are twins. The other musical number was "Polka Caprice," a piccolo solo by Carmine Stanzione.

AT THE STRAND WEEK OF OCT. 21

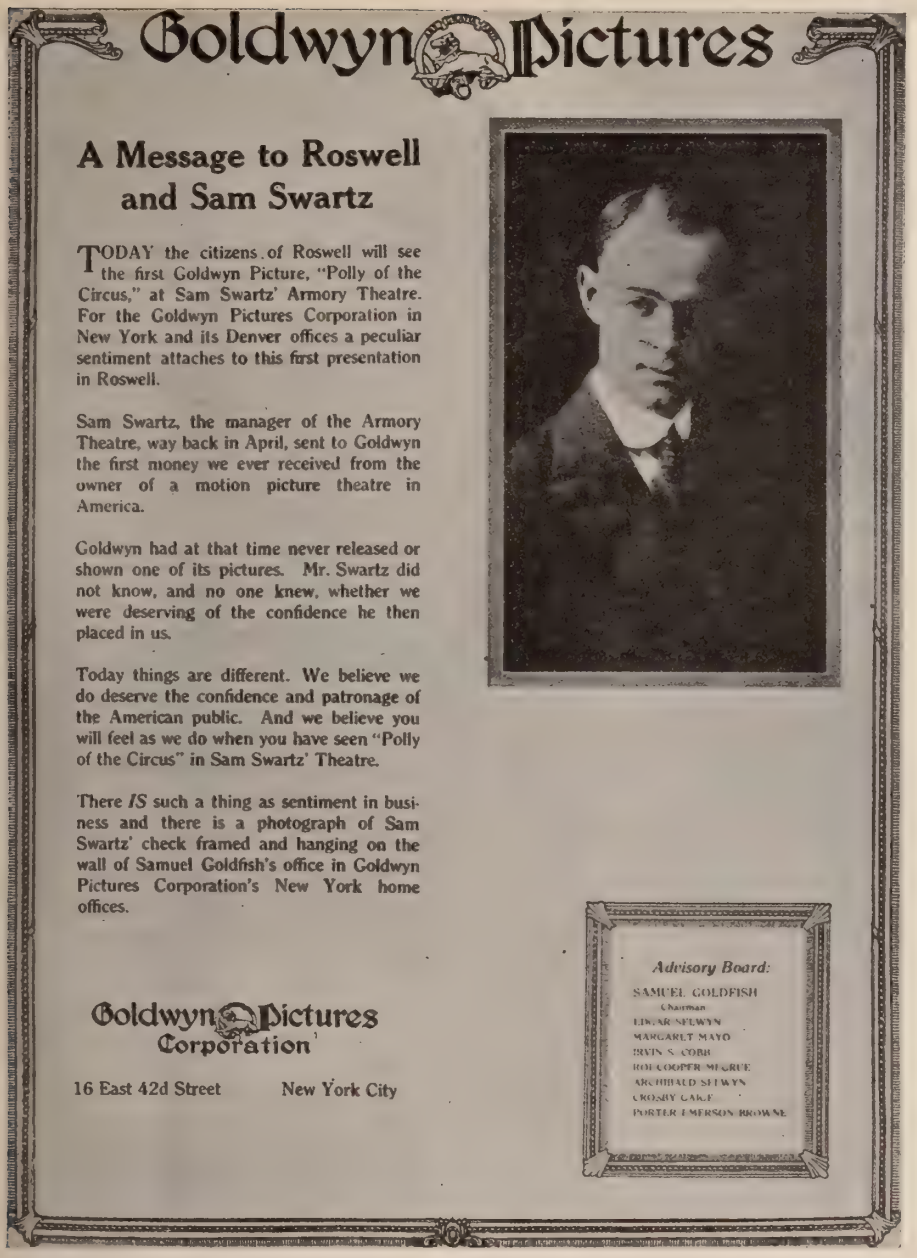
STRAND theatre patrons went into a veritable tornado of laughter over "Roaring Lions and Wedding Bells," a Fox comedy which is one of the features of the bill. It is one of the most remarkable animal pictures that has ever been shown and the audience testified its appreciation. The writer really feared for the life of a lady who sat next to him—she couldn't stop laughing to breathe.

As a matter of fact this might be called "animal week" at the Strand for the Mae Marsh feature, "Sunshine Alley," is built around birds and other animals and the effect goes over great with the special music.

After the orchestra had rendered Tchaikovsky's "March Slav," the excellent Strand Topical was shown. This opened with Camp Lewis, Wash., showing soldier boys at sports and was followed by ginning cotton ahead of time at El Centro, Cal. Paramount-Bray contributed a novelty in showing how to put volcanos to work. Cheers greeted the pictures of the German soldiers being put to work by the French. The visit of King George to Glasgow and his honors to the women munition workers and wounded soldiers got a big hand. Then followed another Paramount-Bray, "Farming for Fox," an interesting novelty. St. Louis's home defense army, and pictures of the Eighth Illinois at Houston, Tex., followed and the picture was given a stirring ending with a view of the first of our boys in France ready to go into action—in fact, marching to the trenches.

"Picturesque Postcards of Japan," a Pathe in colors, was a novelty.

Grace Hoffman, soprano, sang "Une Voce Poco Fa" and Mischa Ellman, violinist, played "Canto Amoroso," while lights were dimmed and a beautiful stage setting of sea and mountains shown.



This is the advertisement of appreciation that was placed by Goldwyn Pictures in the newspapers of Roswell, N. M., on the day that the Armory theatre showed "Polly of the Circus."

Goldwyn Pays Tribute to First Buyer of Its Pictures

Goldwyn Pictures publicity department takes pride in doing the unexpected. Here is an example of it.

When Goldwyn began its publicity campaign a year and a half ago Sam Swartz, manager of the Roswell theatre, Roswell, N. M., accepted the new organization at its face value and sent his check to cover the first run booking in his town. The check was framed and a letter of appreciation of confidence sent Mr. Swartz. But the incident was not forgotten.

The other day it came time for the Roswell theatre to run the first Goldwyn Picture, "Polly of the Circus." Without the knowledge of Mr. Swartz, Goldwyn secured one of his photographs and had a carefully prepared advertisement placed in the daily papers of Roswell. And when Sam Swartz opened his papers at the breakfast table to take a look at his own display he was surprised to find a quarter of a page carrying his own portrait and carrying a message from Goldwyn to the people of Roswell. The advertisement is reproduced here.

Exhibitor and Exchange Men Score Paper Supplied for Lobby Displays

(*Continued from page* 3436)

'picture shop.' *They don't walk right in now. They give the lobby more consideration than they do picking out a suit of clothes.*"

Mr. Rickards declares that lobby display is the most important part of theatre management today and his comment on the material sent out by most manufacturers is breezy. He continues:

"The exhibitor in provinces, is smothered in a barrage fire of lurid literature, shot through the mails daily, some of which costs the producer more than the exhibitor takes into his theatre in a year, and to what end? To induce the exhibitor to sign a contract. And when he has that name on the line, Mr. Producer feels assured that he has done 'his bit.'

"I wonder if he ever stops to think after getting his contract and his deposit, what he has provided in the way of ammunition for the exhibitor to go gunning after the patron.

"Here is the formula and few if any deviate from it to any extent: Set of 11-14 fotos (indifferent brown sepia), pair 22-28 said to be hand-colored taken from 'stills' made from some ultra inception of the director, who is striving to bring a great light to the world, said light shy on battery power, save as it is discerned by the director. A one six or three sheet done from some lethargic scene taken from the worst bit of the picture, or the reproduction of a murder. They never miss a murder. Or perhaps it is a scene where the heroine sits gazing into the fireplace with an expression on her face like that of a woman who has missed a bargain store sale. This is supposed to be the 'big thing in artistic circles.'

"Honestly, now. What kind of an impression do you think the average fan, who has not been bombarded with the producer's seventy-fives in the shape of literature, that makes the old-time circus poster seem like a Sunday school tract, gleans from that dame gazing into the grate?

"Is there a suggestion of what the fan is to see contained in this supposed 'piece de resistance' of picture maker's lobby display?

"Not on your life. It is simply the average poster material. No better, no worse, than any of the others the exhibitor gets daily from his exchange.

"The producer sends you gunning like a Chinaman friend of mine was wont to do. He did not care about the selection of his weapon when the desire to hunt took possession of him. A forty-five-ninety Winchester was as good to kill snow birds, as twelve-bore shot gun was for bear.

"How many producers are shooting at the exhibitor with Krag-Jorgensens and giving him bird shot to bring down the bear patrons?"

It is only too true that the statements of these two men are true as applied to the great majority of the film manufacturers. Many of them are simply furnishing the same material that they supplied years ago. They are not offering the exhibitors the material with which to make displays in keeping with the picture. That lobby displays have progressed has been practically entirely due to the exhibitor.

Manufacturers who devote more time to achieving striking effects and novel plans for exploitation through the lobby are going to find the future sale of their films a whole lot easier.

Ready Made Ad-Talks

"France in Arms"—The Story of the Part France Is Taking in the War

(Pathe Special Five Reels)

Taken by the cinematographic section of the French army, "France in Arms," a Pathe five-reel special, illustrates, as its title suggests, every side of the mighty effort France is making to defeat the Teutons. The picture takes up the activities of the French army from the time of the declaration of war, and comes down to the present when her armies are fighting desperately to drive the Germans from her soil. At the start we see the young men called to the colors, going through the course of training as prescribed by the military authorities. Then it shows how France has not alone mobilized her fighting machinery, but shows in detail what the industrial workers are doing and the vast amunition factories which are turning out millions of rounds of ammunition to supply the millions of soldiers on the firing line. It shows the ever-increasing efficiency along those lines of industrial activities, and as evidence shows mammoth storehouses filled with clothing, food, ammunition and small arms, to be used by her armies. The picture takes you to the country and shows the work that the farmers are doing. You are shown the manufacture of small guns, big guns, trench mortars, giant guns mounted on railways, and throwing shells weighing more than a ton, a distance of thirty miles. You are shown the advance made in aeroplane construction, and the part this branch of the French military service is taking in the struggle. In these scenes you are shown the most thrilling and most marvelous air activities ever seen.

At the ———— theatre ———— of ———— week, "France in Arms," Pathe special.

"Who Is Number One?"—Paramount Serial Featuring Kathleen Clifford

(Paramount Serial—Two Reels)

Anna Katherine Green's baffling mystery story has been adapted to the screen, and produced by Paramount, with Kathleen Clifford in the featured role of Aimee Villon. "Who is Number One?" is the title of this story, which has been produced in fifteen episodes, the first of which is titled, "The Flaming Cross." The story centers about the plans of a gang of plotters against the fortune of Graham Hale, a millionaire inventor. It is a story of revenge—the revenge of a mysterious person who is the instrument through which a woman seeks to make a famous inventor and capitalist pay for his scorn. The woman scorned does not seek the life of the man who has scorned her, but she desires that he shall be ruined—that one by one the big things that go to make him a powerful factor in the world of invention and finance are taken from him, and, lastly, after his most valuable possession, his son, is taken, then that his mind shall be destroyed. Camille Arnot gathers about her men capable of fighting such a foe, and at the head of this body of men is placed "Number One," the mysterious person who directs all the activities against the happiness and fortunes of Graham Hale. In the midst of all this intrigue and plotting is Aimee Villon (Katherine Clifford), who is in love with Tommy Hale, and who fights to save the Hales from destruction from this mysterious foe.

The first episode of "Who is Number One?" entitled "The Flaming Cross," with Kathleen Clifford in the featured role, will be seen on the screen of the ———— on ———— of ———— week. The first episode of Paramount's first serial production.

Olive Thomas, One of the Beauties of the Screen, in "Indiscreet Corrine"

(Triangle Five-Reel Production)

Thousands of New Yorker flocked nightly to the roof of the New Amsterdam theatre to see Olive Thomas in the "Midnight Frolic," the most novel and pretentious revue ever presented on the stage of any theatre. This was only a few seasons ago when Miss Thomas was the star attraction at Mr. Ziegfeld's "Follies." Since then Miss Thomas who was pronounced by Charles Dana Gibson to be the prettiest girl on the stage, has entered the motion picture studio, and has appeared in a number of productions, produced by Triangle, and pronounced by the critics to be excellent. ———— week she comes to the ———— theatre in "Indiscreet Corrine," a story of a wealthy young girl who had become bored with quiet home life and insisted upon establishing a "past." She sees an ad in the paper asking for two beautiful young girls "with a past," and she induces her maid to join her in answering the advertisement. They do so, and are surprised when informed of the nature of the work they were asked to do. A prominent young millionaire was expected to arrive by boat, and Corrine and Pansy Hartley (presented by Josie Sedwick), who is the other girl selected from among those answering the "ad," were supposed to attract his attention, and obtain from him a promise to marry. The events which follow the meeting with the young millionaire, form the main theme of the story, and give rise to some situations that go to make the best in screen drama. Miss Thomas is given the opportunity to demonstrate her ability as a dancer and entertainer.

At the ———— theatre ———— of ———— week, Olive Thomas in "Indiscreet Corrine."

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

November 10, 1917

FEATURES

TITLE OF PLAY	PRODUCERS	
"A Game of Wits"	Mutual	5 reels
"The Flaming Omen"	Vitagraph	5 reels
"The Scarlet Pimpernel"	Fox	5 reels
"Loyalty"	Oro Pictures	6 reels
"The Belgian"	Sidney Olcott Players	7 reels
"The Man Trap"	Bluebird	5 reels
"The Savage"	Bluebird	5 reels
"Up or Down"	Triangle	5 reels
"Two Bit Seats"	Essanay	5 reels
"A Marked Man"	Butterfly	5 reels
"The Maid of Belgium"	World	5 reels
"Peggy Leads the Way"	Mutual	5 reels
"Fighting Back"	Triangle	5 reels
"The Best Man"	General Film	4 reels
"More Truth Than Poetry"	Metro	5 reels

Roy Stewart in Gripping Western Drama, "The Medicine Man"

(Triangle Five-Reel Production)

Roy Stewart, who was last seen in "One-Shot Ross" has since then enacted "The Medicine Man" before the camera, and the results of his work will be seen on the screen of ———— theatre on ———— of ———— week. Mr. Stewart's work in Western character parts has entitled him to a place in rank with some of the best. He typifies the Western "bad-man" or the good-bad man, and always with realism. He understands the West and its ways. His latest story was written by Jack Cunningham, produced under the direction of Cliff Smith for the Triangle program. He is supported by Ann Kronan, who has the principal feminine role, Percy Challenger, Aaron Edwards, Carl Ulman and Wilbur Higbee. Mr. Stewart presents the role of Jim Walton, who drifts into a small Western town during the time when the man quickest on the trigger ruled. Because he was fearless and quick with a six-shooter, Jim was chosen sheriff. Within a month from the time he took over the office of sheriff, the town of Eldorado was cleared of undesirables. Joe Malone of questionable character is discovered by Jim in the act of taking gold from a deserted mine. He has the mine closed, and orders Malone to keep away. Malone tries to get control. A quack doctor comes to town, and has with him a young girl, who dances to attract a crowd. It develops that this girl is the owner of the mine. Jim meets her, and the two work to defeat the plans of Malone to get control of the mine.

Roy Stewart in a typical Western drama, "The Medicine Man," at the ———— theatre on ———— of ———— week.

Earle Williams, Vitagraph Star, in Mystery Drama, "The Grell Mystery"

(Vitagraph Five-Reel Production)

Earle Williams, the Vitagraph star, will be seen on the screen of the ———— theatre on ———— of ———— week in a modern detective story, that has all the elements which go to make for swift moving action, stirring plot material and exciting mystery. Miriam Miles has the principal feminine role in this production. The remaining members of a strong supporting cast are: Jean Dumar, Denton Vane, who impersonates a dual role; Mabel Trunnelle, Frank Crayne, Bernard Siegel and Robert Gaillard. "The Grell Mystery" is the title of this detective story, written by Frank Froest, and enacted on the screen with all the exciting moments that usually accompany the reading of one of Sherlock Holmes's most exciting stories. There is mystery, love, romance and adventure—all combined in one gripping drama. Mr. Williams has been seen in several mystery dramas, but the management of the ———— theatre will venture the assertion that in none has he been seen to better advantage than in his latest, "The Grell Mystery." He impersonates the part of a rich criminologist, who places duty above love, and convicts his own sweetheart of murder by finger print evidence, afterward exonerating her of all guilt on the evidence contained in the confession of a dancer who confesses that she stabbed the man whom his sweetheart had been accused of killing. Exciting events follow in quick succession, and "The Grell Mystery" will keep you "guessing" from start to finish.

At the ———— theatre on ———— of ———— week, Earle Williams in mystery drama, "The Grell Mystery."

The Talented Child Actress, Madge Evans, in "The Adventures of Carol"

(World Five-Reel Production)

"The Adventures of Carol" is the latest picture in which Little Madge Evans, the World Pictures' star, appears. She is the featured player, and a more accomplished portrayal of a featured role has seldom been witnessed than the one little Miss Evans gives in her late picture. You will remember that this little star was featured with Carlyle Balckweek, in "The Burglar," an adaptation of Augustus Thomas's stage play of the same name. In this, her latest picture, Miss Evans has the role of Carol Montgomery, the little daughter of an officer in the U. S. Navy. Before leaving for the service, her father cautioned her against answering any questions asked her by strangers, and this little Carol promised to do. Left alone one day, she starts out to find her mother, who had gone to a friend's house. Little Carol is lost in the subway, and when questioned by a subway guard concerning her parents she refused to tell. She leaves the station and wanders about the streets, and is taken to the police station by an officer. She slips out while no one is looking, and again becomes entangled in the crowds. When night comes she lies down in a doorway, and is found by an organ grinder, who makes her accompany him South, and sing. She escapes from the organ grinder, and is taken in by Mr. and Mrs. Fairflax, an old Southern family. It develops that Carol's mother is the daughter of Carol's benefactors, and Carol is instrumental in uniting father, mother and daughter.

"The Adventures of Carol," with Little Madge Evans in the featured role will be seen on the screen of the ———— theatre on ———— of ———— week.

June Caprice, Fox Star, in Patriotic Drama, "Miss U, S. A."—Thrills Aplenty

(Fox Five-Reel Production)

In a red, white and blue story, full of patriotism and the spirit that, at present, prompts all Americans to think first of their country. June Caprice, the winsome, little Fox star, appears at the ———— theatre on ———— of ————week. The title of the production, which is in five reels, is "Miss U. S. A.," and it is as patriotic as its name suggests. Unlike any other role which Miss Caprice has interpreted before the camera, that of Capitola Black, does not offer the opportunity for Miss Caprice to appear in tattered clothes. Heretofore in nearly all her pictures, the little star has been seen in one or more scenes in the role of a poor, little girl, romping the tenement districts in rags. In her latest production Miss Caprice is given the opportunity to interpret strong, emotional characteristics, and she does so with all the ability of the screen's most talented emotional actress. The scenes of the play are laid in Virginia, soon after the United States declared war on Germany. Miss

Baltimore Paper Features Stars in Verse

Last Sunday the Baltimore News opened a verse-writing contest, which is to be a regular feature of the mition picture section. Every man, woman and child in Baltimore may enter the contest and prizes will be awarded. The first subject is Wallace Reid, the verse being limited to eight lines. The winner will be announced on Sunday, when the next subject will also be made known for the following week, and so on.

Caprice presents the role of Capitola, whose mother and father had died shortly after her birth. A brother of her father, wishing to gain control of the large family estates in Virginia, ordered the nurse girl to get rid of her charge and to kill if necessary. The nurse took her charge to New York, and left her with a tenement family. Years later when the baby had grown to womanhood. The nurse confesses to Major Warfield, brother of Capitola's mother. The Major goes to New York and gets the girl. Capitola assists in apprehending a gang of German spies, and it develops that the man who had ordered the nurse to kill her was one of the spies whom Capitola had captured.

June Caprice in patriotic drama, "Miss U. S. A.," to be seen on the screen of the ——— theatre on ——— of ——— week.

Marguerite Clark in the Second "Sub-Deb" Story, "Bab's Burglar"

(Paramount Five-Reel Production)

Marguerite Clark will be seen on the screen of the ——— theatre in the second of Mary Roberts Rinehart's "sub-Deb" stories, "Bab's Burglar." The first was "Bab's Diary," and a more delightful, refreshing comedy-drama had never been seen on the screen than "Bab's Diary." The second of this series, "Bab's Burglar" promises to be as rich in pretty romance and clever comedy as the first. It is unnecessary to venture the statement that Miss Clark is "at her best" in this, her latest picture. She is always at her best, and in this picture she leaves room for no exceptions to the rule. J. Searle Dawley, who has directed Miss Clark's most popular screen plays, is responsible for this, her latest. In the supporting cast are: Leone Morgan, Richard Barthelnes, Frank Losee, Gabriel O'Madigan, Helen Greene, William Hinckley and Guy Coombs. In order to economize, Bab buys a roadster, explaining that "it will save shoe leather." The roadster saves "shoe leather," but it does not save a milk wagon, and several gallons of milk which she succeeded in upsetting in one of her "joy rides." At last she hits upon the idea of using her roadster as a "jitney," and carries passengers to and from the station. She gets, as a passenger, a mysterious young man, whom she suspects as a burglar. A reward is offered for the capture of the mysterious burglar who had terrorized the neighborhood, and Bab determines to get the reward. Her older sister is anxious to marry. The young man whom she suspected of being the burglar was none other than her sister's beau, and Bab had prevented an elopement that had been planned.

At the ——— theatre on ——— of ——— week, "Bab's Burglar," with Marguerite Clark.

Madge Kennedy, Star of "Baby Mine," in "Nearly Married"—Stage Success

(Goldwyn Six-Reel Production)

Madge Kennedy, star of "Baby Mine," conceded by the critics, be one of the best comedy-dramas ever produced on the screen, is to appear at the ——— theatre on ——— of ——— week in "Nearly Married," the comedy-drama that took all Broadway by storm when it was produced by Edgar Selwyn, the well-known playwrite and producer, last season. "Nearly Married" has been adapted to the screen and produced by Goldwyn, and it promises to surpass even "Baby Mine" in popularity. Miss Kennedy is the star. In her supporting cast are: Frank Thomas, Mark Smith, Alma Tell, Richard Barthelnes and Hedda Hopper. Have you heard of the latest and most novel profession—a professional corespondent? There is such a profession, and it is stated on good authority, there are those who have taken it up. At any rate, Hedda Hopper, who presents the role of Hattie King in Miss Kennedy's latest picture, has taken it up, and she will convince you that it is not only an exciting profession, but one that is full of romance, and incidentally carries with it a good fee—as fees go. Betty Griffin and her husband disagree from the moment they are married. "Hubby" objects to his wife's brother accompanying them on their honeymoon, and the two agree to disagree. Betty's brother is a lawyer, and he proposes that his sister get a divorce; he agrees, and her husband also consults his lawyer friend, and the two decide to enlist the services of a "professional corespondent." The divorce proceedings are well under way when Harry persuades his wife that "it is all wrong," and they elope. Dick, thereafter appears and announces that the divorce has been granted. Then the fun begins. This little tangle will be straightened out at the ——— theatre on ——— of ——— week, when Madge Kennedy appears in "Nearly Married."

Peggy Hyland in the First Mayfair Production, "Persuasive Peggy"

(Mayfair Six-Reel Production)

Peggy Hyland, the charming young English actress, will be seen on the screen of the ——— theatre ——— week in "Persuasive Peggy," written by Maraverne Thompson, and produced under the direction of Charles Brabin for the Mayfair Pictures Corporation. You will remember Miss Hyland for her work before the camera, in Vitagraph productions a year or more ago. As the title suggests, Peggy is persuasive—at least her old-fashioned husband decided so after she had suggested a few changes in the manner of "back on the farm." When the story opens, Peggy is enjoying her honeymoon with her rustic husband, Ed. Niagara Falls is selected as the proper place to spend a honeymoon, after which Ed. suggests that they attend the State Fair. This did not seem the right move in Pegg's mind, and she rebels and steals away to the Falls. Thus the stand is taken early in the young couple's lives, and Peggy demonstrates her persuasive character. Back on the farm Peggy becomes restless, and she resolves to furnish the home in keeping with her modern ideas of refinement and taste. Because of her extravagance, Ed. rebels, in turn, but she maintains her point and the young husband submits. She then directs her attentions in favor of the custom of allowing the farm hands to eat at the same table as the members of the family. Her stubborn husband, at last, submits, and all is peace and happiness until she absents herself from the home on various occasions, the reason for which Ed. could not understand. It develops, however, that she has been sitting for a portrait which she presents to her husband as a birthday present. The appearance of a little stranger completes their happiness.

At the ——— theatre on ——— of ——— week, "Persuasive Peggy," with Peggy Hyland in the featured role, supported by William Davidson, Mary Cecil, Gertrude Norman, Charles Sutton, Jules Cowles and Arthur Houseman.

Juliette Day's First Appearance in Pictures—"Betty and the Buccaneers"

(Mutual Five-Reel Production)

Juliette Day who "broke" into the "movies" recently, being the latest recruit from the speaking stage, is to appear on the screen of the ——— theatre on ——— of ——— week in "Betty and the Buccaneers," a five-part drama produced by the American Film Company, releasing on the Mutual program. If you like romance, adventure and would like to see a duplicate of Robert Louis Stevenson's "Treasure Island" flashed on the screen you don't want to miss this latest attraction at the ——— theatre. Miss Day has not been seen before on the screen, but because of her excellent work before the camera in this picture she has demonstrated to the satisfaction of the critics that she is entitled to a niche in the hall of fame among the screen stars. Before entering the studio of the motion picture Miss Day appeared on the stage. She has a magnetic personality, screens like a "winner," and makes those who see her wish that there were more like her to tell their story on the screen. In her first production she presents the role of Betty, the daughter of a professor. Her father, not familiar with the ways of the business world, is easily the victim of an old sea captain, who persuades him to invest his money toward equipping an expedition to search for a "treasure island." Her father not only consents to furnish the money, but is persuaded to accompany the expedition. Once on the open seas, the old sea "dog" compels the professor to make his will, and leave him, the captain, executor of the estate. The plan works well enough until a secret service man meets Betty and the plan is exposed.

Juliette Day, first appearance in motion pictures, in "Betty and the Buccaneers," at the ——— theatre on ——— of ——— week.

Ann Murdock in Adaptation of Broadway Success, "Please Help Emily"

(Mutual Five-Reel Production)

"Please Help Emily," a comedy-drama, which had an extended run on Broadway last season, has been adapted to the screen and produced under the direction of Dell Henderson for the Empire All-Star Corporation, releasing on the Mutual program. Ann Murdock, favorite on the speaking stage and recently induced to work before the camera, interprets the title role of Emily. In the supporting cast are: Herbert Bruce, Hal Brown, Amy Veness, Grace Carlisle, Katherine Stewart, Rex McDougall, Ferdinand Gottschalk, John Harwood, Jules Raucourt and Harriet Thompson. Miss Murdock made her professional debut in 1908 as Ardminter Nesbitt in "The Lion and the Mouse." After three performances of this play Miss Murdock was called to New York and created the ingenue role of Margy North, playing opposite Robert Edeson in "The Offenders." It is only recently that she entered motion pictures, but in the short time in which she has worked before the camera she has demonstrated that she can make possible five reels of sound entertainment. This is particularly true of her latest appearance in pictures. "Please Help Emily" is a rollicking comedy-drama with a "punch." Emily is a girl who can make more trouble for others in the space of twenty-four hours than the most harum-scarum type of girl. Miss Murdock will convince you of this when you see her unconsciously scare up trouble for Judge and Mrs. Lethbridge, in whose care she has been placed by her father, who is a professor. She has many admirers of the opposite sex, and two in particular. Don't let Miss Murdock leave the screen of the ——— theatre without every one of you seeing her impliedly ask, "Please Help Emily."

At the ——— theatre on ——— of ——— week.

One of O. Henry's Most Appealing Stories "Renaissance at Charleroi"

(General Four Reel Production)

O. Henry stories have proved as interesting and entertaining on the screen as they did between the covers of a book. His millions of readers who have been brought in close intimacy with the human tragedies which he so vividly depicts in his stories are given the opportunity of seeing the characters which he made real in his stories tell their story in pictures. His latest to be adapted to the screen, "The Renaissance at Charleroi," is in four reels. J. Frank Glendon appears as Grandemont Charles, and Agnes Ayres as Adele Fauquier. Eleanor Lawson, Webster Campbell, Marguerite Forrest and Ethel Northrup are in support. It is a story of the South and O. Henry never wrote a more appealing romance. The story deals with the attempts of a wealthy Southerner to find Mlle. Adele, the girl whom he wishes to make his wife. His search reaches over a space of ten years, and in this time he spends a vast fortune. His last dollar he spends in rehabilitating the old family home on the occasion of the family anniversary. In bringing his story to a climax O. Henry has employed one of his most striking and sympathetic denouements. In modern phraseology he has given his story a "punch," and one that registers with all the realism that he intended when he penned the episode, "The Renaissance at Charleroi."

At the ——— theatre on ——— of ——— week, an adaptation from an O. Henry story. ...

"John Ermine of Yellowstone," a Butterfly Picture—Story of Indian

(Butterfly Five Reel Production)

"John Ermine of Yellowstone" was written by Frederic Remington in collaboration with Louis Evans Shipman. Mr. Remington will be remembered for his paintings of Western characters and his thorough knowledge of the Indian and his ways. He has written "John Ermine of Yellowstone Park," and it has been adapted to the screen under the direction of Francis Ford for the Butterfly program. Mr. Ford also takes the leading role of John Ermine. In the supporting cast are: Mae Gaston, Burwell Hamrick, John Darkcloud, Joe Flores, William Carroll, Duke Worne, Marc Fenton and Elsie Ford. If you like action in the photodrama, you will like this late Butterfly; if you like a story of the American Indian together with an unusual love romance and adventure, you will enjoy this production. There is everything contained that goes to make an entertaining screen drama. John Ermine, when a baby was stolen from his white parents by Indians and reared under the care of Fire Bear, chief of the Crow Indians. Until he becomes a young man, he believes that he is of Indian blood. With difficulty the old chief convinces him that he is the son of white parents. He finds a photograph of a young girl, who is the daughter of the post commander. He afterward meets her and rescues her from the hands of the Indians. An army officer is in love with her, and, in her defense, Ermine kills him.

At the ——— theatre on ——— of ——— week, Francis Ford in "John Ermine of Yellowstone," written by Frederic Remington.

Little Mary McAlister, the Child Actress in Strong Drama, "The Kill Joy"

(Perfection Five Reel Production)

Little Mary McAlister, the little screen star who has delighted the millions by her work before the camera comes to the ——— theatre on ——— of ——— week in "The Kill Joy," a five-part Perfection production, telling of the adventures of a little waif, left homeless on the Western plains, when her father while crossing the plains to the frontier town of "Contentment," falls from a cliff and is killed. Billie is picked up by Bob, the driver of a merchandise wagon, and taken to the town of "Contentment," where he keeps her hidden. His actions arouse the suspicions of the natives, and they suspect that he has a woman concealed in his cabin. A Vigilance Committee is organized and preparations are made for a "hanging" when they discover that the "woman" is a little child whom he has rescued from the plains. One of the questionable characters of the town kidnaps Billie with the aid of a band of Indians. Billie has made friends with the majority of the townspeople, and they set out to bring her abductor to justice and to death if necessary. "The Crab," who has planned her abduction, is won over by her smile and perfect confidence in him, but it is too late. He is overtaken and brought back to "Contentment" to suffer the penalty. Billie makes a plea for his life, and he is spared. He afterward reforms and becomes one of Billie's many "fathers." "The Kill Joy" promises entertainment for old and young. Little Mary McAlister plays the part of Billie to perfection. In the supporting cast are: Granville Bates, James Fulton, James West, William F. Clifton, U. K. Houpt and Cris Pino.

Little Mary McAlister will be seen on the screen of the ——— theatre on ——— of ——— week in "The Kill Joy."

LIVE NEWS FROM THE PRODUCERS

Metro Reaches Height of Production Career

Many Features Under Way at Both Eastern and Western Studios of Corporation—Stars Considered Best Company Has Had

MANY productions which are proclaimed by Metro as magnificent are under way at both the Eastern and Western studios of Metro Pictures Corporation, it was announced last week. Never in the history of the organization has it claimed such a notable group of photodramas and stars at the same time.

Prominent in the list of features under way at the Metro studio in New York, where Maxwell Karger is personal supervisor, is "An American Widow," the new comedy in which Ethel Barrymore will star. It is said to be a distinct departure for Miss Barrymore from the emotional roles she has been doing in previous Metro plays. Irving Cummins is Miss Barrymore's main male support in the feature, which will mark his debut in Metro subjects. Frank Reicher is directing the five-part production.

In the vanguard of the present Metro productions is "God's Message," with Nazimova as star. It is being directed by George D. Baker.

Emily Stevens, having completed work under the direction of William S. Davis on "Alias Mrs. Jessop," is beginning work on the screen version of "Daybreak," with Albert Capellani as director. Julian L'Estrange will play opposite the star.

Francis X. Bushman and Beverly Bayne have begun the production of "Red, White and Blue Blood," under the direction of Charles J. Brabin. William H. Tooker, Adella Barker, Duncan MacRae, Arthur Housman and Cecil Fletcher are among the players included in the cast.

Mr. and Mrs. Sidney Drew continue to produce one one-act Metro-Drew comedy a week. At present they are preparing "The Spirit of Merry Christmas," which will be released during the holidays.

At the Quality studio, under the direction of Fred J. Balshofer, Harold Lockwood is completing his production of "The Square Deceiver," a screen version by Mr. Balshofer and Richard V. Spencer of Francis Perry Elliott's story, "Love Me for Myself Alone."

Out in Metro's Western studios, at Hollywood, Edith Storey is engaged in the production of "The Legion of Death," based on the present situation in Russia.

Viola Dana has begun work at the Pacific coast studio on "The Winding Trail," under the direction of John H. Collins, who was also Miss Dana's director in the East.

Emmy Wehlen will return to appear in a new Metro wonderplay after a complete rest, following her completion of "The Outsider," directed by William C. Dowlan, adapted by Charles A. Taylor from Louis Joseph Vance's novel, "Nobody."

Bushman-Bayne Feature Has Well Selected Cast

Metro has announced that a cast of prominent motion picture players has been assembled to support Francis X. Bushman and Beverly Bayne, the Metro co-stars, in their forthcoming picture, "Red, White and Blue Blood."

The cast includes Adella Barker, character actress, William H. Tooker, Duncan McRae, Arthur Housman, Edna Hume, I. Tomamarto, Corinne and Gladys Malvern, Germane Bourville, Maude Scofield, Edward Lawrence, L. R. Wolheim and Thomas Blake. Charles J. Brabin is director.

Three C Comedies Get Three New Players

President Joseph A. Klein, of the Commonwealth Comedy Company, producer of the Three C comedies, released through General, has engaged three new players to be featured in these productions. They are Claude Cooper, Virginia Clark and Kenneth Clarendon, all with previous motion picture experience with leading companies. In addition, Arthur Ellery, comedy director, has been engaged to handle the new set of Three C leads.

General Issues New Press Sheet for "Camille"

General Film has issued a second press sheet for the de luxe six-reel production of "Camille," which is being distributed for the Hanover Film Company.



Mme. Nazimova, Appearing in Her Own Productions

Clara Kimball Young Begins on New Feature

Clara Kimball Young, it was announced last week, has started work on a new feature to be called "The Marionettes," which was at first expected to be the first feature for Miss Young under her own management. A misunderstanding with the Charles Frohman Estate is understood to have caused her to screen "Magda" and "Shirley Kaye" before starting on it. It is announced the question of screen rights to "The Marionettes" has been fully established.

The supporting cast will include Nigel Barrie, Alexander Francis and Corliss Giles, who appeared with Miss Young in "Shirley Kaye," which production marked Mr. Giles's first appearance on any screen. With Miss Young in the picture will also appear her father and mother.

Emile Chautard, who has just finished a picture for Lina Cavalieri, has been engaged to direct "The Marionettes," and will direct for Miss Young all pictures in the future.

Fun-Art Films Promises Much in Comedy Way

In "A Rag, a Bone and a Hank of Hair," the first two-reel comedy to be released by Fun-Art Films, Inc., it is declared that Vincent Bryan, author and producer, is at his best. Gordon Dooley and his sister, Ray, well known in vaudeville, are featured in the comedy. Edward Kimball, father of Clara Kimball Young, also has a prominent part.

The second picture, already under way at the Thanhouser Studio, will be a burlesque on "Cleopatra," called "Leo Patrick," it is announced, and this will be followed by "The Open Car Conductor."

It is the intention to release on the state rights plan eighteen or more comedies a year.

Butterfly Stars and Directors Are Rearranged

Stars and directors on the Butterfly program have been rearranged in accord with President Carl Laemmle's instructions and production at Universal City for features to be released under that brand will involve the following combinations: Harry Carey and Molly Malone, directed by Jack Ford; Jack Mulhall and Donna Drew, directed by Douglas Gerrard; little Zoe Rae, directed by Stuart Payton; Louise Lovely and Hart Hoxie, directed by Edward J. Le Saint; Ella Hall and Emory Johnson, directed by Elsie Jane Wilson. An important exception to the foregoing arrangement will be noted in the combination of Ella Hall, Emory Johnson and Little Zoe Rae, directed by Elsie Jane Wilson, in a special feature made for the Bluebird program, to be entitled "My Little Boy," and set for release Christmas week.

First Three Sunshine Comedies in Exchanges

It was announced last week that the Fox Exchanges in the United States have been supplied with the prints of the first three announced Sunshine Comedy releases and have held trade showings in their various cities. The exhibitors went to these showings all intent upon putting the "acid test" to the new brand of comedies which Mr. Fox is offering, Mr. Fox insisting that the exhibitors see Sunshine Comedies before they booked them.

"I have no fear for our Sunshine Comedies," declared Mr. Fox. "The trade showings and the response of exhibitors in booking them have convinced me that these comedies have not only struck a new note in the production of comedies, but that they will please the exhibitor and the public.

"Sunshine Comedies have now been shown the exhibitors in every section of the country. I have received hundreds of letters in praise of them.

"One exhibitor writing me from the Middle West said he regarded it as his patriotic duty to book Sunshine Comedies and show them to his audiences."

Fred Church Appears with Kathleen Clifford

The production at Balboa studios, Long Beach, Cal., of a new five-reel society drama by Harl McInroy and featuring Kathleen Clifford, has been started, it was announced last week. Fred Church has been engaged by President H. M. Horkheimer as Miss Clifford's leading man. The star's support includes Mollie McConnell, Gordon Sackville, Ruth Lackaye, Neil Cameron Hardin, Jr., Marie Van Tassell, Nell Holman and Ethel Pepprell. The title of the McInroy script is "Glad Glory." Edgar Jones, under whose direction the fifteen-episode serial, "Who Is Number One?" featuring Miss Clifford and released by Paramount, was staged, will direct the new production.

Dorothy Dalton Works at Night on New Feature

It is announced that Dorothy Dalton and her company are working after regular hours each evening on the next Thomas H. Ince production for Paramount. Special lighting effects are required, which is one of the reasons assigned for this strenuous activity. After the picture is finished it is said that Miss Dalton intends to hie herself to Arrowhead Springs, Cal., for a week or so of rest.

Herbert Standing Appears with Child Actress

In Baby Marie Osborne's latest picture, "The Little Patriot," which is not yet down for release, Herbert Standing played an important part, this being his first appearance in Pathe pictures. He has been an actor for over fifty years, and for twenty-three years in succession appeared at the Criterion theatre in London. The little Pathe star is said to be the first child with whom he had ever been cast.



Sir Johnston Forbes-Robertson, Noted Actor of the Stage, Visits Herbert Brenon at His Studio

Herbert Brenon to Direct English Stage Star

Sir Johnston Forbes-Robertson to Be Presented on Screen in "Passing of Third Floor Back"—Released Before the New Year

SIR JOHNSTON FORBES-ROBERTSON, the English stage star, is to be presented on the screen by Herbert Brenon in Jerome K. Jerome's "The Passing of the Third Floor Back," it was announced this week. The role of the Stranger in Mr. Jerome's drama is said to be the English actor's most popular stage creation.

"I fel singularly fortunate in being able to present Sir Forbes-Robertson in 'The Passing of the Third Floor Back,'" says Mr. Brenon. "First, because Sir Forbes-Robertson is the greatest living English actor. Secondly, because Mr. Jerome's drama carries a striking message of love and uplift and human kindliness in these troubled times. I feel sure, too, that Sir Forbes-Robertson's playing of the Passerby will go down among the great things of the silent drama."

Sir Forbes-Robertson has just arrived in this country and expects to return to England as soon as the screen production is completed. The English star, it is said, came to this country solely to do the Jerome drama before the motion picture camera and the fact that he selected Mr. Brenon to interpret the play on the screen is a high compliment to the producer. Mr. Brenon has already commenced work on "The Passing of the Third Floor Back," and he plans to show the finished production before the first of the year.

"The Passing of the Third Floor Back" is, in a measure, a symbolical story. It is replete, however, with human humor and a compelling charm of telling, aside from the spiritual note of its message. To a dingy and drab boarding house in the sordid end of London, a house beset with bitterness and rancor, and peopled with souls discouraged with their never-ending struggle against circumstances, comes a Stranger—a Passerby—who is relegated by the landlady to the third floor back. The Stranger, by refusing to see in the landlady and his fellow boarders anything but the best, calls out the best in them and, one after another, they become morally rehabitated. Before his tender smile and understanding words, their bickerings and hatred disappear. They grow mutually helpful and strangely happy. Then, when love has entered their hearts, the Stranger passes from their midst as mysteriously as he came.

Mr. Brenon is surrounding Sir Forbes-Robertson with what is considered a brilliant cast. Many of the original players will appear with the star in the film adaptation. Mr. Brenon has temporarily postponed the filming of Hall Caine's "The Woman Thou Gavest Me" until he completes "The Passing of the Third Floor Back."

Ethel Barrymore's Next Is a Comedy Feature

It was announced by Metro last week that the next picture in which that company will star Ethel Barrymore will be a comedy. After a series of screen plays of the dramatic type Miss Barrymore expects to demonstrate her versatility on the screen by appearing in a character said to be wholly different from any of the ones in which she has appeared. Coming close after "The Eternal Mother," work upon which Miss Barrymore is now completing, Metro considers the contrast surprising.

The name of the comedy, it is announced, is "An American Widow." Frank Reicher is the director.



Evelyn Greeley, Little Madge Evans, Kitty Gordon, June Elvidge and Ethel Clayton, if Each Were Not a Star in Her Own Right, Would Form the Five Points of One of the Brightest Stars That Ever Shone for World-Pictures Brady-Made

"Freedom of World" Affords Publicity Chance

Goldwyn Asserts Feature Is One of Most Timely Patriotic Subjects Produced—Said to Show Army Life Thoroughly

IRA M. LOWRY'S photospectacle, "For the Freedom of the World," which is to be distributed to exhibitors through Goldwyn exchanges, is described by the latter as one of the greatest and most timely patriotic motion pictures ever produced, and is expected to afford one of the most seasonable opportunities given thus far for securing publicity.

At a time when the entire group of civilized nations is engaged in making the world safe for democracy Goldwyn expects the appeal of this drama to be universal. It is said to be not a propaganda picture in the ordinary sense of the word, for the story it tells is reported to have interest quite apart from any other appeal.

"For the Freedom of the World" is said to show the whole possible career of the man who enlists in the service of his country, from concentration camp to the front; work of the Red Cross nurse, life in the trenches and other details of the vast war machine. Regarded as a spectacle the feature claims one of the most powerful battle scenes ever produced, the photographic work of which was done under the eyes of men said to have participated in real warfare. Cooperation of the Canadian Government was enlisted in the work because the officials are said to have felt that the film was an authentic document designed for the good of all people.

One of the special means of securing publicity on the picture is the co-operation which Goldwyn expects from all enlistment stations. In this instance Goldwyn said in an announcement: "All enlistment stations will be glad to co-operate with the exhibitor on this release, from aiding him to dispose of tickets to taking seats en bloc. Patriotic societies of all kinds may be approached in the same way and certainly with equally good effect. The patriotic nature of the appeal will also open to the exhibitor certain window displays in the neighborhood of his theatre not accessible on ordinary release. The exhibitor must be cautioned, however, about using the American flag in advertising, as this is in violation of federal statute."

Theda Bara Begins Twenty-seventh Production for Fox

THEDA BARA, after a rest of two weeks, the first she has had in more than a year, started work on October 29 at Fort Lee, N. J., on her twenty-seventh production for William Fox. As usual, she is under the direction of J. Gordon Edwards.

Following a long sojourn in southern California, where, after the completion of "Cleopatra," she finished two other Standard Pictures. Miss Bara at first found it rather trying to work under the artificial light of the Eastern studios. She expressed herself as preferring natural light conditions such as usually are obtainable at Hollywood.

Miss Bara's new vehicle is said to be peculiarly suited to her talents. It was written by E. Lloyd Sheldon and is declared to be a gripping, virile type of story to contain many decidedly tense dramatic situations. The action takes place in and around New York.

The Fox production of "Cleopatra" is now in its fourth week at the Lyric theatre, New York, and still is playing to good houses. Standing room only has been the condition confronting the management on practically every night since the opening, and it is estimated that half as many persons as have seen the picture have been turned away. The length of the New York City run is indefinite.

Jack Dill Gets Setback in Army Plans

Jack Dill, playing the lead in Henry Kerman's Big V comedy company on the Vitagraph lot, was all ready to go to war, resigned his part in the new Vitagraph picture, made himself a present of an army haircut and reported at headquarters, only to be told that his contingent would not be called for possibly six weeks or more. So Jack Dill is again cavorting in Big V's.

"Over Here" Distributed by World Film

"Over Here" is announced as the title of what is claimed to be an exceptionally timely and unusual motion picture of contemporary patriotic interest that will shortly be distributed by the World Film Corporation. The subject, which is in two reels, shows the building of one of the United States Army cantonments, from an actual wilderness to a city housing 40,000 troops, in a period of only fifty-two days' time. The scene is Camp Pike, situated in Arkansas, not far from Little Rock.

Charles Edward Russell Makes First Screen Attempt

Charles Edward Russell, Socialist leader, has just made his first appearance before a motion picture camera at the Herbert Brenon studios. Mr. Russell was one of the principal members of the American (Root) Commission to Russia and, since the return of the Commission to this country, has lectured and written extensively on the birth of democracy in Russia.

At the Brenon studios scenes were staged depicting the arrival of the Commission in Petrograd, the reception of Mr. Russell by the Duma, his welcome by the committees of workingmen as the representative of American labor, and glimpses of the Commission en route across the new republic in the former Czar's royal train, which actually was placed at the disposal of Elihu Root and his associates.

The new scenes are to be incorporated in Mr. Brenon's production of "The Fall of the Romanoffs."

"Son of His Father" Is Well Liked

Thomas H. Ince's first Charles Ray picture for Paramount seems to have struck a popular chord among both exhibitors and their patrons. Concerning "His Father's Son," the concensus of opinion has been summed up by Paramount as: "A feature quite above the ordinary."

It is expected that "His Mother's Boy," Ray's second film, supervised by Mr. Ince, to be released in December, will be fully as interesting if not even more striking than the first production.

Stern Brothers Change Places on Map

The Stern Brothers, of L-Ko, changed places on the map last week, and boosted trans-continental railroad travel in a manner thus: President Julius Stern departed for Los Angeles, where L-Ko Studios are located, at Hollywood, immediately upon the arrival of his brother, Abe Stern, treasurer of the company, from the Pacific Coast. While President Julius is in California, Treasurer Abe will remain in New York, to manage L-Ko affairs in the Mecca Building.

Donald Hall Has Role in Emily Stevens Subject

Donald Hall has been engaged to play the role of Raymond Fluery in support of Emily Stevens in the forthcoming Metro picture, "Alias Mrs. Jessop," it was announced last week. The picture was adapted by Albert LeVino from the story of Blair Hall, and is directed by William S. Davis. Hall recently played opposite Norma Talmadge in "The Moth," Shirley Mason in "The Awakening of Ruth" and Violet Mersereau in "The Raggedy Queen."

Especially Equipped Studio for Lee Children

When, recently, through General Manager Sheehan of the Fox Film Corporation, it was announced that hereafter Jane and Katherine Lee would be starred in Fox Standard Pictures, there was set aside for them a special studio at Fort Lee where they will work for a solid year.

Dressing rooms such as are provided for the most important stars in filmdom are at their disposal; rest rooms, furnished with everything in which children delight, are there; playing quarters were not overlooked, and should they want to remain over night at the studio sleeping rooms are ready for them.



Jane and Katherine Lee (Fox)



Harold Lockwood in a Scene from His Next Metro "The Square Deceiver," Based on the Novel "Love Me for Myself Alone"

Yorke-Metro Gives Lockwood Two Directors

Planned Under New System to Produce One Lockwood Feature Each Month—Fred J. Balshofer Is Director-General

ACCORDING to an announcement issued last week by Yorke Film Corporation, the dual director system, successfully employed with Bushman and Bayne, Edith Storey and Viola Dana, will be adopted by Yorke, whose star is Harold Lockwood.

This means that two directors will be engaged in directing Harold Lockwood. Each director will put on an alternate picture and use the time between to assemble and cut his last picture and prepare for his next production.

Under this system Yorke Film Corporation will make one Lockwood production a month for release through Metro without sacrificing quality for speed. As a matter of fact the system augers for smoothness in production on account of the length of time allotted each director for preparation.

Fred J. Balshofer, who has been directing Lockwood in his recent releases, will be director-general. He will have general supervision of the preparation and actual staging of the pictures.

In line with this policy Yorke Film Corporation has engaged Francis Ford as one of the two directors. Mr. Ford has been in motion pictures since its earliest days, both as a director and player. Mr. Ford's motion picture debut was made at a time when only single reel subjects were made. He was a member of the Melies Company in the days of the Westerns; this was one of his early associations. Later he became associated with the New York Motion Picture Company, which also produced Westerns.

The selection of the alternate director has not yet been made and should it happen that no one is engaged for the post up to the time Mr. Ford finishes his first production Mr. Balshofer will stand ready to direct the subject to follow.

The new system will go into effect immediately with Mr. Ford directing the next picture.

Capellani Begins Work for Metro Corporation

Albert Capellani, the director who will be introduced to Metro patrons in connection with an Emily Stevens picture, already has begun work on the new production, a screen version of "Daybreak," the play written by Jane Cowl and Jane Murfin. Produced in New York earlier in the season, and now touring the country, it has been adapted for the screen by the director himself in collaboration with June Mathis. Julian L'Estrange will play the part opposite Miss Stevens. Mr. Capellani is now directing Mr. L'Estrange and the other members of the supporting cast in the opening scenes of the play. Emily Stevens, it is announced, will begin her work in the production within a few days, being busily engaged in selecting her gowns for the new play.

New Photolight Used for Marguerite Clark

For what is said to be the first time in history of motion picture work, it is stated, the new Harmer-Mark Photolight is being employed in the production of a new picture starring Marguerite Clark, to be released by Paramount in December. Two of the lights are being used, each with a 100,000 candlepower.



Parading in Handsome Gowns Is Only One of the Things That Grace Cunard Does Well in "Society's Driftwood," a Butterfly Production

Bluebird and Butterfly Companies Active

Eight Kept Busy Creating Features for Distribution Early in New Year—Programs Scheduled Well Into December

UNIVERSAL publicity department this week announced that eight companies are busy at Universal City creating features for distribution early in the new year on the Bluebird and Butterfly programs. These programs, as already announced, are scheduled well into December, and it is said there are plenty of subjects ready to be listed.

For the Bluebird list Joseph De Grasse is completing "The Scarlet Car," made from the late Richard Harding Davis' story of the same title, in which Franklyn Farnum will star, supported by Edith Johnson, Lon Chaney and Al W. Filson. George Siegmann is directing Carmel Myers in Doris Schroder's screen version of Frank R. Adams' popular story, "Molly and I," with Kenneth Harlan leading the supporting company.

"Broadway Love" will have Dorothy Phillips, the Bluebird star, in its chief role, with William Stowell her leading man. The adaptation and directing is credited to Ida May Park, Juanita Hanson, Eve Southern, Gladys Tennyson, Lon Chaney, Harry Von Meter, and William Burress are supporting Miss Phillips. "The Highest Card," directed by Rupert Julian, from Elliott J. Clawson's scenario, is being produced on location as a Bluebird with Ruth Clifford the star and Monroe Salisbury to be featured as her leading man.

Butterflys in preparation include "Beloved Jim," a Christmas story written by Joseph Girard, and directed by Stuart Payton, with Harry Carey and Priscilla Dean to be featured; "Wolves of the North," from a story by R. N. Bradbury and F. H. Clark, scenarioized by Charles Kenyon, and directed by Edward J. Le Saint, starring Louise Lovely and Hart Hoxie.

Harry Carey and Molly Malone are working under direction of Jack Ford, upon a Butterfly to be called "Hawaiian Knights," a five-reel comedy by George Hively. Then, too, Douglas Gerrard is directing Jack Mulhall and Donna Drew in "Madam Spy," a narrative written by Lee Morrison and prepared for the screen by Harvey Gates.

The stages at Universal City are also occupied for Craig Hutchinson's comedy double-reeler, "Seeing Things," to feature Stanley Laurel and Kathleen O'Connor while the second episode of "The Bull's Eye," an Eddie Polo serial; the last chapter of "The Red Ace," the serial now running, and the seventh episode of "The Mystery Ship," just getting under way with exhibitors, complete the current list of Universal production activities on the west coast.

Alice Brady Starts on Second Select Picture

At the Paragon Studio in Fort Lee Alice Brady began work last week on her second Select picture. This is a screen version of Charlotte Bronte's immortal novel, "Jane Eyre." The picture is being directed by Edward Jose. Miss Brady's leading man is Elliot Dexter.

Coincident with the beginning of her second Select picture, it is announced that progress is being made on the cutting and titling of the first of Miss Brady's Select star series, "Her Silent Sacrifice." This picture was also directed by Mr. Jose. The director, Miss Brady, the star, and a few officials of the Select company saw a roughly-cut version of the picture for the first time on Saturday and were said to be pleased with its many appealing qualities. "Her Silent Sacrifice" is being put into shape for early release through Select Exchanges.

Pathe Bookings Mean Bonds to Exhibitor

Pathe this week made known through its publicity department a statement made by a New York exhibitor concerning "The Seven Pearls" and "The Fatal Ring," the two Pathe serials starring Pearl White and Mollie King. Creighton Hale appears with Mollie King in "The Seven Pearls."

The statement, which is no doubt of interest to other exhibitors, reads: "I was lucky enough to book both 'The Fatal Ring' and 'The Seven Pearls,' and as a result, when the Government called for subscriptions to the Liberty Loan I managed to make a good sized subscription. I have divided my bonds into two packages, one I call 'The Fatal Ring' and the other 'The Seven Pearls,' and it is going to mean joy to me for many years in the future to spend 'The Fatal Ring' and 'The Seven Pearls' income that accrues from these bonds."

Paramount Serial Advertised Big in Virginia

The Serial Department of Paramount Pictures Corporation, in charge of Jerome Beatty, last week announced that theatres in Virginia are launching big advertising campaigns and publicity drives on "Who Is 'Number One'?" the Paramount serial starring Kathleen Clifford, laying great stress upon the fact that Miss Clifford is a Virginia girl, claiming Charlottesville as her home town.

Miss Clifford is co-operating with Virginia exhibitors and is writing for them open letters, addressed to her friends, telling of her work in "Who Is 'Number One'?" These the Virginia theatre managers are said to be using to excellent effect in their advertising.

In Buffalo and vicinity, theatres booking "Who Is 'Number One'?" are driving home the fact that Anna Katharine Green wrote the novel. Anna Katharine Green has long lived in Buffalo.

Ashley to Direct Madge Kennedy Productions

Arthur Ashley, formerly actor and director for the World Film Corporation, has been engaged by Goldwyn Pictures Corporation, it was announced last week, to direct the future productions of Madge Kennedy, whose first Goldwyn release indicated that other features with this star will be welcome.

"Oh Mary Be Careful!" is the first Goldwyn picture Ashley has been deputized to direct with Miss Kennedy as star. His company has gone to the South, where exterior scenes will be taken. Clarence Jay Elmer, assistant to Mr. Ashley at the Peerless studio, is also with him at the Goldwyn studios.

Second Series of Ade Fables Near Close

The second series of the Ade Fables in slang, made by Essanay for release through General, is drawing near a close. The eleventh of the twelve, which has just been completed, is "The Fable of the Back Trackers from the Hot Sidewalks."



William Desmond and Director Raymond Wells Followed the Trend of Fashion, and Donned Khaki in Triangle's "Fighting Back"

Select Claims That "Over There" Aids Recruiting

It was announced by Select Pictures last week that reports have been received by Arthur S. Kane, general manager of Select Pictures, which indicate that one of the reasons why "Over There," the new Select production starring Charles Richman and Anna Q. Nilsson, is being heavily booked throughout the country is because of its very direct appeal to men of enlisting age throughout the communities where it is shown. It is estimated that its presentation will have an appreciable influence on recruiting for the United States army, and in this connection the land battleship, "The Recruit," which is anchored in Union Square, plays a leading part. The picture was produced under the direction of James Kirkwood.

Title of Harold Lockwood Picture Changed

The title of Harold Lockwood's next Metro wonder play has been changed from "Love Me for Myself Alone" to "The Square Deceiver." The original title is the same as that of the novel by Francis Perry Elliott from which the screen play was adapted. The picture is a comedy-drama and presents Mr. Lockwood in the role of a multimillionaire who, meeting his dream girl, conceals his identity, becomes a chauffeur and lives a most unusual romance. The production is in five reels.

Hayakawa May Get Scenes in Hawaii

Famous Players-Lasky last week announced, through its publicity department, that Sessue Hayakawa and a company of fifteen people may shortly go to Hawaii to film scenes in a forthcoming Paramount picture. The Japanese star's next picture will be "The Secret Game," a December Paramount release.

Triangle Staff Works on High Quality Reels

Olive Thomas Busy in "Betty Takes a Hand," and Authors Are Furnishing Scripts for Wide Range of Dramas—Directors Await Stories

THREE new pictures have been started, four are in various stages of construction and five directors have finished their latest offerings and are waiting for stories at the Triangle's Culver City Studios, it was announced last week.

With the scenario department working under full sail on some of the finest stories obtainable, including fiction from the Saturday Evening Post, Cosmopolitan, and other publications, the coming Triangle productions from the West promise to include many sure-fire hits, the offerings of some of the nation's best known writers.

Three pictures have been shipped in the past week: "Indiscreet Corinne," starring Olive Thomas; "The Fuel of Life," with Belle Bennett in the stellar role and "Regenerates," featuring Alma Ruebens and Walt Whitman. Stories completed and awaiting shipment are William Desmond's latest offering, "The Sudden Gentleman"; "The Ship of Doom," featuring Claire McDowell and Monte Blue; "Fanatics," in which J. Barney Sherry has the leading part; "The Learnin' of Jim Benton," with the cowboy star, Roy Stewart, and "The Maternal Spark."

The large stock company at Culver City has been noticeably increased within the past two weeks by considerable promising young talent, and Casting Director Arthur Hoyt declares he has engaged several "dark horses" who may yet be numbered among the reigning favorites of the films. Several new players will make their initial appearance with Triangle in the new productions soon to be cast.

Jack Dillon is handling the megaphone on Olive Thomas' latest story, "Betty Takes a Hand," by Katherine Kavanaugh. Included in the cast are Charles Gunn, who is playing opposite Miss Thomas, George Hernandez, Diana Carillo and Frederick Vroom.

The five directors who are waiting for new stories include Cliff Smith, G. P. Hamilton, Thomas N. Heffron, Ferris Hartman and Wyndham Gittens.

Metro Star Stages Two Features at Once

Ethel Barrymore, the Metro star, and Frank Reicher, her director, have been trying recently to see how much work they can consume, according to their activities on two productions at the same time. They have been engaged in the preparation of "The Eternal Mother," a dramatic feature, and "An American Widow," a screen version of a comedy melodrama. In order to leave at the time scheduled for Savannah, Ga., to make the outdoor scenes of the latter production, interior scenes of both pictures had to be made simultaneously.

The main and most important point about this, according to the Metro publicity department, was the fact that this double-barreled program could not have been carried out except for the excellent mental balance of both star and director, whose "team-work" throughout was remarkable. Miss Barrymore was obliged to change her whole mental viewpoint daily, entering into the spirit of first one character and then the other.

Macdonald Scenarioizing for Jackie Saunders

Sherwood Macdonald, it was announced last week, is scenarioizing Lee Arthur's five-reel story for Jackie Saunders, the Horkheimer-Mutual star. Supporting Miss Saunders will be Daniel Gilfether, Mollie McConnell, Gordon Sackville, Arthur Shirley, Ruth Lackaye and Bruce Smith. "Billie" Beckway, who has been in the East for two months, is back in front of the camera in Director Macdonald's company at the Balboa studios, Long Beach.



Mary Anderson and Alfred Whitman Are Featured in "The Flaming Omen," a Vitagraph Blue Ribbon, This Scene from Which Appears to Be Divided Between Mirth and Consternation



At the Goldwyn Studio. Samuel Goldfish with Geraldine Farrar and Mary Garden, in the Centre. On the Left, Madge Kennedy in "Nearly Married." Right, Mae Marsh and Robert Harron in a Scene from "Sunshine Alley"

Essanay Recent Releases Reported to Be in Demand

THROUGH the publicity department of Essanay it was announced last week that exchange men report recent Essanay releases are in good demand and that booking is brisk.

"Young Mother Hubbard," Little Mary McAlister's latest comedy-drama, has proved popular. Exhibitors who have already shown it have been so successful with the picture and have made such complimentary reports that other exhibitors are said to be hurrying to book the feature. It is described as a picture of the sort that is bound to be popular, for it unfolds the joys and the heartaches of four little abandoned orphans. "Little Mary" plays the role of "little mother" to the other three.

"The Fibbers," in which Bryant Washburn and Virginia Valli play the leading roles, also has proved to be a winner. It is a comedy-drama based on young married life—the theme that made the Skinner series so popular. Many exhibitors have reported that they believe "The Fibbers" is as big a drawing card as the Skinner pictures, which also starred Washburn.

The luck of "Fools for Luck" is said to be continuing without a halt. The picture has made a hit everywhere it has been shown, and apparently it has a long run ahead of it. "Fools for Luck," in which Taylor Holmes, the noted comedian, plays the leading role, exposes the foolishness of superstition. It is Mr. Holmes's second Essanay comedy-drama, "Efficiency Edgar's Courtship" being the first.

The new prints of Charlie Chaplin's original comedies and the Ade fables also are reported to be in good demand.

Triangle Hurries Film for Uncle Sam

Director Hamilton, of Triangle, worked his company night and day on "The Maternal Spark," in which Irene Hunt is starred, in order to release Rowland Lee, who had been called to the colors, as soon as possible. The picture was turned out in record time, and Lee is now serving Uncle Sam.

Harold Lockwood Finishes First New York Made Picture

WITH the filmization of a number of scenes in Fifth avenue last week, Harold Lockwood finished his next-to-be-released Metro feature. The picture is the first Lockwood has made under the Metro-Yorke banner in the East.

Advance announcements gave "Love Me for Myself Alone" as the title, but this has been changed to "The Square Deceiver."

Francis Perry Elliott wrote the story and in the multi-millionaire young man who became a chauffeur in order to learn if his "dream girl" loved him for himself alone he provided Mr. Lockwood with what is said to be a most congenial role and one that is different from those he has played in recent releases.

The story is a romantic comedy drama of society life and dwells upon the machinations of Mrs. Pugfeather, who is anxious to break into the inner circle of society, hoping thereby to have her daughter Celia meet and win Billy Van Dyke (Harold Lockwood) whose splendid qualities of young manhood and whose vast wealth have made him much sought after by mothers of marriageable daughters.

The first step in Mrs. Pugfeather's campaign is to look for a liveried chauffeur and her ward, Beatrice Forsythe, is sent to hire one. Van Dyke sees her driving through the park and immediately recognizes her as his dream girl. When he learns of her errand and that it has not been successful he, struck by an idea, dons his ex-chauffeur's coat and cap, approaches his dream girl, offers his services as chauffeur and is engaged. Thus begins a romance that completely thwarts Mrs. Pugfeather's plans for her daughter and wins for Billy a girl who loves himself alone.

A cast including Pauline Curley, William Clifford, Dick L'Estrange, Dora Mills Adams and Kathryn Hutchison supports.

Picturized Novel, "K," Released by Jewel

Jewel Productions, Inc., announced this week that it will shortly release "K," adapted from the novel of Mary Roberts Rinehart which was published serially in a widely read magazine, and which has been prepared for the screen by Lois Weber and Phillips Smalley, who also produced it. Mildred Harris, Miss Weber's recently "discovered" star, is to be presented in the leading role, and True Boardman will have the role opposite in support. Albert Roscoe, Zella Caull and Carl Miller are also in the cast. The production is said to be on a very elaborate scale, and has been purchased by Jewel for distribution after a New York showing at the Broadway theatre.

Army Officers Host to Little Mary McAlister

Three thousand future United States army officers, members of the officers' training camp at Fort Sheridan, near Chicago, were given a touch of home life recently when they were hosts to Little Mary McAlister, six-year-old Essanay star, at a reception in her honor at the fort.

Two hundred feet of film showing maneuvers of the command from the fort which recently visited the Essanay studios in charge of Dick Travers, former Essanay actor, also was shown as part of the day's entertainment.

Egyptian City Reproduced in Goldwyn's "Thais"

What is said to be a faithful reproduction to scale of one of the principal streets in the ancient city of Alexandria, Egypt, is a scenic feature of Goldwyn's production of "Thais," Mary Garden's first motion picture vehicle, the photography of which is progressing steadily at the studio at Fort Lee.

The scene set, which was built on the lot back of the studio, is said to have kept fifty workmen busy seven days a week for nearly three weeks. About 1,500 extras will be used in the scenes requiring the set, it is announced by Goldwyn.

Mae Marsh and Robert Harron in New Feature

In its production of "Sunshine Alley" Goldwyn has scheduled not only its second Mae Marsh starring vehicle, but also the reunion of one of the best known co-starring teams of the early days of Triangle. Robert Harron will mark his return to the screen as Miss Marsh's co-star in Goldwyn's "Sunshine Alley."

In addition to the appearances of Miss Marsh and Harron in the five-reel features, "The Wharf Rat," "The Little Liar" and "A Child of the Paris Streets," they also had prominent parts in the Griffith spectacles, "The Birth of a Nation" and "Intolerance."

It is announced by Goldwyn that Miss Marsh's next feature, following "Sunshine Alley," will be "The Cinderella Man."

Bryant Washburn Begins Work on Pathe Play

Bryant Washburn, the new Pathe star, according to an announcement made this week by Pathe, has arrived in Los Angeles and has begun work on his first Pathe play. A portion of the Kalem Studios as Glendale have been rented for Washburn, it is announced, and extensive improvements have been made.

Richard Foster Baker, who directed Washburn for Essanay, is also with him on the Coast, in charge of the direction of the new Pathe play, the working title of which is "Kidder and Koe." Gertrude Selby, recently of Fox, will be Washburn's leading woman.

Drews Complete Christmas Comedy

Mr. and Mrs. Sidney Drew, Metro funmakers, have completed their Christmas comedy picture, it was announced this week, and it will be released at the holiday season.



Alice Brady in "Her Silent Sacrifice" (Select Pictures)



Significant in Themselves Are These Two Dramatic Scenes Clipped from the Jewel Production, 'The Price of a Good Time"

Jewel Features Booked For Moss Theatres

"The Co-Respondent Is in Seven Reels and Stars Elaine Hammerstein—Prize Offered in Jewel Question Contest

JEWEL PRODUCTIONS, INC., furnished enough activity in regard to two of its features during the past week to bring forth a bright ray of light from the calcium machine of the industry. Exhibitors will no doubt be greatly interested in the trend of events, which indicate that Jewel is not only maintaining its "place in the sun" but is even taking steps beyond.

Contracts were exchanged last week between Jewel Productions and B. S. Moss, whereby the latest seven-reel feature, "The Co-Respondent," with Elaine Hammerstein, will be shown in all theatres controlled by Mr. Moss.

"The Co-Respondent" is adapted from the stage play of the same name by Alice Leal Pollack and Rita Weiman, in which Irene Fenwick starred at the Booth theatre two years ago. It tells the story of Anne Gray, a New England girl, who is wooed by Langdon Van Kreel, a dissolute multi-millionaire whose wife has him followed to a small town hotel as he is about to have his friend perform a mock marriage after having brought the girl to the hotel.

Miss Hammerstein is seen to advantage in the role of Anne Gray. George Anderson, Winifred Harris, Richard Neil, Charles Smith, Josephine Morse, Hattie Horn and Jennie Mayo complete the cast. Ralph W. Ince is the director.

Officials of Jewel Productions, Inc., have offered a prize of $50 for the best answer to the question, "What is the Grand Passion?" the title of their newest Jewel release, in which Dorothy Phillips stars. The title of this feature was "The Boss of Powderville," after a story by Thomas Addison. When it was shown upon the screen in Jewel Productions, Inc., projection room, it was deemed necessary to change the title. Discussions then arose over the definition of the title, resulting in the offer of a prize of $50 for the best answer to the question, and $25 for the second ablest definition and results are anxiously awaited.

"The Grand Passion" is an Ida May Park production and the cast includes William Stowell and Lon Chaney, in Miss Phillips' support; Jack Mulhall, Evelyn Selbie, Bert Appling, and Alfred Allen.

"Mother" Offers Unusual Photographic Effects

George Loane Tucker Said to Have Taken Full Advantage of Opportunities, with Hills of England as a Locale

THE oft accepted theory propounded anent the unsatisfactory atmospheric conditions prevalent in England is said to be set at naught by the camera effects achieved in George Loane Tucker's screen production of "Mother." The story is said to lend itself admirably to beautiful scenic effects and striking panoramic views. George Loane Tucker has taken full advantage of the splendid photographic possibilities offered by a picturization of Mr. Philpott's book with its rural settings and pastoral beauties.

Selecting as a locale the hills of Dartmoor, England, made famous by "Lorna Doone" and other widely read novels, the American producer has secured a series of what are considered surpassingly beautiful views, embracing the quaint architecture and rolling expanses of a section in England hithertofore undiscovered by the eye of the motion picture camera. Mr. Tucker has also succeeded in securing a most realistic moonlight effect, exquisitely tinted and toned.

Said to be second only in importance to the scenes aforementioned are the striking effects obtained by recourse to night photography. One shot taken by Mr. Tucker shows a light burning in the window of a small cottage nestling in a valley, shadowed on either side by the hills of Dartmoor. The craggy peaks and sheer walls of the surrounding country stand out as though photographed in clear sunlight, while the little house with its shining beacon is silhouetted clearly in relief. A number of clever double exposures also add greatly to the camera values.

The six-part screen version of "Mother," starring Elizabeth Risdon and sponsored by McClure Pictures, is expected to set a new mark in the matter of artistic locations and stereoscopic photography.

Triangle Scribes Keep Pace With Production

Literary Department Under Julian Johnson Makes Things Hum with Wide Range of Subjects—Magazine Material Leads Field

THE Literary Department of Triangle at Culver City, under the supervision of Julian Johnson as editor-in-chief, is keeping pace with the steady production of feature pictures covering a wide range of subjects, it was announced this week, following late developments on the West Coast. The scenario force, it is made known, has a large volume of good material on file at present, most of it being from the pens of well-known writers whose product is in demand by the weekly and monthly magazines.

Jack Cunningham has just finished the continuity for "Betty Takes a Hand," by Katherine Kavanaugh, one of the prize-winning stories in the Photoplay Magazine contest. He is now working on "Limousine Life," by Ida H. Evans, which was published in a recent issue of the Red Book.

George Elwood Jenks, also of the Triangle script department, is working on the continuity for "The Alley of Flashing Spears," Don Byrne's story which appeared in a recent issue of the Saturday Evening Post.

George du bois Proctor, of the scenario force, is in the throes of another story. He is working on "Captain of His Soul," an adaptation from Eleanore Kinkade's story, "Shackles."

Catherine Carr, Triangle continuity expert, is working on the screen adaptation of "Real Folks," which won first honors in the recent Photoplay Magazine contest. The story is by Mrs. Kate Corbaley of Los Angeles.

Alvin J. Neitz, Triangle scenario writer, has just finished "The Gown of Destiny," from the Saturday Evening Post story, "Each According to His Gifts," by Earl Derr Biggers.

Verne Hardin Porter, author and former magazine editor, Joseph Anthony Roach, H. B. Daniels and Maude Reeves White are working on original stories for the Triangle, while Elizabeth Haas and Marion Dummer are reading the offerings of various authors.

Advertising Drive Brings Increased Publicity

Paramount and Artcraft Both Said to Have Profited Through Big Newspaper Drive, and Exhibitors of Their Features Should Share It

IN an announcement this week from Famous Players-Lasky Corporation, it is said that as a direct result of the Paramount and Artcraft million-dollar advertising campaign in the dailies and magazines, a veritable flood of publicity for these pictures is going out to the people to whom the names of Paramount and Artcraft are invariably becoming synonymous with the best in motion pictures. It is said that newspapers that did not before accord much space to pictures are becoming more acquainted with the importance of this form of entertainment, and in every case, virtually, have employed the names of Paramount and Artcraft in their announcements as directly indicative of the best in screen entertainment.

Similar evidences of the popularity of the players appearing in these productions are constantly appearing. There can be but one answer to this—Paramount and Artcraft photoplays have become a standard of excellence in quality of production and character of subjects, while the popularity of the stars appearing in these pictures has become a recognized fact.

During the last three weeks statistics have been compiled by the advertising department of the organization which are said to show that by means of advertising in the national magazines every town in the United States is being blanketed successfully in this campaign. It is said there is hardly a city that has not more magazines in circulation than there are families in the community.

The satisfactory thing about the whole matter from the exhibitors' point of view is that the Famous Players-Lasky Corporation is backing up its advertising for Paramount and Artcraft Pictures by giving what it claims to give. It is claimed there has never been a time in the whole history of the industry when greater care, expense and skill have been brought to bear upon productions. Nothing has been permitted to interfere with this. The pictures released by Paramount and Artcraft have represented not only the cumulative thought of experienced motion picture men, but the best that could be had artistically and technically.

The Famous Players-Lasky Corporation states that it will continue to advance along the lines that have brought it success. And this advertising campaign is to tell the people that Artcraft and Paramount pictures are representatives of the most advanced methods in the production of entertainment for patrons of the photoplay industry of the present age.



Francis Ford Demonstrates His Artistry as an Indian in Butterfly's "John Ermine of the Yellowstone"

Sing Sing Inmates Appreciate Tucker Photoplay

A touching and appropriate tribute to "Mother," the latest McClure Pictures screen offering, has been received by George Loane Tucker, who directed the feature. Through the courtesy of Mr. Tucker the inmates of Sing Sing prison were enabled to view "Mother" at a recent screening.

The letter, from a member of the Mutual Welfare League of Sing Sing, said in part: "'Mother' is a picture possessing one essential outstanding feature, which will insure its success wherever shown; sustained human heart interest, and once seen will not easily be forgotten. Elizabeth Risdon's characterization of the quaint charming and lovable 'Mother' completely won all our hearts; carrying us back down through the years to home and to mother with the wisdom of the ages in her quiet, passionless eyes.

"Facing all things with courage and patience, making the countless little sacrifices for her boy's happiness, that only a mother can make; she was your mother, my mother—our mother, and the fires of desire, to be fine, and clean and decent rekindled and burned anew, within most of our hearts."

Fox Makes Change in One Scene of Bara Feature

It was noticed by visitors to the Lyric Theatre, where William Fox's spectacular production of "Cleopatra," starring Theda Bara, is filling an indefinite engagement, that a change has been made in the opening scenes of the feature, and that it now has a decidedly more effective introduction.

The first scene of the picture, as it now is being shown at the Lyric, shows the great desert outside Alexandria, the capital of Cleopatra's kingdom. In the distance are the Sphinx and two of the pyramids. The view changes quickly to a close-up of the inscrutable face of the Sphinx, which then fades slowly into the features of Miss Theda Bara, the star of the picture.

In this way, J. Gordon Edwards, who directed the photoplay, registers at once, and in unmistakable fashion, the thoroughly Egyptian atmosphere which it is essential shall be created.

Frieda Hempel, Prima Donna, to Appear in Pictures

The rumor circulated recently to the effect that Frieda Hempel, prima donna of the Metropolitan Opera Company, would shortly make her debut in motion pictures, found confirmation this week, when it was announced that the singer has received special permission to appear in a series of feature plays prepared for her exclusive use.

Miss Hempel, who will make her appearance as usual at the Metropiltan Opera House this season, has not decided, it is said, whether she will make a screen feature before or after her marriage, which is rumored as impending. Neither has the singer decided, it is announced, whether or not she will contract as a star with a producing company or organize a company of her own.



Theda Bara in Another Pose from William Fox's Spectacular Production of "Cleopatra"

Beatriz Michelena Completing Her New Picture

According to announcements from Boulder Creek, Cal., where Beatriz Michelena is in the midst of production activities, the star is now completing her second picture at that place, under the title of "Just Squaw." It was preceded by "The Dead Line." Both are stories of the primitive West, and the outdoor scenes in which that section abounds are said to be a very decided feature.

It is understood that none of the Beatriz Michelena productions will be offered for release until the third is completed, and it is expected the star will begin work upon it immediately following the completion of the one in which she is now appearing.

Ann Pennington Plans New Paramount Picture

Ann Pennington, diminutive Paramount star, having completed "The Antics of Ann" for release by Paramount November 5, will, it is said, begin work shortly on a new production, the nature of which is not yet announced.

Variety in scene is said to be a feature of "The Antics of Ann." There are bathing scenes, dance scenes, boarding-school scenes and football scenes. A thread of love runs through the picture and the characters are interpreted by a cast who were especially chosen.

Fifth in Russell Series Is Aztec Picture

William Russell, American Film Compnay star, has started work on his fifth production of the present American series of six, according to news from Chicago this week. Raymond L. Shrock wrote the story, which centers on a treasure hunt that takes the scene into South America, and Edward Sloman is directing it.

New Theda Bara William Fox Feature Finished

"The Rose of Blood" Was Made During Star's Long Stay on West Coast—Story Said to Center About Russian Revolution

WILLIAM FOX announced last week the completion of a new Theda Bara Superpicture, "The Rose of Blood."

The picture, which was made during Miss Bara's long stay on the Pacific Coast, is said to concern the Russian Revolution and the part which the people of the White Empire played in bringing it about. It is said to show particularly the work done by a woman in overthrowing the despots who ruled the country.

It is announced that "The Rose of Blood" is from a story by Richard Ordynski, stage director of the Metropolitan Opera House. In addition to writing the piece, Mr. Ordynski supervised the details of art in the staging; and also played the leading male role. As he was born in Poland, and has spent a great part of his life in various parts of the Russian Empire, it is said he has been able to make the settings and atmosphere of the production correct in every detail.

J. Gordon Edwards, who has directed most of Miss Bara's pictures, including her "Cleopatra," had charge of the filming of "The Rose of Blood." He claims to have told a straightforward story of deep dramatic intensity, in a manner which brings to the front all the power of its theme.

Theda Bara, it is announced, considers "The Rose of Blood" one of the finest things she has done. In it, she plays the role of a Russian girl who is led by circumstances to cast her lot with a group of Revolutionists. A short time afterward she marries a Prince. When he becomes Premier of the Empire and signalizes his power by deeds of oppression, his wife is instructed to assassinate him, which she eventually does.

The problem which confronts her in this crisis gives the big moment to the picture. The decision she makes is instrumental in bringing about the uprising of March, 1917, which resulted in the founding of a new republic.

American Accomplishes Laboratory Feat

Charles A. Ziebarth, superintendent of the American Film Company, Chicago, has completed what he considers a rather notable bit of laboratory work for a firm in Nashville, Tenn. It is claimed the American laboratories were found to be the only ones in the country equipped to handle the new process of filming a picture.

The process requires a strip of film a trifle over four inches wide, and runs from right to left in a six foot camera. There are five lenses which produce a strip of pictures five deep, each one three-fourths of an inch square. It is said that the picture thrown on a thirty-six-foot screen will give an entire view of any outdoor event, such as a pageant, parade or baseball game. The new film will be figured by weight instead of by footage and is the first development made of the new process.

Burns and Richards Join Sennett Comedy Forces

Neal Burns and Chris Richards, it was announced last week, have joined the Mack Sennett forces and will appear in a Paramount-Mack Sennett comedy to be directed by Clarence Badger, and featuring Marie Prevost. Burns is already known to screen patrons, but, according to the announcement from Famous Players-Lasky, Richards is from the "noisy" stage, whatever that is.

George Binns, an old-time Mack Sennett comedian, is again at work, and will appear, it is said, in the comedies Sennett is producing for Paramount.

Virginia Foltz Joins Triangle

Virginia Foltz, formerly in musical comedy productions, and who recently turned her attention to motion pictures, has been added to Triangle's playing forces at Culver City, and will probably be cast for the first time in "The Gown of Destiny," Director Lynn Reynolds's latest picture.

Grotto Scene for Barriscale Is Elaborate Kind

Paralta, in an announcement last week, states its impression that an idea can be gained of the magnitude of Bessie Barriscale's next production, "Within the Cup," from a description of one of the elaborate sets now under construction at the Paralta Studios at Hollywood. Although only a small part of the action is expected to take part in the set, the structure is being erected, it is said, with as great care as if the leading interests of the entire story centered there.

The set is known as a grotto cafe, and occupies a space of 60 x 80 feet and is 25 feet in height. It is said that fifteen tons of plaster and 1,500 pounds of burlap have been employed in its construction, in addition to a massive lumber framework. Twenty men have been constantly at work on the set for a month, it is said.



Mary Pickford Is Not Doing a "Vamp" Part; Merely a Pretentious Scene from Her Next Artcraft, "The Little Princess"

Long Beach Theatre Gives Arbuckle Warm Reception

THE Liberty theatre, of Long Beach, Cal., has written its name in indelible ink on that page of motion picture history reserved for "How Stars are Received at 'Personal Appearance' Parties," and the star in this case was no smaller a personage than Roscoe "Fatty" Arbuckle.

When Manager Otis Hoyt, of the Liberty, learned that the hefty comedian was headed for California he planned a rousing reception. The theatre is playing the Arbuckle-Paramount comedies, and, upon hearing news of Arbuckle's approach, booked a return of "Oh, Doctor" and arranged with Lou Anger for the appearance of Arbuckle in person.

With the stage braced for the occasion, Hoyt played to the largest house in the history of the theatre. After addressing the audience for a few minutes in his inimitable way, the comedian introduced his jumping-jack relative, Al St. John and the village pest, Buster Keaton. Arbuckle's canine pal and actor, "Luke," also horned in on the reception. Manager Hoyt sprung the surprise of the evening by presenting Arbuckle with a rattan chair of generous proportions which was built expressly for the star, and announced to the audience that the chair would be placed in a box which would be reserved exclusively for the Arbuckle party during their stay in Long Beach.

The announcement that passes would come under the new theatre tax was also provided for by Manager Hoyt. As box seats in the Liberty are thirty cents, it will cost Hoyt eighteen cents every time the Arbuckle party attends his theatre. A small item, to be sure, but it gives one an idea of Hoyt's thoughtfulness and thoroughness.

Mr. Arbuckle announced to the Liberty audience that he had signed a five-year lease with the Horkheimer Brothers for the use of their studio and that except for an occasional picture in the East, he would produce all of his future comedies for forthcoming Paramount programs in Long Beach, California.

Caprice Feature Shows William Fox Star "Dressed Up"

THE past week brought many things of interest concerning William Fox features and stars, not the least of which was the release on November 4 of "Miss U. S. A.," in which June Caprice has the leading role. The feature, along patriotic lines, is said to be the most dramatic Miss Caprice has had, and is also the first in which she has a "dressed up" part throughout the film. At no time does she appear in the rags which have been associated with her roles in the past. Harry Millards was in charge of the direction.

Richard Stanton has completed another story for William Fox, with Enid Markey, Ralph Lewis and Bertram Grassby in the leading parts. It is said to have taken Mr. Stanton forty days to make the stormy weather scenes which give the atmosphere.

Carl Harbaugh, who is directing Virginia Pearson in her newest vehicle, "All for a Husband," has completed the cast for the play. Out on the West Coast again, Bertram Bracken is progressing rapidly with "A Branded Soul," in which Gladys Brockwell will be presented by Mr. Fox. One scene in the drama will show the ancient and far-famed Babylonian slave mart in all its splendor.

"Troublemakers" has been selected as the title for the recently completed production starring Jane and Katherine Lee, which William Fox will soon release. The starlets are at present busily engaged on their third film for Standard Pictures.

The recent announcement that William Farnum had finished "Les Miserables," a picturization of Hugo's novel by Frank Lloyd, calls to mind the fact that the fast closing year has been one of achievements by Mr. Farnum. His outstanding pictures are "A Tale of Two Cities," "The Conqueror," and "When a Man Sees Red." In addition to these subjects, the star also had the stellar roles in "The Price of Silence" and "American Methods.

Aubrey Kennedy's Versatility Causes Comment

Various film men in bits of gossip recently have expressed themselves as not being open to surprise if a new male star suddenly looms bright and high in the motion picture sky. In fact, it is said that visitors to the Goldwyn Studio even now make the mistake of thinking General Manager of Productions Aubrey M. Kennedy is a screen idol. Just how soon he will take the leap is a matter of conjecture.

However, it is said that if Kennedy should decide to shift his talents to histrionic channels it would not be the only thing he has done in motion pictures. He has taken hold of the business end of the Goldwyn Studios and has systematized all departments to a remarkable degree of efficiency. It is whispered that he has written the scenario for one of the big productions, and that during an unexpected rush of work he personally jumped in and from 7 p. m. to 7 a. m. completed about one-third of one of the most successful features. In several instances he has personally cut the pictures, and he is the fountain of practical knowledge to which all departments turn for guidance.

Several years ago Kennedy's advertisements for the American Company created much comment in the trade. It is about ten years ago that he first became identified with the film business, soon becoming the general manager of the Essanay Company.

"Who Is Number One?" Creates Ticket Idea

The Palace theatre in Los Angeles is said to be handling with success the season ticket idea on "Who Is Number One?" the Paramount serial starring Kathleen Clifford. The Palace is advertising the Anna Katherine Green serial with the slogan, "Seats now selling fifteen weeks in advance."



Charles Richman and Anna Q. Nilsson in "Over There," a Select Picture

"Babes in the Woods" Fox Christmas Offering

"The Babes in the Woods," one of the William Fox Standard Pictures, which had been set for release November 18, has, according to an announcement made this week from the Fox offices, been moved along to December 23, making it a holiday week offering.

Two reasons are given for the change. One is that another Standard Picture, Theda Bara in "The Rose of Blood," has been completed and, on account of its timeliness, has been set for release November 4. The other reason advanced is the success attending "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp." These productions, the first of which has been released since September 2 and the other since October 14, are in the same class of productions as "The Babes in the Woods."

Francis Carpenter and Virginia Lee Corbin are the stars of the new picture, which is reported to be even stronger dramatically than either of the other two recent releases in which these juvenile actors have appeared.

Triangle Presents Juvenile in Feature, November 28

Richard Barthelmess, regarded by many in motion picture circles as one of the most promising juveniles in pictures, is scheduled to make his appearance in the Triangle play, "For Valour," adapted from the story "Melia No-Good," on November 28.

In "For Valour," which was directed by Albert Parker, under the supervision of Allan Dwan, at the Triangle Yonkers Studio, Barthelmess has the part of a young Canadian slacker who does not feel the stir of patriotism until touched by the sacrifice of his little sister, played by Winifred Allen.

Brenon Borrows Kerensky from the Army

When Herbert Brenon, last week, decided to incorporate some new scenes in "The Fall of the Romanoffs," he encountered one of the unusual difficulties that face the screen creator.

Mr. Brenon wanted to film scenes depicting the reception of Charles Edward Russell, the representative of American labor, by the Russian Duma. He particularly needed a young actor named W. Francis Chapin, who had played Alexander Kerensky, the Russian man of the hour, in "The Fall of the Romanoffs." But the vicissitudes of real war had already overtaken the mimic Kerensky. Mr. Chapin had been drafted and was a soldier in Company A, 305th Infantry, located at Camp Upton. Mr. Brenon sent a representative to the camp and obtained a special permit for Mr. Chapin to return to his character of Kerensky for twenty-four hours. A fast automobile raced Chapin to the Brenon studios, where the soldier-actor shed khaki and donned a Russian uniform. Then at the end of the day he dashed again to khaki and was hurried by motor back to Camp Upton.

Essanay Releases Unique Feature Picture

What is said to be an unusually unique feature picture, entitled "The Curse of Iku," has been released by Essanay. It is cited by Essanay as all the more a novelty in that, although primarily it is a drama of Japanese life, it is at the same time a historical film and a scenic picture.

Tsuri Aoki, wife of the Japanese star, Sessue Hayakawa, plays the leading role, that of Omio San, sister of a Japanese prince. The picture opens with the Japan of fifty years ago, when Japan was a land of barbarity and when no foreigners were allowed to land there with the exception of Dutch sailors, who were permitted to unload their cargoes at Nagasaki.

"Please Help Emily" Next Empire All-Star Release

"Please Help Emily," adapted from the stage production of the same name, is announced this week as the next Empire All-Star picture that Mutual is to release, Nov. 19. Ann Murdock is star of the feature as she was of the play, and many of the original cast have been engaged for the production. Ferdinand Gottschalk, Hubert Druce, John Harwood and others are in the supporting cast. Dell Henderson directed the feature.

Pokes Impersonates Scarecrow in New Picture

Pokes and Jabs, according to the latest reports from the publicity department of General, indulge in more romps in "Barnyard Frolics," the current Jaxon Comedy release of General Film Company. Pokes, who takes the place of a scarecrow, starts an uproar, which does not subside until the police are called in to rid the place of spooks. It is said to be one of the most whimsical laugh-makers in the series.



"Sunshine Alley" Is the Name of the Next Play in Which Mae Marsh Will Be Seen Among Goldwyn Releases. The Story Was Written by Mary Rider

"I Will Repay" Claimed to Be a Perfect Feature

Vitagraph Schedules It for Release November 12, with Corinne Griffith Featured—Was Directed by William P. S. Earle

WHAT is claimed by Vitagraph as a 100 per cent. feature is "I Will Repay," which Albert E. Smith, president of the company, has announced as a Blue Ribbon feature, adapted from O. Henry's novel "A Municipal Report." The picture is to be released the week of November 12 and features Corinne Griffith, with Mary Maurice and William Dunn in supporting roles.

President Albert E. Smith looks upon "I Will Repay" as a 100 per cent. picture viewed from any angle; a romance of the Southland which is said to have lost none of its strength or appeal in the screening. William P. S. Earle directed the feature.

A striking merit in "I Will Repay" is claimed in the lighting and photography, which is said to be especially marked in evening scenes under soft Southern skies. Seldom, indeed, thinks Vitagraph, have scenes fitted so happily into the theme and atmosphere of a story as in this Blue Ribbon feature, which is located in the city of Nashville.

Press critics who saw the pre-release showing of the picture were unanimous in pronouncing it one of the most finished photoplays they have ever seen, a real story convincingly and charmingly told.

"I Will Repay" is the romance of a young Northern magazine writer and the beautiful daughter of a Southern judge linked with the emancipation of a delicate and cultured authoress from the curse of a vicious husband.

President Smith has favored the feature with a cast, well balanced and considered of exceptional strength.

Cooper Writes Scenario for New Wharton Feature

Courtney Ryley Cooper, author of the Shoestring Charlie stories, has been engaged to write the scenario of the new Wharton super-serial of German intrigue and espionage in this country, from the stories furnished by William J. Flynn, chief of the U. S. Secret Service.

In spite of the fact that Cooper has written some two or three million words of fiction in the last six or seven years, in which he believed he had installed a few thrilling situations, he now claims that the Kaiser is a better dealer of thrills than any fiction writer could be.

"My whole trouble now lies in trying to put the excitement of sixty five-reel features into twenty two-reel episodes," says Cooper. "That's just about the amount of material furnished by Germany's agents in this country in the last three or more years."

The picture is to be distributed through the Hoffman-Foursquare exchanges for the Wharton Releasing Corporation, and it is expected the date or release will be announced shortly.

English Hop Fields in New Selig Library

A combination of what are said to be interesting subjects gathered from all corners of the world is featured in the current issue of the Selig World Library No. 23, released through General Film. The subjects are: "The Hop Fields of Kent, England," "Shearing of a Prize Long-haired Goat," "Mammoth Tree Grove of Mariposa, Cal.," "An Odd Boxing Contest Between Blind Boys," and "Rice Culture in Java."

Greater Vitagraph on Eve of Campaign for New Serial

WALTER W. IRWIN, general manager of the Greater Vitagraph distributing organization, announced last week that the company will shortly inaugurate its campaign for "Vengeance—and the Woman," the new fifteen-episode serial, which is scheduled to start its run the last week in December. This campaign, it is said, will be wider in scope than that which attended the booking of "The Fighting Trail," Vitagraph's outdoor serial.

Reports received from the Western Vitagraph studio, in Hollywood, where William Duncan is directing and playing the leading role in the new serial, indicate that the actor-producer is going to duplicate his feat of turning out a big serial ahead of schedule time. The first seven episodes of "Vengeance—and the Woman" have already been shipped to the Vitagraph laboratory in Brooklyn and the work of titling and printing is well under way.

"Vengeance—and the Woman" is described by Vitagraph as a powerful story of the fight of a man and woman against a band of heartless men who strive to get the woman as a means of wreaking vengeance on the man. It was written by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, the former being in close touch with Director Duncan on every detail connected with the filming of the story. The authors are said to have provided a multitude of thrilling action and Duncan, whose reputation as a star has been builded largely on his work in roles calling for strengthful performance, is interpreting them in his usual heroic style. Carol Holloway is again featured with him in the leading feminine role.

Mr. Irwin and his executive staff, according to the announcement issued by him, are working out the details of the plan by which "Vengeance—and the Woman" will be introduced to the exhibitors and the public. The Vitagraph distributing chief says that in the marketing of "Vengeance—and the Woman," the company will follow the same policy that it pursued with its other work—that of having its salesmen see the serial before they set forth to offer it to exhibitors. Also, it is planned to have as many exhibitors as possible see the various episodes in the company's home office and branch projection rooms before they are invited to book it.

Norma Talmadge Begins Work on Third Select Picture

NORMA TALMADGE, it was announced this week by Select Pictures, began work on October 31, in her Forty-eighth street studio, on the third of her series of Select Pictures. The feature is a screen version of the play, "Two Women," by Rupert Hughes, in which Mrs. Leslie Carter starred some time ago. It will be noticed, however, according to Select Pictures, that when the subject is presented the first part of the drama has been changed and Americanized in theme and setting, and will be produced under the title of "The Ghosts of Yesterday." Charles Miller, it is announced, will direct the picture, which will be presented by Joseph M. Schenck, probably next in order to "The Secret of the Storm Country," which is the second of Miss Talmadge's Select Pictures.

In support of Miss Talmadge will appear what is said to be one of the most notable casts ever seen in her productions, including Eugene O'Brien in the leading masculine role, Stuart Holmes, Ida Darling and John Daly Murphy. The sets are said to be remarkable for their richness, even among the notably luxurious backgrounds which have been erected for Miss Talmadge's recent productions. The Forty-eighth street studio now contains a reproduction of the interior of the Bal Taberin in Paris, which will serve as a setting for one of New York's Broadway entertainments during the filming of the picture, and numerous sumptuous exteriors designed by well-known artists.

The photoplay is said to give Miss Talmadge an opportunity to play two strikingly different roles, first as the beloved little seamstress who redeems a young master from a spendthrift life and a suicide's grave, marries him, and dies just as he meets with success, and later as the Parisian singer, who so strikingly resembles the dead wife, and yet is so unlike her in nature.

Lois Weber's Latest Feature Plays Broadway Theatre

LOIS WEBER'S latest production, "The Price of a Good Time," with Mildred Harris and Kenneth Harlan in the leading roles, is being presented at the Broadway theatre this week, opening there November 4, being released by Jewel Productions, Inc.

The feature is described by Jewel as a story of life in "the city where nobody cares," and was adapted for the screen by Miss Weber and Phillips Smalley, both of whom also had a hand in the directing of the picture. It is said to dramatically reveal in a series of intimate chapters the life and moods of two department store girls who work side by side in the perfumery section of a store in a chain owned by James Winfield, whose only son, Preston, is engaged to a girl of aristocratic family, and who seeks after a bit for "diversion's sake" to show one of the girls "six nights of good times."

"The Price of a Good Time," is said to bring to the screen for the first time scenes from the various sections of a large department store. There is shown the girls at work at various counters, at play in the gymnasium, at lunch in the huge modern lunchroom, at rest in the rest and recreation rooms. All the scenes were made in a Los Angeles department store for which special permission had to be obtained from the store proprietors and the city officials. Miss Weber is said to have attained in "The Price of a Good Time" some of the most novel effects that have punctuated the work of the woman producer of "Shoes," "Where Are My Children?" and "Even As You and I." To Jack Bloom goes the credit for some unusual lighting effects.

The cast includes Helene Rosson, Ann Schaefer, Alfred Allen, Adele Farrington and Gertrude Aster. Allen Seigler is the photographer.



Carmel Myers and Kenneth Harlan Share the Honors in Universal's "One Clean Call"

Vic Moore Turns Blacksmith in New Comedy

Klever Pictures, Inc., released this week, on November 5, a new Victor Moore laugh-provoker called "Faint Heart and Fair Lady," in one reel, written by Thomas J. Gray and directed by Chester M. DeVonde. In the picture Vic is a village blacksmith, with a husky comedian helping him. Things happen thick and fast when a bevy of city girls appear, and later Moore "dresses up" to go to the city to plan an elopement with the "queen of his heart," and he succeeds.

"Faint Heart and Fair Lady" is described as a different kind of a comedy than any the Klever Pictures Corporation have made and Moore has a character which affords him many opportunities. He is supported by Dave Don, Peggy Adams and a big cast of comedy players.

Triangle Adds Two Players at Culver City

The past week in Triangle circles was marked by the addition of two new players to the Culver City studios colony. The new members are Frederick Vroom and Edward Jobson.

Frederick Vroom, it is announced, has been engaged to appear for the first time under Triangle direction in Olive Thomas's latest play, "Betty Takes a Hand." He has been in pictures for the past five years as actor and director.

Edward Jobson, well-known character man with both legitimate and screen experience, has been added to Triangle's large force of stock actors, and will be presented shortly as a sympathetic father and in similar character roles, it is announced by Triangle.

"Ashes of My Heart" Claims Remarkable Scene

What is claimed to be one of the most remarkable scenes ever put into canned form for flickering purposes across a motion picture screen is announced as a feature of "Ashes of My Heart," an early release of the Berg Productions, featuring Barbara Castleton.

Some of the biggest action in the story is laid in a Chinese opium den in the old Chinatown of San Francisco.

AMONG THE EXCHANGES

Vitagraph Calls Sales Chiefs Into Conference

A special meeting of Greater Vitagraph sales chiefs was called last week by Walter W. Irwin, general manager of the company's distribution, at which he received a complete report on conditions in all parts of the country. For several weeks prior to the conference, which was held in the company's offices in New York, Mr. Irwin had had the company's eastern and western division managers, E. Auger and H. D. Naugle on special tours of their respective territories and A. W. Goff, assistant general manager, made a special trip to the South to study conditions there.

Mr. Goff visited New Orleans, Atlanta, Baltimore and Washington, and spent a day in Philadelphia on his way to New York. He brought back encouraging reports of conditions among the exhibitors of the South, especially in Louisiana and Mississippi. He said that the recent sugar crisis, which means millions of dollars for the planters of Louisiana, is going to have a splendid effect on theatrical conditions, especially in the outlying parishes of the state, where the greater part of the population relies on the sugar industry for its income. Mississippi, he found, is enjoying an era of prosperity as the result of the good prices for cotton and the same condition prevails in Georgia.

Universal Exchanges Want More Nestor Comedies

Upon request of Universal exchange managers, the plans of that organization have been conditionally changed to allow four more weeks of Nestor comedies to be distributed, covering the month of November, it was announced last week. The selection of these releases has been made from the best negatives that have been prepared and include, for November 5, Dave Morris and Gladys Tennyson in "Caught in the Draft"; the November 12 Nestor being Gale Henry and William Franey in "The Shame of the Bullcon," palpably a burlesque on a well-known novel and screen story. Selections of comedies for November 17 and 24 have not been announced.

Leo Udry Moves Up in Cincinnati

Leo Udry, for some time head booker in the Cincinnati Famous Players branch, has been chosen assistant to L. W. Foster, sales manager of the Famous Players Film Service. Udry was formerly with General Film Company.

Finley Nature Subjects Handled in Toronto by McKenny

J. R. McKenny announces that he will handle the Finley Nature Study Subjects in the Toronto territory. Mr. McKenny says that pictures of educational interest are in big demand in this territory.

Here and There

Arthur S. Kane, general manager of Select Pictures, has been receiving many congratulations on Select's, having engaged Fred C. Aiken as manager of the Chicago branch.. Aiken was installed as branch manager when Sydney E. Abel, executive office representative, was in Chicago a few days ago.

G. L. Hanes, of the Pathe Los Angeles office, has joined the colors, and has been appointed captain in charge of Army District 11. B. E. Loper, who represented Pathe in Los Angeles for some time, is also in khaki and is seeing active service.

G. A. Margetts, manager of the Canadian Universal Film Company, Ltd., of St. John, N. B., is recovering from a siege of illness that has kept him away from business for the past few weeks.

James Travis, formerly Pathe manager in Toronto, has become the manager of the Mutual exchange there, succeeding Charles A. Garner, now with K-E-S-E.

It is announced from Oklahoma City that Thomas Goggan & Brothers have become Texas distributors of the productions of the American Photoplay Company. Mr. Holt will act as special salesman for Texas and Oklahoma, and an agency will be established in Oklahoma City.

R. E. Bishop has been appointed manager of the Cincinnati branch of Jewel Productions, Inc., and has substituted his name plate for that of Ralph Peckham, formerly in charge of that office. Bishop has been with General Film in Cleveland, Cincinnati and Columbus in the capacity of booker and assistant manager, and was manager for Mutual in Minneapolis.

Ten Pathe representatives had their names carved in the Pathe niche of fame last week by leading the field in the efficiency race which the company has had under way the past six months. They are F. A. Grady, H. P. Calloway, H. I. Goldman, W. H. Rankin, J. Deutsch, J. J. Donnelly, E. F. Johnston, C. U. Martin, S. Hochfeld and E. G. Briggs.

A recent promotion in the Jewel Exchange at Cleveland has placed A. Kaufman in the salesman class, the recommendation being made by Manager A. J. Mentz, of the branch. On his first trip Kaufman closed some desirable contracts in Elyria and Lorain on "Sirens of the Sea." He was formerly salesman for General and Unicorn.

Manager Wessling, of Pathe's Cincinnati office, recently put over what is considered a ten-strike, when he went through a list of names of Cincinnati people who had never attended a picture show, and which list was compiled by a daily paper, and sent each of the persons named an invitation to a private showing of some of Pathe's best pictures. It is said all of the invitations have been accepted.

In line with the precedent established ten weeks ago to make an addition each week to the selling force of the Harris P. Wolfberg Attractions, Pittsburgh, comes the announcement that Walter A. Blaney has been appointed representative of that company in West Virginia. He will handle in that territory "The Mad Lover," "Today," "The Deemster," "The Crisis," "Persuasive Peggy" and "Hate."

A. A. Schmidt, special representative of Jewel Productions, Inc., left New York last week in the interest of Jewel Productions. His destination was given at that time as Detroit.

Hunter Bennett, of Jewel Productions, Inc., has gone to Omaha, where he expects to work for three weeks in the interests of "Come Through," "Sirens of the Sea," "Pay Me," "Man Without a Country," "The Co-Respondent" and "The Price of a Good Time," which are said to be making a clean-up of the entire country.

B. Allen, president of the Famous Players Film Service, Ltd., and allied companies, was in Calgary, Alta., recently on a tour of inspection. In addition to visiting Calgary, Mr. Allen stopped off at Edmonton, Regina, Moose Jaw and Winnipeg.

Vitagraph St. Louis Exchange Prepares to Move

The Greater Vitagraph Exchange at 3630 Olive street, St. Louis, is preparing to move within a few days to larger quarters in the Plaza Building, where, owing to the shape of the building, the exchange will have two entrances, one on Olive street and the other on Lindell boulevard. More room has been needed by the Vitagraph Exchange for some time. Other exchanges in the Plaza Building are the Kleine, Goldwyn, Select and Triangle.

Back in film row on Olive street at Grand avenue, D. M. Thomas, manager of the William Fox Exchange, next door to Vitagraph, has made arrangements to tear down the wall between the Fox office and Vitagraph, thus increasing the Fox offices to twice the present size.

Omaha Steps to Fore as an Exchange Center

What is considered one of the most important and significant motion picture features of the Middle West this fall is the increasing importance of Omaha, Neb., as an exchange centre. In Omaha's territory are about 2,000 theatres, and its railroad facilities claim the best connection with all parts of Iowa, Nebraska, South Dakota and Northern Kansas.

For years the General, Pathe, Universal, Mutual and World exchanges have been in Omaha. During the past year the Fox exchange and the Fontenelle Feature Film Company, state rights exchange, began to take an active part in the field. Others now in the swim in Omaha are the Standard Feature Film Company, managed by Jules Rachman; feature department of Omaha Film Exchange, with Phil Goldberg as manager; Triangle, Jewel, Bluebird, formerly in connection with Universal but now in separate offices; Butterfly, and Longacre Distributing Company, handling Alice Howell comedies.

Late reports indicate that Select Features, the Selznick organization, will open an exchange in Omaha in the near future, as will also Paramount.

Fox Boston Office Adds Three Salesmen

The Boston office of the Fox Film Corporation has added three salesmen to its New England force. They are A. F. Walters, formerly manager of the Opera House in Rumford, Me.; Mose Eberstein, former salesman for "The Battle Cry of War," and Claude Fredericks, who traveled with "The Birth of a Nation" in New England and who was also formerly connected with Samuel Grant, of Peerless Pictures Corporation, Boston.

Manager William Shapiro has transferred David I Gars, formerly representative in New Hampshire and Vermont, to western Massachusetts and Connecticut.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Film Arts Club Starts Drive for Large Sum

The Board of Governors of the new Film Arts Club met October 25, at the office of their president, C. R. Plough, of the Universal Film Company. In addition to outlining their by-laws for the coming year it was decided not to hold any meeting of the whole membership of the organization until the entire $10,000, necessary to equip the club quarters, is practically assured.

The responsibility of securing this money was placed on the shoulders of Secretary Hill Bernstein, who was one of the principals in the formation of the club. It was decided to solicit and accept membership in such a way that should the goal fail to materialize all money will be returned. The Board of Governors, however, are confident their project will succeed and expect the organization to be well under way by the first of the year.

Funkhouser Appeals to Women for Aid

Major Funkhouser, Chicago's censor, threw down the gauntlet before the film manufacturers last week at a luncheon of the Woman's City Club. He called upon the clubwomen to help him in what he termed his fight against licentious films.

"There are pictures shown in this city," he said, "which would make the high school girls who see them suspect their own mothers. It is not the Chicago firms, but those from outside whose pictures I am called upon to censor. I must wash New York's dirty linen.

"The time is past," he declared, "when I can submit to being vilified by the film companies for doing what the law calls upon me to do. The vice interests and the film companies are both against me but with the women with me I can fight and I shall do so. I appeal to the women to help."

Here and There

G. B. Swenson, contruction engineer of the Mutual Film Corporation, is back in Chicago after several weeks in New York.

A. St. Leger, superintendent of the shipping department of the American Film Company, is recovering from a minor operation performed last week at the St. Joseph Hospital.

Manager Mintz, of Unity Photoplays Company, reports the purchase of the feature film "Who's Your Neighbor?" for Illinois, Indiana and Wisconsin. "Souls Redeemed," he states, is enjoying extraordinary bookings.

The Commonwealth Pictures Corporation extended a general invitation to the public October 26 to visit the Chicago Arena free of charge and watch the making of scenes featuring Charlotte, the ice skater, as she did some of her sensational work at the north shore skating rink.

Manager Frankland of the Pastime theatre has made arrangements to show first-run Triangle pictures in the loop every Monday and Tuesday, exclusively. He began by featuring "The Firefly of Tough Luck."

I. L. Lesserman, manager of the Laemmle exchange, was in Omaha last week on an inspection trip of that office.

Leaks in the Loop

The La Salle theatre at Division and Wells streets, owned by Tom Mitchell, has closed. It is rumored that Christy Brothers, who own the Elmo on Van Buren street, are making arrangements to open it again and place back in circulation the 1,000 seats which movie patrons have been deprived of.

Arthur S. Dowd, sales manager for Universal's Current Events, Screen Magazine and Animated Weekly, arrived in Chicago last week for an indefinite stay. He is boosting these reels throughout the country and comes to Chicago after a campaign in Pittsburgh. Mr. Dowd states that Current Events hereafter will be devoted entirely to the work, fun and training of the boys in camp, as it is a subject in which pretty nearly every one is interested.

Miss Grace O'Kane, operator at the center of all telephone communications for the Pathe office, slipped one over on her friends recently, when she let Carter O'Rourke lead her up to the hymeneal altar without saying anything about it until it was too late to hunt up old shoes.

Si Greiver confides that he expects to make a big clean-up on the Lillian Walker feature, "Lust of the Ages," which he has bought for Illinois, Indiana, and Wisconsin, as he declares the dimpled star is a strong puller with exhibitors.

Paramount and Artcraft are getting ready to boost their stock still higher, according to a report from "Doc" Hill, of the local offices. It's not a boost in rentals. Famous Players and Paramount are merely going to take over the entire twenty-first floor of the Consumers building.

Two Alfred Hamburger theatres on the South Side, the Panorama on Prairie avenue and 51st street, and the President on 55th, between Calumet and South Park, after undergoing alterations and repairs opened up last week as additions to the chain of Continental theatres. They were formerly operated by the Ascher Brothers.

R. P. Madden, sales manager of the local Triangle office, announces keen rivalry between the different Triangle exchanges throughout the country over the single-reel feature, "Who Leads the National Army?" Each exchange is making strenuous efforts to turn in the best booking report on this film.

A. S. Kirkpatrick, of the sales department of Mutual Film Corporation, spent a few days last week in Omaha on an inspection trip.

Richard R. Nehls, manager of the American Film Company, delivered an address Thursday, November 1, before the Illinois Women's Press Association on the "Psychology of the Motion Picture."

Sidney Abel, former manager of the local Vitagraph office, was in town last week looking after the interests of Select Pictures Corporation. This concern has established a local exchange in the rooms formerly occupied by Artcraft on the fourteenth floor of the Consumers building.

The Chicago office of the First National Exhibitors' Circuit is now in the hands of R. C. Seery, former manager of the local Triangle exchange.

Charles O'Connor, projection expert of the American Film Company, tested out twenty-nine of the new American Projectoscope machines last week and sent them out to their respective destinations. Every machine is accurately tested twice before it is allowed to leave the American shop.

M. M. Wolf, formerly of the Milwaukee Universal office, has been transferred to the Chicago office to take charge of the supply department.

The "Italian Battle Front" pictures, which had a successful run at top notch prices when shown at the Auditorium recently, returned to Chicago again last week for a four-day's run at the Orpheum theatre.

Manager M. J. Mintz, of the Unity Photoplays Company, announces that the first Chicago showings of the feature "I Believe," will be held throughout the city in the Lubliner and Trinz houses.

D. W. Griffith, the director and producer, was a guest last week at the local Famous Players office while on his way to California.

Earl W. Ferney, city salesman for the Motiograph Company, 564 West Randolph street, resigned his position last week as an exploiter of the well-known projection machine to manipulate a department store in a Michigan town. Homer G. Gill, who has been handling Motiographs in Southern and Western territory, has been called in by O. F. Spahr, general manager of the concern, to take Ferney's place.

Nat S. Stronge, Vitagraph publicity manager until recently, and now connected with the Training Camps Association, in introducing the special feature, "Who Leads the National Army," spent a few days in Chicago last week greeting his friends and pushing the project he is furthering. According to rumor, Mr. Stronge may soon be connected with Triangle in an important official capacity.

Among the distinguished visitors who paid respects to Chicago last week was Adolph Zukor, who stopped off for a day on his trip to the coast from New York. After a conference with Max Goldstein, chief of the Windy City Paramount office, on the subject of the fifteen-cents-per-reel tax, Mr. Zukor sped on his way.

Democracy Marks Aaron J. Jones's Career

Aaron J. Jones, head of the firm of Jones, Linick and Schaefer, probably Chicago's largest amusement concern, last week started on his twenty-third year of catering to the fancies and desires of the general public.

Mr. Jones is president of a concern that is looked upon as unique in many ways, and most especially because of the absolute democracy that prevails among the three members of the firm and their many employees.

Adolph Linick is the financial executive of the concern, while Peter J. Schaefer looks after properties and sees that they are always kept in ship-shape condition. Aaron J. Jones keeps in constant touch with the exhibiting end.

Samuel I. Levin, the general manager, is the oldest employee in point of service and was the first manager of the Orpheum theatre in the heart of the city.

Ralph T. Kettering, general representative and director of publicity, is well known in Chicago, where he has spent twenty years of his life. He is a playwright and author of reputation.

Norman E. Field, manager of the Colonial theatre, now playing legitimate attractions, was one of the early employees, having drawn a salary in what is claimed was the first motion picture house of the State of Illinois, opened in 1903 by Jones, Linick & Schaefer.

Louis J. Jones, brother of Aaron J. Jones, acts as manager of the smaller picture houses controlled by the firm, and he is probably the busiest man of the lot. His theatrical career dates back to the Chicago World's Fair, when he and Aaron were joint partners in the program privilege of the Anthropological building.

Sigmund Faller, manager of the Bijou Dream, has made good use of his many years of association with that playhouse, until at the present time in addition to managing the theatre, he boasts a large block of the capital stock.

FIVE JEWELS FOR YOUR COLLECTION

"The Co-Respondent"

A power-packed drama of New York newspaper life, featuring Elaine Hammerstein and Wilfred Lucas in a Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman. $50,000 spent in seventy biggest papers guarantee you capacity business on this brilliant Broadway Theatre Success.

"Come Through"

Herbert Rawlinson in George Bronson Howard's greatest melodrama. Played at The Broadway for four solid weeks—at Los Angeles for two and repeated for two more — at Seattle, to more money than the Liberty Theatre ever took in before. Hailed by the critics as the best suspense drama New York has had for years.

"Sirens of the Sea"

Louise Lovely and Carmel Myers in a Twentieth Century enchantment of female loveliness. Fairy scenes of beautiful water nymphs. A daring combination of fantasy, realism and beauty's revelations.

"Pay Me"

Dorothy Phillips in a 7-Reel drama of the West as rugged as the Rockies. A picture of lawless passions at flood tide—of Love springing up like a spotless lily out of ashes—of retribution.

"The Man Without a Country"

The greatest patriotic picture ever screened—the surest money maker. The story of an American man of today in a bitter struggle between Pacifism and Love of Country—a modern version of the by-millions-read masterpiece of Edward Everett Hale. A warning to slackers. A rouser of the Nation. 6 Reels. Produced by Thanhouser.

Two Lois Weber Productions on the Point of Release

"K"

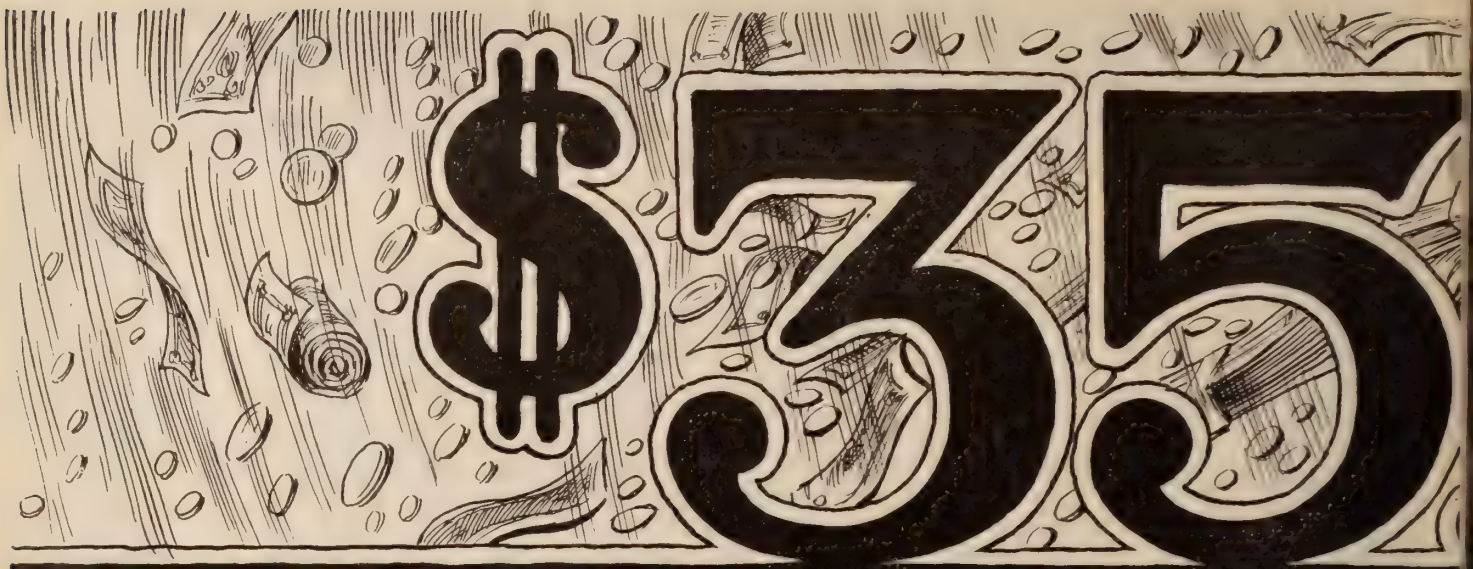
From the famous novel by Mary Roberts Rinehart, which was read in McClure's Magazine and book form (Houghton-Mifflin Co.) by 2,000,000 people.

"The Price of a Good Time"

Mildred Harris and Kenneth Harlan in a Lois Weber sympathy-picture of the world's most affecting problem.

JEWEL PRODUCTIONS INC.

1600 Broadway, New York



Spent for 200 Feet of Scenes in the "The MYST

UNIVERSAL SERIAL



"THE MYSTERY SHIP" is the direct answer to thousands of Exhibitors for a Serial that is a guaranteed winner. If you think this broad statement is "just conversation"—go to your nearest Universal Exchange, ask to have the first few episodes of "THE MYSTERY SHIP" projected for you on the screen AND THEN PASS YOUR OWN OPINION.

In the first episode alone, $35,000 was spent to give your patrons a few thrills they have never witnessed in ANY serial in the history of moving pictures.

This huge sum was for JUST A FEW FEET OF FILM. What serial have you ever run in your house or that you ever heard of that expended any sum or any fraction of such a sum for a few feet of film IN ONE EPISODE ALONE?

Book this Thriller thru ar



First Episode of the Smashing Serial:

"ERY SHIP"

EXTRAORDINARY

THUS with the tremendous punches in the first episode, you tie your patrons up for 16 solid weeks, and whoever sees this first episode will want to fight his way in if necessary to see what follows. If you appreciate what the first episodes of a serial mean, you will waste no time in booking. With such a list of popular Stars as

BEN WILSON—NEVA GERBER—KINGSLEY BENEDICT

supported by a big cast, you insure yourself of capacity for the serial and continuous entertainment of the most amazing character for your patrons. As one Exhibitor said who saw the first episodes—"Here's a serial that's a *real* serial." "THE MYSTERY SHIP" is *real*, one series of punches from start to finish. Get a copy of the BIG ad campaign book and see what we have prepared for you to help put "THE MYSTERY SHIP" over for 16 straight weeks. Book thru any Universal Exchange.



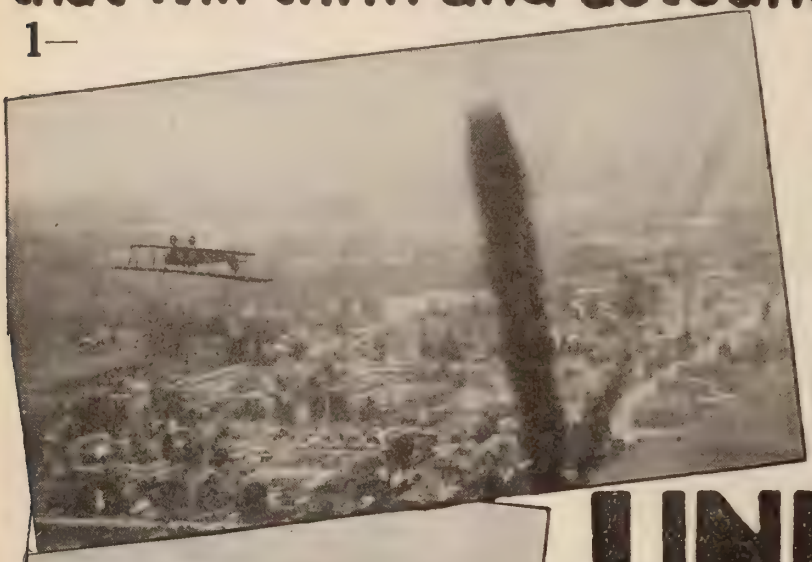
UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, President
"The Largest Film Manufactur Concern in the Universe"
1600 Broadway, New York

of our 73 Exchanges

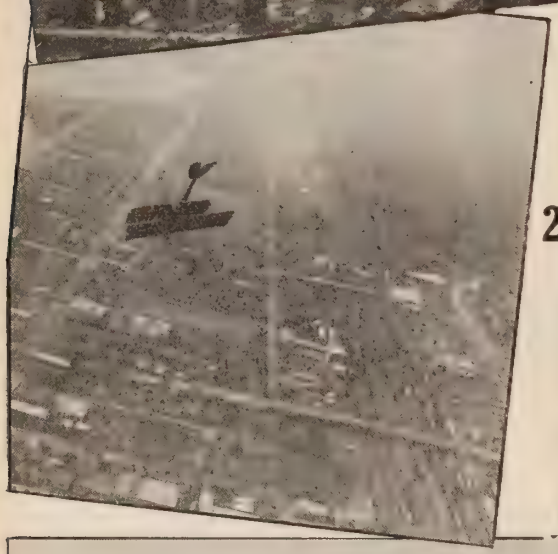
First Aeroplane Close-Ups

Daredevil Deeds Caught by Intrepid Camera Man that will thrill and astound your Patrons.

1—



2—



No. 1.—Aeroplane doing death defying "loop"—Machine caught in upside down position.
No. 2—Tail spin—One of the most dangerous feats of flying. One miscue and sure death is the result.
No. 3—Vertical bank—Flirting with death unless done by an expert—Flyer and photographer who accomplished feats.

3—



ASTOUNDING BEYOND BELIEF—unparalleled in spectacular punch are the hair-raising scenes, in the TWO-A-WEEK-NEWS-SERVICE'S BIG SPECIAL of the first aeroplane close-ups ever taken in mid-air from a speeding companion aeroplane. Scenes that will grip every audience that witnesses the death defying accomplishments of America's magnificent aviations. More power to them. All of these astounding scenes are—

Shown Exclusively in UNIVERSAL TWO-A-WEEK NEWS... SERVICE

It's another smashing SCOOP. Another link in the chain of supremacy establishing the fact that in TWO-A-WEEK-NEWS-SERVICE (Universal Animated Weekly and Current Events), you are enabled to show all the world's biggest news *FIRST* in your house. In the box on the side is explained the feats as performed by our aviators. If you are a regular subscriber for TWO-A-WEEK-NEWS-SERVICE you get all these big extra specials without cost.

BOOK THIS THRILLER

—and contract immediately for TWO-A-WEEK-NEWS-SERVICE. Give your patrons the biggest treats of the week—twice every week, drawing them to your house with as much power as the biggest Star in the picture firmament. BOOK NOW, thru any Universal Exchange or communicate with the—

TWO-A-WEEK NEWS-SERVICE

1600 Broadway, New York City

ADVANCE OFFERINGS OF THE PROGRAMS

Bluebird Presents Four Girl Stars in December

In announcing the releases set for the Bluebird program to finish the current year, Managing Director Carl Laemmle lists the second Mae Murray feature, another Robert Leonard production, for Christmas week; places Ella Hall's next appearance on the program for the week preceding, and gives Violet Mersereau and Ruth Clifford positions in the opening fortnight of December. Thus, it is cited by Bluebird's press department, appear four girl stars in Bluebird's galaxy in offerings that promise to capitalize the screen popularity of those players to the fullest extent.

Violet Mersereau's appearance in "The Raggedy Queen," week starting December 3, has previously been published. John C. Brownell prepared the scenario and the direction was accomplished by Theodore Marston. Donald Hall, Charles Slattery, James O'Neill, Frank Otto, Robert F. Hill and Grace Barton appear in the supporting company.

Ruth Clifford's appearance December 10, will be made in conjunction with Monroe Salisbury in Rupert Julian's presentation of Samuel Merwin's story, "Anthony the Absolute." George McDaniels and W. H. Bainbridge will have important roles in the support.

Ella Hall will next appear in what might be called her "honeymoon picture"—for she was married to her leading man, Emory Johnson, just previous to beginning work, under the direction of Elsie Jane Wilson, on "My Little Boy," the feature to be released December 17, with Little Zoe Rae and Gretchen Lederer sharing the billing honors with Miss Hall.

Mae Murray brings her second Bluebird to the schedule December 24 to mark Christmas week. Robert Leonard produced "Face Value" from his own story. Fred Myton helping on the scenario.

Brenon Plans Film Service for State Prisons

Herbert Brenon, as the result of a showing at Sing Sing of the Brenon production, "The Fall of the Romanoffs," has laid plans for the formation of a distributing service for State prisons and it is announced the idea is now being worked out to the desired end.

Upon his return to New York Mr. Brenon dictated to his secretary letters to each of the wardens of State prisons throughout the country, asking their co-operation in this matter of arranging an organized method of the distribution of films to the prisons.

Up to the present time it has been more or less a matter of chance whether or not the prisoners have been provided with pictures.

Power Feature Among Mutual's New Releases

"The Planter," Scheduled for November 12, to Top Mutual Releases for This Month—Juliette Day in Five-Reel American Drama

THE seven-reel spectacle, "The Planter," produced from Herman Whitaker's novel, with Tyrone Power in the leading role, is scheduled to top Mutual's releases for the week of November 12. The picture is released as a special, it is announced. The star production release of the week is "Betty and the Buccaneers," a five-reel drama from the American studios, starring Juliette Day.

"The Planter" is described as a gorgeous production. The motion picture was produced by F. M. Manson under the personal direction of the author, who went into Southern Mexico with a company of a hundred actors and a technical staff to supervise the filming of the scenes from his book. It is claimed few productions have ever been made under more careful direction, with greater attention to detail and with more wonderful scenic effects.

"Betty and the Buccaneers" is Juliette Day's third production for Mutual. The production is in five reels, and was directed by Rollin S. Sturgeon. Supporting Miss Day in the picture are Charles Marriott, Joe King, William Kyle, Tote du Crow, Grodon Russel and Harold Wilson.

Chapter IX of "The Lost Express," the fifteen-chapter Mutual-Signal photonovel, is entitled "The Looters." The chapter closes with a fight aboard a runaway ore car between Miss Holmes and Leo Maloney, who plays the role of Pitts in the production. The story of the missing express train with its incidental plots is said to reach a new pitch of interest in Chapter IX in the course of which Helen recovers the stolen papers containing the formula from the gang of thieves who stole them from the train in Chapter I.

The comedy releases on the week's schedule are "That Dog Gone Dog," a one-reel Strand starring Billie Rhodes, and "Jerry's Running Fight," a one-reel Cub comedy featuring George Ovey. Miss Rhodes is supported in the Mutual Strand comedy by Jay Belasco and the same company which has been appearing with her in the new series of Mutual one-reelers. The Ovey comedies are directed by Milton Fahrney at the Horsley studios.

Universal Sets Butterfly December Schedule

Features Announced as Far as December 17, with Information That Productions Under Way Will Carry List Into the New Year

UNIVERSAL has arranged its schedule of Butterfly features as far in advance as December 17, it was announced this week. Productions completed or under way, it is said, will carry the list well into the new year.

For November 5 "John Ermine of Yellowstone," with Francis Ford as star, is released. Sensational moments are promised, attacks by Indians upon the old-fashioned stockade being the capping features.

November 12.—"The Cricket," presenting Little Zoe Rae, in E. J. Clawson's story. Rena Rogers, Hal Cooley, Harry Holden, Winter Hall and Fred Ward have roles of importance. Elsie Jane Wilson, one of the few women devoting themselves to moving picture direction, made the production.

November 19.—"The Man from Montana" offers Neil Hart and Vivian Rich in the star parts. Harvey Gates and George Marshall, of Universal's writing staff, furnished the story and George Marshall directed. The story pictures a miner's determination to avenge a swindle.

November 26.—"Fear Not," a feature introducing Brownie Vernon and Murdock McQuarrie, in a story contributed by J. Grubb Alexander and Fred Myton, produced by Allen Holubar. Joe Girard and Frank Borsage will be featured in the support. In the first announcements this attraction was referred to as "The Twisted Soul," being a pictorial treatise upon hereditary tendencies.

December. 6.—"Fighting Mad," in which William Stowell is featured with Helen Gibson and Betty Schade prominent in the support. Messrs. Alexander and Myton also furnished this story, under the original title of "The Man of God." Edward J. Le Saint directed. Mr. Stowell has all along been leading man for Dorothy Phillips in Bluebirds.

December 10.—"The Silent Lady" will have Little Zoe Rae and Gretchen Lederer featured in the billing.

December 17.—"Bucking Broadway," starring Harry Carey, and Molly Malone featured as his leading lady. George Hively wrote the story and Jack Ford directed a pictured narrative of a cowpuncher who rescued his lady love from the "Great White Way."

November Brings "Luke" and "Rolin" Comedies

The weeks of November 18 and 25 and December 2 have been set down by Pathe in which to offer something said to be especially good in "Luke" and "Rolin" comedies. They are the two-reel Lonesome Lukes, "Clubs Are Trumps," and "We Never Sleep" and the one-reel Rolin, "All Aboard," in all of which Harold Lloyd, Snub Pollard and Bebe Daniels appear.



Wistful, Ardent Vivian Martin, Having Concluded "The Sunset Trail," Is Again Hard At It In Another Paramount Picture, "The Trouble Buster"

November Triangles Promise Program of Merit

Olive Thomas and Winifred Allen Slated Among Quality Productions, with Walt Whitman, Alma Ruebens and Roy Stewart Also on Bill

ACCORDING to Triangle's announcement this week of its program for November the list of five-reel features has a broad and varied appeal for all types of theatre-goers. The dramas are said to have light and heavy characters, plots sinister and complex, and also themes of more jolly vein. There is a play about prohibition, one with a military fulcrum, a couple of Westerns along modern lines, a society comedy-drama and a drama featuring Winifred Allen amid recruiting and training camp scenes across the Canadian border.

The first week in November William Desmond, with Claire MacDowell, is presented in "Fighting Back." In the supporting cast are Jack Livingston, Josie Sedgwick and a large company of Triangle Western players. The feature centers about the theft of despatches from an army officer by a peon servant.

"Up or Down?" also released November 4, is a story of wavering fortune, in which George Hernandez has the leading male role. Many of the scenes, it is said, were shot on the O'Neil Ranch, near Santa Barbara, Cal.

"The Medicine Man," scheduled for November 11, stars Roy Stewart, and deals with the work of a gun-man of the West. Ann Kronan has the leading feminine role opposite Stewart. The second half of the same week "Indiscreet Corinne," the comedy-drama featuring Olive Thomas, is scheduled for release. It is her first siren play. Miss Thomas is supported by George Chesebro, Josie Sedgwick, Lillian Langdon, Thomas Guise and Anna Dodge.

In "A Case at Law," slated for November 18, Triangle is said to offer one of the strongest pleas ever made for the suppression of the liquor evil. Riley Hatch and Dick Rosson are also presented in prominent roles, and Pauline Curley has the leading feminine part. The picture was supervised by Allan Dwan and was directed by Dick Dosson.

The second half of the same week will see what Triangle considers new in vampires, when "The Fuel of Life," featuring Belle Bennett, is released. Texas Guinan, J. Barney Sherry and Thomas Guise are members of the supporting cast. The picture was directed by Walter Edwards.

The week of November 25 Triangle expects to offer two features which should make many new friends for this brand of pictures. Walt Whitman, with Alma Ruebens, will be presented in "The Regenerates," supported by Pauline Stark, Darrell Foss, John Lince and others. The direction is by E. Mason Hopper. "For Valour," the second of the week, is said to give Winifred Allen a vehicle worthy of her talent. It is a story of war with the scenes laid in Canada. Richard Barthelmess has the role opposite Miss Allen. Allan Dwan supervised the picture.

Irene Castle Release Slated for November 25

"Sylvia of the Secret Service" is announced as the third of the Irene Castle Pathe Plays for release November 25. It is described as a detective play, said to be characterized by more thrills and fast action than any in which Mrs. Castle has appeared. In this the star has a part that is said to give her greater opportunity than over. The picture was produced by Astra under the direction of George Fitzmaurice.

Bert Lytell Stars in Lone Wolf Adventures

It was announced last week by Herbert Brenon's Department of Exploitation that arrangements have been made for Bert Lytell to appear on the screen in Louis Joseph Vance's "The False Faces," a continuation of the adventures of "The Lone Wolf," which is now running in the *Saturday Evening Post*.

Mr. Lytell created the title role in "The Lone Wolf" and will have the character in the continuation, which will be released under the screen name of "The Lone Wolf's Return." "The False Faces" is said to exceed "The Lone Wolf" in adroitness and speed of story. Running as a serial in the *Saturday Evening Post*, the story has been attracting wide attention. It is expected to be even better fitted to the screen than its predecessor since Mr. Vance wrote the continuation with the future film adaptation in mind.

For many of its scenes, "The Lone Wolf's Return" will have the background of the Flanders battlefield since the Lone Wolf, who, it will be recalled, was the masterful leader of a gang of Parisian criminals, returns in the guise of a spy. The Lone Wolf risks his life behind the German lines to obtain valuable information for the Allies.

"The Lone Wolf's Return" will be Mr. Lytell's first stellar vehicle since he entered pictures and scored one of the hits of the last screen year in "The Lone Wolf." He is now playing before the camera in the leading male role of "Empty Pockets."

"Battle of Arras" at the Pathe Exchanges

Pathe announced last week that the films, "The Retreat of the Germans at the Battle of Arras," which have been shown in the Keith and Orpheum vaudeville houses with much success, can now be secured at the Pathe exchanges.



Kenneth Harlan Is Said to Have One of the Best Roles of His Illustrious Career in a New Lois Weber Feature, with Mildred Harris.



David Powell, Now Making His Sixth Picture for Empire All-Star

Universal Is Actively Producing Serial Pictures

Because of the fulfillment of Universal's faith in the serial form of photoplaying, President Carl Laemmle has given instructions to add further to the effort that has always been put behind the "continued-in-our-next" productions at Universal City. As a consequence the serial directors have barely outlined the offering upon which they are proceeding, when they turn their surplus thought to successive creations.

Jacques Jaccard has finished the seventeenth episode of "The Red Ace," in which Marie Walcamp is now sustaining interest and is ready to enter that star in another race with adventurous fate. With "Liberty" and "The Red Ace" to their credit, Mr. Jaccard and Miss Walcamp realize that it will "take a bit of doing" to surpass their past records.

"The Mystery Ship," featuring Ben Wilson, starts its serial appearances November 12, as the Universal's successor to "The Red Ace." In this attraction, directed by Harry Harvey, under the supervision of Henry McRae, the heroine is Neva Gerber, who leads in the "stunts" with Ben Wilson a close runner-up. Mr. McRae has suggested the story for the serial to follow "The Mystery Ship" and James W. Horne will do the directing. Eddie Polo will be star of "The Bull's Eye," with Vivian Reed his collaborator in excitement.

Farrell Succeeds Mayer in Metro Territory

Edward J. Farrell, formerly manager of the Boston Pathe Exchange, has succeeded Louis B. Mayer as general manager of the New England territory for Metro. The change became effective last week.

Mr. Mayer will become New England manager for the Select Pictures Corporation, it is announced.

Pathe's "Hidden Hand" Released November 25

Doris Kenyon Is the Star, and Sheldon Lewis, Arline Pretty and Mahlon Hamilton Are Featured—Much Expected of Feature

PATHE, in its announcement last week of the release of its new serial, "The Hidden Hand," on November 25, when the first episode will be presented, claims for the subject an interesting story, four screen favorites, mystery and interest and an advertising campaign that is expected to reach every part of the United States. Pathe considers this a combination that will spell success for the picture.

The story of "The Hidden Hand," said to be replete with suspense and mystery, is by Arthur B. Reeve and Charles A. Logue. They have written both the story and the scenario.

Not the least important part of Pathe's announcement of the serial is that which concerns the star and associate players. In fact, it is said that "The Hidden Hand" has already become known among exhibitors as a "four-star-serial" because Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton have the chief roles. Miss Kenyon has appeared in screen productions for about eighteen months, and has in that time made a neat record. This is her first serial. Sheldon Lewis is well known to serial audiences, having appeared in "The Iron Claw" and "The Exploits of Elaine." Arline Pretty will, in "The Hidden Hand," make her debut in serials for Pathe. Mahlon Hamilton has played leads for Olga Petrova, Ethel Barrymore, Gail Kane and Marguerite Clark.

The advertising and publicity campaign on "The Hidden Hand" is being conducted by the International Film Service and large display ads will appear, it is said, in more than threescore important papers in the larger cities throughout the country. Most of these newspapers will carry the full novelization of this serial by Arthur B. Reeve.

"The Hidden Hand" is being produced under the supervision of G. A. Smith, former serial publicity manager for Pathe—the man who helped to make many of the serials Pathe has released the successes they are. He is said to know what the public wants in serials, and is responsible for giving additional thrills to the continued photoplay he is supervising.

Sonia Markova Feature Released on November 11

As Stella Dean in "The Painted Madonna," Mme. Sonia Markova, the Russian actress recently engaged by William Fox, is scheduled to have her introduction to stardom on November 11. She has the character of a country girl who goes to the city, becomes popular and then reckless as a member of the chorus, develops thence into a woman of the world and eventually reforms, turning her home into a refuge for friendless girls.

The cast includes Sidney Mason, who played Jimmie in "Alias Jimmy Valentine" and Blackie Daw in "Get Rich Quick Wallingford," and who is cast in "The Painted Madonna" as Milton Taylor, the artist; William Lampe, who plays the role of John Radon, the villain, who is killed by lightning; David Herblin, who is Frank Osborne, the artist's chum; Albert Tavernier as Rev. Charles Lamb, Anita Navaro as Helen, Edith Reeves as Fanny Ben and Julia Stuart as Annabel Dean, Stella's mother. The story is by George M. Scarborough and the picture was directed by Oscar A. C. Lund and photographed by Joseph Ruttenberg.

Patriotic Picture for Baby Marie Osborne

Baby Marie Osborne, the little Pathe child star, will make her next appearance on the Pathe program early in December, it was announced this week. The picture is called "The Little Patriot," and is said to be the best in which she has appeared.



Pearl White, Warner Oland and George B. Seitz Caused Thrills Among the Spectators and Registered Thrills for the Screen When This Scene for Pathe's "The Fatal Ring" Was Shot

Film Specialties

Prominent Editors Contribute to Pictographs

Several Declare the Paramount-Bray Films to Be an Invaluable Educational Influence—Subjects Timely and Educational



J. R. Bray, President Bray Studios, Inc.

IT was announced through Famous Players-Lasky this week that prominent editors of various publications in the United States are to contribute to the Paramount-Bray Pictographs, "The magazine on the screen." It is said this arrangement was perfected last week, and it is expected to prove a valuable move in the direction of co-operation for the purpose of bringing to the public, by the medium of the screen, subjects of timely and educational interest.

Besides offering their co-operation with the Paramount-Bray films, many of the editors are said to have been eulogistic in their words of approbation for "The magazine on the screen."

Gertrude B. Lane, editor of The Woman's Home Companion, made the following statement: "Every magazine editor has moments of wishing to show readers with his own hands how things are actually done. Three pictures, or four, or even a dozen, we can use in our pages to accompany a single article, and these are merely the high lights. But think of showing the whole process of such homely, essential tasks as upholstering a chair, cooking a dinner, building a fire or bathing the baby! Imagine the boon to Mrs. Newlywed, or Mrs. Young Housekeeper, who can not only read about her daily problems in her favorite magazine, but see them made clearer than daylight in her favorite motion picture theatre!"

Carl Hovey, managing editor of the Metropolitan, wrote: "The Metropolitan will be glad to co-operate with you in every way in producing magazine features for the pictographs. Opportunities in the motion picture field of reaching the great American public are simply phenomenal, and when we combine this form of popular publicity with the drive of a national magazine, the combination is inspiring."

John A. Sleicher, editor of Leslie's, said: "The people of this country were never more eager to learn than they are to-day in this world-war crisis. I congratulate the Paramount Pictures Corporation on its purpose to give to the people films of educational value. It will help them to think, to know and to understand, and thus to be prepared to rule wisely and well."

Other editors expressed their opinion in like terms.

Educational Shows "Smaller Monkeys" at Strand

One of the specialties scheduled for presentation at the Strand theatre in New York last week is "Smaller Monkeys," supplied by the Educational Film Corporation of America. The picture is a chapter from "The Living Book of Nature," produced by Raymond L. Ditmars. Harold Edel, managing director of the Strand, has been booking these pictures during the past fifty-two weeks, of which the Ditmars animal pictures were booked forty-five weeks. E. W. Hammons, of the Educational Film Corp., in speaking of this long time booking, said that Mr. Edel will continue booking this series because they have never failed to interest his patrons, who seem to be most discriminating.

Cinema Changes Name of War News Weekly

The Cinema News Syndicate has announced that the title of its "American War News Weekly," a General Film release, has been changed to "The American War and News Weekly," and that in the future it will be conducted on a much broader scope than in the past. Instead of picturing war-time activities exclusively, this program feature is expectel to include other live news items of topical interest, giving theatres a wide variety of subjects. It is announced that news pictures will be gathered from all parts of the world by the thirty cameraspondents who have been engaged in collecting war pictures for past releases.

Comedy Creeps Out in Hearst-Pathe News Reel

One never looks for comedy in a news reel, but occasionally it may be seen there, just the same. An instance is said to occur in the Hearst-Pathe News, No. 88, in which scenes are shown of the defeat of King Alcohol at Redondo, Cal., where "blind tigers" are being put out of business by the Government in order to keep the army camp located there free from evil influences.

Hearst-Pathe News Shows Points of War Interest

Hearst-Pathe News No. 87, a current release, is almost entirely given over to points of war interest, covering territory both in the United States and abroad.

The reel starts with Great Lakes, Ill., where Secretary of the Navy Daniels greets 5,000 jackies at the Naval Station, and proceeds to Red Wood City, Cal., showing steel, wooden and concrete ships in the making for America's merchant marine; Epernay, France, where new war scenes are presented; Jassy, Rumania, showing the first pictures of the visit of the U. S. Mission to the Eastern front; Quantico, Va., with the marines going through various manœuvres; New York City, showing J. A. Berst, of Pathe, engaging Bessie Love to appear in Pathe Plays, which contract was concluded over the long-distance phone; Fort Sheridan, Ill., for some more war preparation scenes, and the patriotic demonstration for the Liberty Loan in New York City.

Universal Animated Shows Some Aerial Stunts

What Universal claims to be without a doubt the most amazing series of airplane pictures ever shown consitute the main feature of Universal Animated Weekly No. 96, just released. The pictures were made at the Curtiss Aviation school at Newport News, Va., by F. J. Conway, and the men who made the flights are Ed Stinson and Carl Batts, instructors at the school. The fliers are shown in loop-the-loops, nose dives, spirals, tail spins and all the other hair-raising feats which have become a necessary part of the equipment of every air scout on the French front. Most aviators, however, insist upon an altitude of at least 3,000 feet for these stunts, but Stinson and Batts are shown doing them only 400 feet up.

Goodrich Dirt Lacks Not in Patriotism

According to his creator, Wallace Carlson, Goodrich Dirt is not lacking in patriotism and in his latest adventure in the ninety-second release of the Paramount-Bray Pictographs he is shown at a training camp. He has enlisted with the evident desire to serve his country and incidentally to insure himself and his pup three "squares" a day. This feature is said to give a very pleasing variety to the latest release of the Paramount-Bray film.

Mutual Weekly Shows Treatment of Prisoners

In striking contrast to the reported manner in which the Germans mistreat their prisoners of war, as described in books on the subject, is the kind and humane treatment accorded German prisoners in France, as pictured in Gaumont Weekly No. 146, released November 4 by Mutual.

Another picture, taken in France, shows the training of American officers at the front. Other timely subjects are scheduled.

Short Subjects in Review

By Clara DeLissa Berg

To the Exhibitor

What sort of audiences do you want?

Capacity ones, of course.

But more than that, they must be happy audiences, pleased audiences, pleased not only with the performance but with themselves.

You choose your program with care, selecting what you believe will attract and hold your patrons. You wait for the laugh, the sudden stiffening up in the seat, the spontaneous applause. These are what make for a capacity house not once or twice a week, but every night in the week. "I always enjoy the show at the Blank theatre," says the neighborhood patron. And he not only drops in himself, but brings his family again and again.

Do you know what, in the big, successful houses, is the picture that instantly wins applause, that makes the spectator not merely an onlooker but a performer?

Nine times out of ten it is a scene from a topical review. Of course, you say, that is easy. Wave the flag, and you have them. But it isn't only and always the flag. It's very often something that pleases your audience just because it's something they know or have recently read about. We all like to display a careless familiarity, or a bit of inside information with what the newspaper headlines, whether it is a cabinet officer or a new way to utilize breadcrumbs.

Every one of the current events weeklies and the screen magazines contains material that will instantly awake that delightful feeling of "Yes, I know about *that!*" and will put the spectator in a good humor lasting over the entire evening.

You have been depending largely on the drawing power of your feature, giving it ample lobby display and utilizing in your press or house organ the material on it furnished by the publicity man. Do you realize that, when it comes to weeklies and screen magazines, *the press of the entire country is your publicity agent?* All you have to do is to call to the attention of your patrons the fact that the events which have been engaging their interest every morning in type appear with all the power of actuality on the screen in your theatre. *Every man who has a penny to spend reads the paper every day.* How many of them devote an hour a week to fiction?

Hereafter, this department, in addition to its regular reviews, will devote a brief editorial to those portions of the weeklies, magazines, and other short subjects which bring to a focus events and topics of current and universal interest, and will indicate how the exhibitor can take advantage of the news value of these to increase the attracting power of his house.

AMAZING AVIATION

There are several subjects of interest in Universal Animated Weekly No. 96, including scenes with General Pershing's original command, the Sixth United States Cavalry, along the Rio Grande, and of the fine parade for suffrage held recently in New York. But the amazing feats of the Curtiss Aviation School graduates, occupying fully a half of the reel, tempt the reviewer to neglect everything else. No words can convey the unbelievable daring of those human birds, who drive their machines in swooping spirals and headlong dives over the jutting roofs of the city. As we are privileged to make the ascent with the cameraman we feel all the exhilaration of flight in vast spaces and catch our breath as a sister plane drops alongside, turned upside down but still going.

No carefully concocted "thriller" can equal in continued and climactic intensity of interest these astonishing photographs of men who are about to enter the lists with the world's most illustrious heroes of the air.

THE GLORY OF THE YELLOWSTONE

It does not need the words of the film editor to tell us that the wonder of Yellowstone Park is the strange and beautiful coloring of its rock formations and tumbling waters. In Pathe's latest scenic release, "The Yellowstone," the cameraman has done his work well and generously, giving us sweeping panoramas of the most striking and beautiful parts of the park; but a great deal of attractiveness has been added by the artist who colored the film.

In a program of the ordinary black and white this picture glows like a gem.

INTRODUCING THE "ARGUS PICTORIAL"

With the first number of the "Argus Pictorial," International releasing through Pathe makes its entrance into the field of the screen magazine. The opening subject is a well-taken picture of spring logging. Then follow underwater views and close-ups of live starfish. The melting of sulphur and its rapid crystallization are demonstrated. Finally, a clever craftsman shows us how a carved potato (what will Mr. Hoover say?), a dish of lampblack and a square of linen are all that are needed to reproduce the highly prized and highly priced woodblock prints of the Orient.

The Katzenjammer Kids disport themselves on the remainder of the reel.

A REEL FOR THE FAMILY

In Universal Screen Magazine No. 46 pleasant views of the Brooklyn kiddies who are collecting paper and tinfoil to pay for tree planting are followed by a series of pictures worthy of Alma Tadema, showing girls dancing on the seashore. Then comes a vaudeville turn, the performer being a fly with a genius for dumbbell exercise.

The final and most important subject deals with the billion dollar Barge Canal that runs between Buffalo and Albany, and, by means of the Great Lakes and the Hudson River, connects Dakota with the sea and enables the boats that lie idle on the lakes in winter to reach a point of departure for active war service. There are views of the caterpillar tractors at work, and the operation of the locks. An animated map makes clear the route of the canal.

The reel is especially well-balanced and interesting.

LOSS BY THE MILLION

With the coming of the snow begins the work of harvesting the timbers that are to help us win the war. The Paramount-Bray Pictograph No. 92 has some strikingly fine scenes taken during the winter and spring at logging camps in Maine. With the freshets swelling the rivers the millions of logs are started on their water journey, only to pile up in tightly wedged jams that must be blasted apart with dynamite. In the midst of the swirling waters the veteran woodsman spins merrily down stream on a log that threatens every moment to run amuck and toss him to his death in the crowding mass.

The fireless cooker is no novelty, but Uncle Sam, in his Hints to Housewives, demonstrates how easily and cheaply any woman can make such a utensil for her own kitchen.

Goodrich Dirt, at the training camp dreams of valiant encounters, only to wake to the humiliation of the impending guardhouse.

HIGH STANDARDS ACHIEVED BY UNIVESAL'S TOPICAL WEEKLIES

Exhibitors who have been watching with interest and pleasure the development of Universal's three topical issues, the Animated Weekly, Current Events and the Screen Magazine, will congratulate themselves on the attractive program about to be offered by this last, the Magazine.

First in importance is a series of twenty-six subjects made with the co-operation and under the direction of the United States Department of Agriculture, to appear every other week. Leading the list is the picturesque work of the Forest Ranger. This is followed by scenes in the life of that Jack of all trades, the Government Fire Fighter, who, in his lonely life spent here and there in remote stations on hilltops, must be surveyor, telegrapher, cook and skilled fireman. Other activities of the department to receive attention are the Bureau of Animal Industries, whose latest endeavor among young people, the Pig Clubs, lends itself admirably to amusing screen depiction.

Of those who patronize picture houses it is reckoned that 50 per cent. are women and 25 per cent. children. Recognizing this fact, the Screen Magazine makes special provision for their interest in each number. A new series, showing how some of our most startling and expensive fashions in clothes originate, promises elements of dramatic interest far beyond the ordinary screen "Fashion Notes." Suffice it to say that "in the cast" are to be found a Peruvian mummy some 2,000 years old, the Curator of the Metropolitan Museum, Roshanara, the dancer, and an opera coat fresh from Fifth avenue.

How a fact of scientific import can be conveyed in story form so that even the immature mind can grasp its meaning is shown in a demonstration of the working of the seismograph. The editor does not content himself with some close-ups of the instrument. The concern of the learned gentleman in attendance at the bureau in Washington at noticing the action of his seismograph arouses the curiosity of the spectator, while scenes of an actual earthquake convey better than any title the reason for the invention and the cause of its disturbance.

Screen magazines are often, and obviously, "thrown together." Not so with the Universal's publications. In the highly intelligent and painstaking work of the Screen Magazine's editor, Mr. Ernest H. Culbertson, we have fresh proof that men of experience and ability in other fields are devoting their talents to screen production. Mr. Culbertson has been a newspaper man and magazine contributor. He knows the value of coherence and climax in the development of an idea. He has studied the psychology that underlies the spectator's attention—or lack of it—and he is bringing these to bear in the arrangement and titling of the Magazine.

Seen week after week this screen periodical grows in dignity, interest and the manner in which it meets the demand for interest and entertainment among intelligent men and women and their children.

Rialto Starts Series of Educational Concerts

Rialto theatre, New York, has inaugurated a series of thirty concerts, educational concerts and films, which are to be shown each Saturday morning at 10:30 as the first step in a comprehensive plan to give the school children and the people of New York an opportunity to hear the best of music at the smallest possible cost. An admission of ten cents, which does not pay the cost of the entertainment, is charged.

Seven numbers are rendered each Saturday by the full Rialto orchestra under the direction of Dr. Hugo Reisenfeld. Works of leading composers are included and there will be at least one work by an American composer at each performance There will also be one solo number, rendered by one of the soloists appearing at the regular Rialto performances during the week.

In addition to the music there is an educational film. At the opening concert, October 27, this was Edison's "Getting Acquainted with Bees," and on November 3 Lyman H. Howe's "Yosemite Valley" was the picture.

The program for the second musicale was as follows:

Battle Hymn of the Republic.
Oberon Overture, C. Von Weber.
Gypsy Rondo, J. Hayden.
Gavotte from "Manon," J. Massenet, sung by Mlle. D'Espinoy.
War Dance, Charles Skillton.
(a) Reverie and "By the Fireside," R. Schumann.
March of the Toys, from "Babes in Toyland," Victor Herbert.
Star Spangled Banner.



Elsie Ferguson in Representative Scenes from Her Coming Artcraft Production, "The Rise of Jennie Cushing"

Paramount November Releases Look Very Good

Among Features Is Julian Eltinge in His Second Photoplay and Pauline Frederick in Drama—New Billie Burke Release

PARAMOUNT'S line-up of releases in November, or at least the partial line-up, as announced last week through the publicity department of Famous Players-Lasky, will no doubt look very good to exhibitors. Included among the stars who will be presented are Jack Pickford and Louise Huff, Julian Eltinge, Pauline Frederick, Marguerite Clark, and, in December, Billie Burke.

Paramount is said to consider the announcement of a co-starring production for Jack Pickford and Louise Huff, invariably welcome by screen patrons and exhibitors. "The Ghost House," their last picture from Paramount, received good reviews in all the trade papers and was received generally with favor. "Jack and Jill," which Paramount will release November 12, will no doubt prove as successful.

November 12 is also the date set for the release by Paramount of Julian Eltinge's next photoplay, "The Clever Mrs. Carfax," said by those who have watched the filming of the production to be among the cleverest things of its kind. Hector Turnbull, author of numerous Paramount pictures, wrote the story with Gardner Hunting and the scenario was arranged by Mr. Hunting. Donald Crisp directed the picture. He also directed the first screen success of Mr. Eltinge, "The Countess Charming."

What is said to be an unusually attractive feature of the November Paramount release is "The Hungry Heart," in which Pauline Frederick is starred. Robert G. Vignola directed the picture. It is announced also that Miss Frederick has completed "Mrs. Dane's Defense," from the Henry Arthur Jones drama, which will be a paramount release for the near future. This was directed by Hugh Ford. She is now at work on a third picture. Robert G. Vignola is director.

In the enghty-ninth release of the Paramount-Burton Holmes Travel Pictures the celebrated traveler takes the spectator to Tokyo, metropolis of Japan. In his next picture Mr. Holmes will take his travelers to Nikko in snow time.

"Bab's Matinee Idol," third of the sub-deb stories, starring Marguerite Clark, is completed and this Paramount picture is said to be perhaps the most amusing of the three. It will be a November release. "Bab's Burglar" went to the public October 29.

It has now been decided that "The Land of Promise," starring Billie Burke, will be released by Paramount in December. While the production has been completed for some time it was held back because it was believed that "Arms and the Girl," recently released, would be particularly timely, owing to its war features.

Edison Announces New Perfection Production

A screen version of the Mary Raymond Shipman Andrews' story, "Courage of the Commonplace," will be released November 12 as an Edison Perfection five-part picture, through the Kleine System, it was announced last week.

The story is said to be a narrative of romance and action woven around a student's days at Yale, following him through later years. Some of the scenes were taken at Yale, it is said, with President Hadley himself in some of the "shots."

Weber Called to the Colors

Joseph S. Weber head of the Laemmle Film Service Company, at Omaha, Neb., postal department, has joined the National Army.

Fox Schedules Farnum Feature For December

"The Heart of a Lion" Based on Ralph Connor's Novel Called "The Doctor," and Is Star's First in East Since Year Before Last

ABOUT the middle of December, according to an announcement made this week by William Fox, the producer will release another William Farnum production, "The Heart of a Lion." The picture is based on Ralph Connor's novel, "The Doctor."

It is claimed that the original version of this tale of the Rockies has been closely followed by Director Frank Lloyd. This, and the fact that Mr. Farnum's supporting company has been carefully selected, should be sufficient to insure a picture of exceptional merit, in the opinion of the Fox publicity bureau. Arrangements are now being made by branch officers for trade reviews, in accordance with the Fox policy of insisting that Standard Pictures shall be seen by exhibitors before they can be booked.

"The Heart of a Lion" is the first big film feature Mr. Farnum has made in the East since 1915, and it is the only complete picture Director Lloyd has produced for Fox outside of California. Part of the scenes were taken on or near Mr. Farnum's estate at Sag Harbor and part in a wild and rugged portion of eastern United States. The studio work was done at Fort Lee, N. J.

With Mr. Farnum in the cast of the picture are Marc Robbins, Mary Martin, William Cortleigh, Jr., Wanda Petit, Walter Law and Rita Bori. There also are a number of village characters—residents of Sag Harbor and neighbors of Mr. Farnum—who are used as extras. These include Tom Carroll, who is said to be nearly 100 years old.

Taylor Appointed Select Manager in Omaha

C. W. Taylor, formerly manager of the Mutual, then the General and still later the Standard exchanges in Omaha, Neb., has been appointed manager of the new Select Feature Film Company exchange in Omaha.

IN THE INDEPENDENT FIELD

First National Exhibitors Buy "Alimony"

"Alimony," an independent production in six reels, has been purchased by the First National Exhibitors' Circuit, it is announced. The story was written by Haydon Talbot and produced under the direction of Emmet J. Flynn. Josephine Whittal, Lois Wilson and George Fisher are in the principal roles.

The story, it is said, reveals some of the existing evils of the divorce law. It is said to be a powerful drama based upon facts gathered by the author in the capacity of a New York newspaper man. A member of the purchasing committee of the First National Circuit said: "We reviewed this production three times to see if there was any cutting possible, but found there was not a scene which could, with profit, be eliminated. We have looked at a number of features in the past month with a view to buying, but 'Alimony' is the first to measure up to our standard as a box office attraction."

Abrams Made Assistant Manager of Hoffman Exchange

Jerome Abrams has been promoted to assistant general manager of exchanges of Hoffman-Foursquare Pictures, it is announced. He left last week for Atlanta, where he will establish a branch. As soon as this office is put in running order and the branch manager installed, Mr. Abrams will proceed to Dallas, his second objective.

"The South offers abundant opportunity for such an organization as Hoffman-Foursquare," said Mr. Abrams. "At this time, especially, there is widespread demand for quality pictures. Having product which we believe conforms to this requirement, and having determined not to add the positive-print war tax to the reasonable prices we charge for bookings, I am confident that the South will welcome our coming and gives us the support deserved."

Middle West Likes Hoffman-Foursquare Pictures

E. T. Lux, division manager in charge of Hoffman-Foursquare territory, including Ohio, Indiana and Kentucky, after visiting the Cleveland, Cincinnati and Indianapolis offices reports satisfactory bookings on all Hoffman-Foursquare features and mentioned the gratification of his patrons over the plan of his company to pay the positive print war tax on all releases.

Hoffman's Cleveland Manager Reports Good Business

G. W. Erdmann, Cleveland manager of Hoffman-Foursquare Pictures, is busy in the new offices of his organization, now located at 310-312 Sloan building, Prospect street. Mr. Erdmann reports a good business and a new record for Hoffman-Foursquare pictures.

"Rightly Administered Economy Essential"

M. H. Hoffman, of Hoffman-Foursquare Pictures, Says, However, That It Is Extravagance Not to Pay Well for Good Stories

IT is contended by M. H. Hoffman, of Hoffman-Foursquare Pictures, Inc., that even though the swift, onward march the last decade has witnessed in the Nation's industries, none has advanced with more rapid and "sure-footed" pace than the motion picture industry. Rightly administered economy, Mr. Hoffman contends, is the back-bone of success in any adventure and is bound to win. "The keenest judgment and the quickest moves," he says, "are required to hold the reins of leadership in one of the biggest and most powerful industries in America—the motion picture industry."

To the consistent appeal for economy in the expenditure of money in producing and distributing pictures, Mr. Hoffman makes one notable exception wherein he maintains that it is extravagance not to pay substantially for what is the heart and soul of the picture—the story. This expenditure, declares the head of Hoffman-Foursquare Pictures, is in the purchase of original stories by distinguished authors, or plays or novels.

"The very foundation of motion pictures is the good story," says Mr. Hoffman. "Provided with a good story, the director is fortified at the outset, and with it he is enabled, with an adequate cast, photographers, lighting, technical heads and settings, to produce a picture that will do credit to the organization back of it.

"The sooner producers look squarely in the eye conditions that must be adopted to turn out first-class product the sooner will the average rise to that level which, once reached, will benefit all in the industry—distributors and exhibitors as well as producers.

"For the better the average of the product, the stronger will be its appeal to the public. So with the number of patrons steadily added, all who in any way cater to them must profit. Let producers weigh well these facts, and welcome the chance to purchase a fine story—whether it be original, or in play or novel form—and be ready to save himself money in the end even though he pay a good price for it."

Raver Starts Production with Breese Featured

Under the Direction of Burton King, Harry Raver Commences Work on New Production for the Independent Market—Praise for "Public Defender"

HARRY RAVER announces that his next production is now under way at the Raver Studios, at Yonkers. Edmund Breese is to be featured with the principal feminine part taken by Alma Hanlon, who played opposite Frank Keenan in Mr. Raver's last production for the independent market, "The Public Defender." The title for this production has not been announced. The story, it is said, tells of a person afflicted with a peculiar form of monomania which results in mysterious thefts that baffle the police authorities. Burton King who directed "The Public Defender" is directing this new production.

Mr. Breese will interpret in this production what is commonly referred to as "crook" roles. It is said that he will be called upon to impersonate several distinct characters, all characterized by the expletive, "crook," in this production. Mr. Breese has had more than twenty years experience on the stage and before the camera. He is an able exponent of character acting. One of Mr. Breese's best known parts was taken in "The Master Mind," produced some time ago.

Mr. Raver reports that he has received numerous communications from prominent men in public life, praising his production, "The Public Defender," written by Mayer C. Goldman. Among those who have placed their stamp of approval on Mr. Raver's productions are: Justice Edgar J. Lauer, of the Municipal Court; Rev. John E. Zeiter, pastor of the First Methodist Church, Bronx; Edward J. Dunphy, Dr. William J. O'Sullivan, medico-legal expert in criminal law; Samuel J. Siegel, Rabbi Samuel Greenfield, Myron Sulzberger, Franklin Tomlin and Frederick S. Zobel.

Lust to Distribute Oro Pictures in Maryland Territory

Oro Pictures, Inc., announce that a contract has been entered into between this company and Sidney B. Lust, of Washington, D. C., whereby Mr. Lust controls the distributing rights to Oro productions in the territory which embraces the States of Maryland, Delaware, North Carolina, a section of West Virginia and the District of Columbia. The first releases of Oro Pictures which Mr. Lust will handle through this territory are "Loyalty," "Humility" and "When Destiny Wills."

Mr. Lust is prominent in exchange circles in the independent market and has been instrumental, in a large measure, for the progressive steps which have been taken in the territory which he controls for Oro Pictures. He expresses satisfaction with the acquisition of the Oro releases and says that he can promise the exhibitors in his territory features that will show results at the box-office.



Mme. Petrova and Two Scenes from Her Initial Production Under the McClure Banner

"Newspapers Unfair To Silent Drama," Says Rapf

Harry Rapf Criticizes the Attitude Taken by the "Dailies"— "Screen Plays Equal in Importance to Spoken Drama," He Says

HARRY RAPF, prominent factor in producing end of the motion picture industry and a progressive worker in the interests of independent productions, has the following to say on the attitude taken by newspapers and newspaper critics in reference to the motion picture:

"Dramatic critics of the big dailies," said Mr. Rapf, "do not give the motion picture play the attention that its popularity and importance warrant.

"I have often wondered," continues Mr. Rapf, "if the newspapers and the critics realize what it means to put a production on the screen. There are very few outputs to-day in pictures that represent less than $40,000 and many of them upward to one hundred and one hundred and fifty thousand dollars. The author, the director, the actor, and the manager of photoplays to-day represent a standard that is hardly surpassed in the personnel of the spoken drama.

"Yet, in the face of these compelling facts and the universal popularity of motion pictures, very few photoplays, outside of the most spectacular productions, are given an eye by the critic. Nearly all of the important motion picture producers advertise generously in the papers, but picture reviews must give way to the columns of space devoted to the stage pieces.

"In my forthcoming production of 'The Struggle Everlasting,' in which Florence Reed is the star, Edwin Milton Royle, the author, gives all his time and ingenuity to the completion of the piece, working along with the director, James Kirkwood. If a man like Mr. Royle, who is one of the foremost authors of the spoken drama, will devote all his time to the completion of his play on the screen, and if a stage star like Florence Reed will give over all to the pictures when the legitimate stage constantly calls for her, I can't understand why pictures should have secondary consideration from the newspapers.

"Hugh Ward, the Australian theatrical magnate, recently paid $100,000 for the rights to twelve Broadway successful stage plays, while A. H. Woods paid $125,000 for a half interest in one photoplay. What more powerful argument in favor of the importance of the photo play could be offered?"

Educational Films Establishes Exchange in Minneapolis

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, announces that on November 15 he will open an exchange in Minneapolis. The exchange will bear the name of Educational Films Corporation and will be under the management of P. H. Carey, who is well known as an exchangeman. Mr. Carey was formerly general manager of the Zenith Feature Film Company of Minneapolis. Mr. Hammons said that he now has distributing points for Educational Pictures in all parts of the country, except in the states of Virginia, Maryland and the District of Columbia. Plans are now being considered to establish convenient exchange facilities for this territory.

W. H. Productions to Release Hart Feature, "The Bargain"

The W. H. Productions Company announce as one of its first releases "The Bargain," featuring William S. Hart. This production was made under the direction of Thomas Ince. Clara Williams presents the principal feminine role. Others in the cast are J. Frank Burke, Barney Sherry and James Dowling. The picture was made more than a year ago. Mr. Hart has the role of a "good-bad" man, whose good side triumphs over the bad side because of the influence of a true woman. It is a typical Western drama.

"Mothers of Men," Robards Production, Propaganda Play

H. J. Shepard, of Shepard and Van Loan, who is handling the exploitation of "Mothers of Men" for the Robards Features, reports that he has received communications from independent buyers throughout the country asking for detailed information concerning this production. "Mothers of Men" was shown to the trade recently. It is a propaganda play in the interest of woman suffrage and tells the story of a young woman who is a justice in a court of law and later elected Governor of the State. Her husband is accused of murder, and as Governor she is confronted with the problem of freeing her husband. She has the right to pardon him but lets the law take its course until the day of execution when the confession by one of the accused men clears the husband of all guilt. It is in five reels.

Film d'Art Comedies to Be Released on Open Market

John D. Perry, president of the newly organized Film d'Art Company, announces that the two-reel comedies to be produced by this company under the personal direction of Mr. Perry, will be released on the independent market. Two comedies, "Cousins" and "Auntie's Triumph," are completed and will be given a trade showing this week. Announcement of the time and place will be made in due time.

"Cousins," the first two-reeler to be completed, contains a patriotic appeal and tells of Auntie's activities in organizing a "home guard." "Auntie's Triumph" is based on the temperance question and tells how Aunties swings the county in favor of prohibition.

Winkler Writes Score for "Zeppelin's Last Raid"

Max Winkler, it is announced, has completed the musical score for "The Zeppelin's Last Raid," one of the first productions to be released by the newly-organized U. S. Exhibitors' Booking Corporation.

Kummer Praises Olcott for Work on "The Belgian"

Frederic Arnold Kummer, author of a number of plays and books, and who contributed "The Belgian," which was adapted to the screen and produced by Sidney Olcott and shown to the trade for review recently, has a word to say regarding the work of Mr. Olcott in producing for the screen his story of "The Belgian."

"Were all authors of motion pictures so fortunate as to have their works produced by such an artist as Sidney Olcott," said Mr. Kummer, "the prejudice which many writers feel against expressing their works in screen form would be eliminated.

"After my experience with Mr. Olcott in making 'The Belgian,'" Mr. Kummer continued, "I am convinced that the really big and notable screen successes are built rather than written. When, over eight months ago, I was asked to write this photoplay especially as a vehicle for Walter Whiteside and Valentine Grant, who are featured, I sat down and drafted a synopsis of the picture, containing much of the material which appears in its finished form. But that material, as then assembled, would not have made such a picture as was finally evolved had it not been guided by such a director as Mr. Olcott."

Backer of Mammoth Film Forms Producing Company on Coast

F. E. Backer, president of the Mammoth Film Corporation, announces that he has formed a producing company, with headquarters in San Francisco and will start on the first production about the 1st of January. Mr. Backer has been on the coast since last August and has thoroughly acquainted himself with the producing end of the business. He says that he has a few ideas that he is anxious to put to a practical test. He reports that the booking from the Mammoth offices in New York are satisfactory.

Lawrence to Direct New Ivan Problem Play

Edmund Lawrence, who directed "Married in Name Only" for Ivan Film Productions, has been engaged to direct the production of "Life Against Honor," by Ivan Productions and will commence work on same this week. Leah Baird, James Morrison and Edward Mackay have been selected to interpret the principal roles. The names of the others who will be selected for support, will be announced later. The production will be one of the series of problem plays which the Ivan are producing, the latest one to be completed being "Sins of Ambition." The theme of the new production is not announced.

Keith Circuit Book King-Bee Billy West Comedies

Nat H. Spitzer, sales manager of the King-Bee Company, closed a deal with Tom Daly, representing the Keith Circuit, for twenty-days' showing of Billy West in King-Bee two-reel comedies. The first comedy to be shown on the Keith Circuit under this contract will be "The Fly Cop," released October 1.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"The Lust of the Ages"...	Carle E. Carlton.....	Minnesota, North and South Dakota.
"The Lust of the Ages"...	John H. Kunsky.....	Michigan .....
"The Lust of the Ages"...	Masterpiece Film Attractions	Ohio, Kentucky.....
"Today"	Dollman and Vandawalker (Dollman Film Co.).....	Illinois, Indiana, Southern Wisconsin.
"The Mad Lover".....	Dollman and Vandawalker (Dollman Film Co., Chi.).	Illinois, Indiana, Southern Wisconsin.
"Persuasive Peggy".....	Deseret Film Corporation..	(Eleven Western States.),
"Persuasive Peggy".....	Harris P. Wolfberg, Pittsburgh	Western Pennsylvania, West Virginia, Ohio.
"Persuasive Peggy".....	Peerless Feature Film Company, Philadelphia.....	Eastern Pennsylvania, Delaware, Maryland, District of Columbia, Virginia.
"The Two Gun Man" in "The Bargain" (William S. Hart Feature).....	Magnet Film Exchange.....	New York City.
"The Two Gun Man" in "The Bargain".....	Regal Films, Ltd.....	Toronto.
"A Modern Lorelei".....	Hub Film Company, Boston.	Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut.

Schlesinger Reports Sales On Peggy Hyland Picture

President of Mayfair Film Corporation Says That Middle West and Foreign Rights Have Been Sold for "Persuasive Peggy"

MAYFAIR FILM CORPORATION has launched its first independent production, with Peggy Hyland in the leading role. It was shown for review at the Broadway theatre, last week. It is titled "Persuasive Peggy," adapted from Mrs. Maravene Thompson's novel. M. A. Schlesinger, president of the Mayfair Film Corporation, announces that a large part of the Middle West territory, including Chicago had been disposed of before his production was shown for review, and says that he takes this as pretty good evidence that Miss Hyland's first picture is going over with a "bang."

Mr. Schlesinger in commenting upon his production has the following to say:

"Two sales plans presented themselves to me—either I was to attach the fortunes of the picture to a program or I was to place it on the independent market.

"It has been said that the program is the burying ground of many state rights' failures. In other words if your picture is not good enough to stand on its merits some program will take care of it. This means a sacrifice of individuality, and, of course, problematical results.

"The recent return to the plan of open booking in the exploitation of picture productions is an argument in favor of state rights methods. 'Persuasive Peggy,' in my opinion, is too good for program purposes. It has the advantage of the presence of a motion picture star, Miss Hyland. Miss Hyland is naturally talented. She takes to screen work as readily as a duck takes to water and registers emotion with dramatic appreciation. She had done stage work in England and had made many screen successes accrediated to her.

"The character of Maravene Thompson's heroine metaphorically fits Miss Hyland like a glove. Director Charles Brabin has given 'Persuasive Peggy' a flawless production. It is a story founded on the basic theme of a bride and her young husband building their home of happiness on the experiences of their early married life. The theme has a widespread if not a universal appeal. Everybody understands and appreciates it.

"Such a production is a sure-fire winner. It demanded world-wide and individualistic exploitation which you could only give it by the state rights plan of distribution.

"The foreign rights were soon disposed of, the Western and Middle Western territories have gone and buyers and exhibitors alike have already expressed themselves as delighted with the money making properties of the picture. Canada and a few territories are under consideration."

Schlesinger Visits New England States

Gus S. Schlesinger, manager of the Domestic Department of the Inter-Ocean Film Corporation has left for a tour of the New England States in interest of the department he represents. M. S. Epstin of the same office has just returned from a successful trip of the Middle West States in interest of "Kerensky in the Russian Revolution of 1917."

Ogden Pictures Completes Second Walker Production

Ogden Pictures Corporation announces that "The Grain of Dust," the second Lillian Walker feature, is completed and will be ready for release about the middle of November. The picture has been under production for about seven weeks. It is said that 42,000 feet of negative film was used in the filming of this production.



The Young Lady Comfortably Reclining in the Puddle of Molasses is Babe Hardy. Billy West is the Ardent Lover, in King Bee's Latest Picture, "The Candy Shop"

Spitzer Corrects Statement by Trade Publication

Nat. H. Spitzer, vice-president and sales manager of King-Bee Film Corporation, wishes to correct an erroneous statement which he said appeared in the columns of the Trade Review of last week to the effect that he had severed connections with the King-Bee Corporation and would devote his time to the exploitation of the Leah Baird productions.

Mr. Spitzer sent the following letter to the editor of the above-mentioned trade publication, which he has forwarded to the editor of the MOTION PICTURE NEWS, and which explains Mr. Spitzer's attitude in the matter. Addressing the editor of Exhibitors' Trade Review, Mr. Spitzer wrote:

"Your last issue carried an announcement implying that I had severed my connections with the King-Bee Films Corporation. Will you kindly correct this in your next issue, as it is absolutely without foundation. I still retain my interests in that company, will continue my activities there, and nothing is further from my thoughts or inclinations than severing my connections with King-Bee Comedies.

"The success of King-Bee is now, and always will be, something toward which I want to point with pride. My efforts, coupled with Mr. Hiller's and Mr. Burstein's, have put these comedies where they are to-day, and now that the hard work is over I want to enjoy the fruits of it.

"Any announcement of my being interested in the Leah Baird productions has nothing whatever to do with my activities with King-Bee Films Corporation."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

We Don't Mind It At All!

¶ It's no trouble to us to go way back in the files and get you the review of a feature you have just bought or consider buying.

¶ It's no trouble at all for us to s e n d you typewritten copies of the p u b l i c i t y stories we have published on the feature to help you in your advertising.

¶ It's no trouble at all to list your subjects in our files so that we can tell inquiring exhibitors in y o u r territory that you are handling a certain picture.

¶ In fact—it's no trouble at all to extend to you our entire facilities, to place our entire facilities at your service—

If you will give us the chance

Hoffman-Foursquare Pictures Going Good in New England

Samuel Rubenstein, manager of the Boston Hoffman-Foursquare Exchange, arrived this week in New York and reports that Hoffman-Foursquare pictures are meeting the demands of New England exhibitors. "The quality of the pictures," said Mr. Rubenstein, "and the fact that we are co-operating to the full with every exhibitor, form two elements which appeal to every fair-minded business man. Then our prices are reasonable, which enables exhibitors to make a profit on every Hoffman release."

Jewel's Late Production Opens at Broadway

Jewel Productions latest seven-reel feature opened at the Broadway theatre, this week. It is titled "The Price of a Good Time," an adaptation from Marion Orth's story, "The Whim," by Lois Weber. Mildred Harris makes her debut as a motion picture star in this production. "The Price of a Good Time" is described by Jewel Productions as being a "Within-the-Law Cinderella," play, its theme dealing with the adventures of a department store girl who desires the good things in life and whose anxiety leads her to "pay the price."

Offices Established to Handle Flynn Serial

The Wharton Releasing Corporation announces that offices have been established on the third floor of the Longacre Building, Times Square, New York, for the purpose of handling the executive business incident to the exploitation of the serial, now under production at the Wharton Studios, Ithaca, N. Y., which will tell the inside story of German intrigue in America. The story for this serial, the title for which has not been announced, was written by William J. Flynn, chief of the United States Secret Service. The serial will be released through M. H. Hoffman, Inc. Charles V. Henkel will be in charge of the New York office.

"Sins of Ambition" Ready for Trade Showing

"Sins of Ambition," the late Ivan production, has been cut and edited and is now ready for a trade showing, it is announced. The date for the trade showing has not been announced. The story tells of the cause and effect of unrighteous ambition and is one of the series of problem plays to be produced during the coming year by Ivan. Ivan Abramson directed. Leah Baird is in the featured role. Others who interpret outstanding roles are: Wilfred Lucas, Barbara Castleton, James Morrison and Anders Randolf.

Seng Sells Canadian Rights to "Parentage"

FRANK J. SENG announces that he has closed a contract with J. J. Allen, vice-president of Famous Players Film Service, Ltd., of Toronto, whereby this company acquires the distributing rights to Mr. Seng's production, "Parentage." Mr. Allen left for Toronto last week, taking with him advertising helps which, Mr. Seng says, are without a doubt the most novel display of advertising sheets ever prepared for any one production.

Mr. Allen shortly after his return to Toronto reported to Mr. Seng the following information:

"We have booked 'Parentage' to open Loew's theatre in Montreal on November 12. We believe that you are aware of the fact that this will be one of the most beautiful theatres in Canada. The fact that 'Parentage' has been selected for the opening is, in our opinion, one of the strongest testimonials your production has ever received."

Ginsberg Assistant Manager of Sales for Oro Pictures

Harry Ginsberg has severed connections with the Short Features Exchange, to accept the position of assistant general manager of sales with the Oro Pictures, Inc. He took up his new duties last week.

Mr. Ginsberg's association with the motion picture industry covers a period of a little more than a year. He entered the business a novice, his first experience being with the Mutt and Jeff Exchange, of which H. Grossman was general manager. After



Henry Ginsberg, Assistant Manager of Sales of Oro Pictures, Inc.

a short time as salesman for that firm, he was made manager of the firm's operations in New York State.

When the A. Kay Company was formed to market state rights productions, Mr. Ginsberg was made assistant to the president of that concern.

Mr. Ginsberg toured the country in the interests of this concern. Up to about this time the A. Kay Company had not as yet found a market for its product in New York, and Mr. Ginsberg opened an exchange to handle A. Kay releases. This was the start of the Short Features Exchange.

Mr. Ginsberg's new connection puts him back with old friends again. His first position in the picture business was with the Mutt and Jeff Film Exchange, of which Mr. H. Grossman was general manager. Mr. Grossman is now president and general manager of Oro Pictures, Inc.

Henry Siegel Manages Select's New York Office

Changes made last week in the New York exchange of Select Pictures places Henry Siegel in charge as branch manager, it was announced last week. Mr. Siegel had previously been assistant manager, and when the opportunity arose his record made him a first choice for the executive.

Berg Reports Bright Outlook for Castleton Features

Harry Berg, President of Berg Productions, Says That the Trade Through the West Is Enthusiastic Over His Last Production

Harry Berg, president of Berg Productions, who is visiting all the large centers between here, New York, and the coast, in the interest of his latest production, featuring Barbara Castleton, to be released in the near future, reports that independent buyers throughout the territory which he has covered, including all important cities from New York to Denver, express satisfaction with his production, and he says that the success of his new organization is assured if the reception given him by the independent trade can be taken as a criterion for future business. In a letter written to his New York manager, Mr. Berg said:

"At every distribution point I have met with a most enthusiastic reception. The people out here know Miss Castleton's work, and the quality of pictures in which she has appeared. Consequently, they are only too ready to take over our releases for their territories. It is the easiest selling proposition that I have ever run up against.

"I have already closed two deals covering a territory of seven states and have several other offers which I expect to close in the near future. I am continuing on to the coast, and expect to close out practically the entire country, before my return. From all appearances at present, our Castleton productions will be one of the most successful groups of releases of the year on the state rights market," concluded Mr. Berg.

Wolfberg Thinks Time Ripe to Raise Admissions

HARRIS P. WOLFBERG, of Harris P. Wolfberg Attractions, Pittsburgh, announces that as a result of a several days' trip through the territory of Ohio, he has noticed that few if any exhibitors in this territory have raised their admission prices as the result of the War Tax on amusements. The following is Mr. Wolfberg's statement on this situation:

"The majority of the exhibitors in this territory are making it plain to the public that the tax which is being collected, goes to the Government, but in very few instances has there been an attempt made to raise the prices.

"Here is a lost opportunity," says Mr. Wolfberg, "the war tax has been placed before the people in its true light but no attempt has been made to present to these same people the constant rising costs of doing business. Who is going to take care of these? In every line of business they have been taken care of by an increase of price, but those exhibitors who are still charging the same prices that they did two, three, and four years ago are playing a losing game.

"It is clear that the time is ripe for the general advance of the price of admission and the sooner exhibitors will get together and bring about such a rise the sooner will the business of entertaining people become more than an exchange of dollars for the small exhibitor."

Billy West Company Start Work in Hollywood Studio

MEMBERS of the Billy West comedy stock, who left New York last week for the coast are reported to have arrived safely and will commence work in the Christie Studios, Hollywood, Cal., which studio the King-Bee Corporation has taken over for the period of a year.

Over twenty people traveled in the party, including Babe Hardy, Leo White, Ethel Gibson, Budd Ross, Fred Baine, Henry Bard, Susie Bard, Bennie Berk, Rex Taylor, Henry Obrock, Millie Burstein and Louis Burstein, president of the King-Bee Company. Billy West and Arvid Gillstrom joined the party in Chicago. About January 1, Billy West will be seen in the first five-reeler made by the King-Bee Company, entitled "King Solomon." Work on this production will be started soon.

There were twenty-seven members of the King-Bee roster taken to Hollywood, including the stage hands, property men, carpenters, scenic artists, cameramen and scenario writers.

Nat H. Spitzer sales manager and vice-president of the company had to remain in New York to close some important deals for foreign rights. He expects to rejoin the party in California for the Christmas holidays.

"Daughter of Destiny" Title of First Petrova Production

"DAUGHTER OF DESTINY" is the title chosen for the first production of the Petrova Pictures Company, in which Madame Petrova is featured. Frederick L. Collins, president of the company, announces that the production is completed and that Director George Irving is now engaged in cutting and titling it. Mr. Collins stated that when the picture was shown recently at a private review S. L. Rothapfel and members of the First National Exhibitors' Circuit expressed satisfaction.

"Daughter of Destiny" tells of the career of an American girl whose father is an American ambassador, stationed at one of the political "hot-beds," in Europe. The girl becomes entangled in a web of diplomacy. She has many exciting adventures, but holds true to her American ideals and wins out in the end.

It is announced that Mme. Petrova will commence work on her next picture at once. It will be produced at the Biograph studio and the name of the director for the next production will be announced as soon as possible.

THE WORLD MARKET

The Far East Discussed by a Film Woman

Chinese Exhibitors Loading Up for Bad Spell—Manila Weak—Japs Doing Land Office Business—Orient Shipping Badly Crippled

WE visited the Philippines, China and Japan all during the rainy season and found business somewhat dull on account of it. Between Nagasaki and Manila we were caught in a typhoon and after being whirled about for two days and two nights were nearly dashed on the rocky shores of Formosa. On one part of that island it is said only women live, so the men on board were praying that if we had to be shipwrecked it would be there! In Manila picture men were inclined to be conservative regarding new business as the Philippines have been very hard hit by the entry of the United states in the war and they are waiting to see what the future will bring. The territory there is usually worked in connection with China as there are not enough houses in either country to use a supply of film alone.

In China we found the rainy season extra long and heavy. Exhibitors were losing business on account of floods. In Canton, where the streets are only six feet wide, the owners of houses were worrying for fear that their experience of a few years ago would be repeated.

At that time the floods rushed down the narrow streets and became so deep that they washed into buildings on the second story and caused considerable loss of life as well as great damage to property.

The rainy season in China is followed by the typhoons and people are afraid to adventure abroad much during this time of the year so that picture proprietors cannot expect very good business again until about November.

Film dealers in China are buying with Chinese money (Mexican silver) every inch of suitable film they can lay their hands on as the exchange is very favorable for them just now, silver being higher than it has been for twenty years.

Two years ago, Chinese merchants had to pay two dollars Mex. for film valued at one dollar gold. Now they have to pay only one dollar fifty cents Mex. for the same amount so they are investing their money in pictures and putting them on the shelves until they need them.

Transportation of film is extremely difficult in China, especially when it is being sent into the interior. There the Chinese pirates are still doing business in the same old way, and when the Government sends soldiers to capture them they offer the soldiers more than the Government is paying them so the soldiers promptly turn to the side of the pirates and help them with their looting. At present foreigners are not allowed to travel about much in the north part of the republic on account of the recent revolutionary attempts.

The picture business as well as most other business in Japan is flourishing. The Japanese are becooming a very rich and prosperous people and are making themselves almost indispensable in the manufacture of certain articles. They manufacture a great many pictures, including Japanese dramas, adaptations of European dramas, scenics and industrials. They have big, fine, modern studios and are going at the thing in a scientific and artistic way. As far as other business goes, Japan is very busy manufacturing shoes and clothes for the Russians in wholesale quantities as well as building ships, the latter industry having increased over 400 per cent since the beginning of the war. Japan is enthusiastically with the Allies and intends to see the war to a finish!

Oriental film dealers are having considerable difficulty with their shipping, as there are not enough ships on the Pacific to handle the tremendous business growing there. They complain that their film and mail are constantly delayed and that the freight rates they now have to pay are atrocious. There seem to be no German raiders in the Pacific at present, although several interned German boats have escaped from Java. When near Honolulu we were alarmed by the sight of several submarines. When they came out of the water, however, and we saw the Stars and Stripes floating behind them we lost our fears and realized that we were back in the protection of Uncle Sam.

Denmark Thinks Our Entrance Will End War in Six Months

Through a downtown business man the export department is informed of the receipt by him of a letter from Ingvalid C. Oes, Scandinavian representative of the Famous Players-Lasky Corporation, who resides in Copenhagen, Denmark, in which he says:

"There is a feeling over here that the action of the United States in entering the war will bring about a conclusion of the conflict in six months."

Inter-Ocean Hears from Optimistic Belgian

Most interesting letter was received this week at the offices of the Inter-Ocean Film Corporation from an optimistic manager of one of the largest houses in Belgium who stated that he would be pleased to enter into a contract now for exclusive rights for Inter-Ocean film productions for Belgium after the close of the present conflict.

Holland Firm Has Mutuals

J. Boun, of the Algemen Internationaal Filmbureau, Mauritskade 25, Amsterdam, Holland, wishes to announce to the trade, through MOTION PICTURE NEWS' Export Department, that his concern has secured the exclusive rights to the Mutual Chaplin films for Holland, the Dutch East Indies and West Indies. The deal was negotiated through the Oceanic Film Corporation, the overseas agents for Mutual.

Garrett Is Youthful Executive

Sidney Garrett, who at the age of thirty-four finds himself president of the film exporting business of J. Frank Brockliss, Inc., of 729 Seventh avenue, New York, belongs to the new school of film executives, upon whom the industry in this country rests its hopes. Born in England, Mr. Garrett had considerable commercial experience in London.

Mr. Garrett, in 1916, went to New York and broke into the film game by buying pictures for foreign markets. About the same time Mr. Brockliss established an American branch of the world-wide film distributing business and early this Spring the two joined forces.



Sidney Garett Is President of J. Frank Brocklis, Incorporated

Mr. Garrett has handled such film deals for abroad as "Intolerance," "The Deemster," "The Barrier," "The Mormon Maid," "Billy West Comedies," "For the Freedom of the World" and others. He buys pictures for England, France, Italy, the Balkans, China, Japan, for South America; for all the world outside the United States that isn't fighting, in fact.

Newsy Notes from Busy Inter-Ocean

John H. Taylor, managing director of the London office of the Inter-Ocean Film Corporation, has cabled to the home office here of his safe arrival in London after being three days overdue.

Inter-Ocean Film Corporation announces it has procured for the United Kingdom and the Continent a new line of five reel productions, name of same withheld for the present.

Inter-Ocean Film Corporation reports the sale to Japan the "13th Labor of Hercules."

Malitz Explains Exporters' Case to Washington

FELIX MALITZ, general manager of the Piedmont Pictures Corporation, in a lengthy letter to the Commissioner of Internal Revenue, Daniel C. Roper, last week, took up the cudgels on behalf of the exporters. Mr. Malitz explained forcibly the case of the world market men in regard to the new war taxes. His letter follows:

October 27, 1917.

Treasury Department, Washington, D. C.
Attention of MR. DANIEL C. ROPER, Commissioner.

"Gentlemen: A few days ago we made free to send you a telegram regarding the new taxes imposed on films.

"While we are believers in taxes and fully appreciate their necessity, we, however, respectfully want to draw your attention to the fact that when it comes to export, the imposition of such taxes might have a very discomforting effect on the trade of this republic.

"Our firm is one of the most important exporters of films from this country; in fact, we export to all countries of the world except enemy countries and we represent quite a number of the most prominent producers in this country, abroad. Therefore, the question of taxes on export films is not only for ourselves, but mainly to the producing concerns whom we represent, a very vital one.

"Kindly bear in mind that the exporting of films from this country before the war was never very lively and successful, and on the average only very cheap prints were exported.

"As soon as the war broke out the main buyers of European film productions turned to this country because they had difficulty in receiving films from European countries on account of war conditions and taxes imposed through the war.

"It is, however, a fact that most of these buyers address themselves to this country more or less reluctantly because they contend that the European productions are more advantageous for them and, as a rule, cheaper.

"Now, therefore, the American producers face there a very acute question and they must make all kinds of efforts in order not only to firmly establish themselves in foreign markets, but also to be in a position to hold their own when the war will be over.

"We all are interested in expanding, in the first place, American commerce, and this firm, we believe, is one of the most courageous fighters for the acquisition and maintenance of such supremacy, and in this regard we firmly believe that, together with other firms engaged in the same line of business, we should receive all the encouragement possible, because of the fact that our fight is a very hard one and we are up against almost impossible conditions every day in order to carry on the business of exporting films.

"The tax of three-quarters of a cent per foot, as it now practically stands, will curtail the business very materially, because there are certainly a great many countries, especially Latin-American countries, which cannot stand such an increase in price because the density of the population and the social and financial conditions are such that they cannot pay high prices for the films they receive, and the prices obtained by the American producers in these countries so far are such that they most certainly do not allow an addition of three-quarters of a cent per foot tax. In other words, the American producers will have to sell at prices which would mean a loss to them or forget about the business; or the foreign customers will have to pay prices which are prohibitive for them.

"We beg to repeat that we are respectful observers of the laws of this country and wish to do anything prescribed by such laws and pay all duties and taxes faithfully and cheerfully, but would ask you to kindly consider the questions brought up in the present letter and let us know what your views in this matter are and what can be done to meet conditions."



Here is another striking stage display by Manager Harold B. Franklin, of Shea's Hippodrome, Buffalo. It was used in connection with the Liberty Loan Campaign and the greatest credit was given Mr. Franklin for his assistance. The theatres of Buffalo themselves contributed $200,000 to the bond subscription.

Make Stars Work for You Thro' Advertising

(*Continued from page* 3434)

straight into the picture. We would have advertised here that this was the second of the Mary Roberts Rinehart "Bab" stories done into films, and the fact that the name of the author and that the story appeared in the Saturday Evening Post weakens the pulling power of the display.

Madison theatre, Detroit, may seem in contrast to the advice that we give last week—to hit the big idea hard. But look at this display and you will see that the big idea has been hit hard. The triple program is featured, true, but there is a cut of each of the three stars. Detroit theatres are much better advertisers than those in most cities, yet this one stands out among the rest, even though the display of the Majestic, in the same city, is hard to beat, with a cut of the star and the name properly displayed.

Butterfly theatre, Milwaukee, gets the right idea of making a strong display of the picture of Dorothy Dalton, but the designer has hurt the pulling power by using too much type. The name of the star appears cramped. The matter about the picture being the talk of New York is badly repeated. If the first three lines about the picture had been left off and the word "Dorothy" given the place there would have been a much more striking display.

A good, safe rule is to try to see how little you can put in your advertisement, and not how much.

The display of Wells theatre, Norfolk, Va., is reproduced because this is, from every angle of advertising, utterly bad. We don't like to pick out pictures for their quality in this department of exploitation conduct, but it is nevertheless true that here are three attractions of unusual worth, and the stars are three of the greatest appearing on the screen. Yet the three attractions were given equal space and all without a picture. What would we have done here? Bearing in mind that all three attractions were great ones, we would have done one of two things—really both; used much larger space or made an effort in this display to pack the people in to see Geraldine Farrar and let the week day advertising take care of the other two attractions. But if we had used much larger space, and here is a case where the exhibitor could have used half pages and have made money, we would still have given the Farrar picture dominating position because it is the first attraction of the week and we would have used smaller space for the other two pictures. The man who designed this advertisement passed over every pulling point that he had. The display reads like the work of one who felt that he had to advertise and who did it in the easiest way, simply ruled off the space and divided it among the three attractions.

All the stars in the world, the greatest of them, and for that matter the greatest of all productions, are going to avail a theatre little so long as it follows such a policy.

There are lots of other ways of popularizing a star and of getting the fullest benefits of that popularity. In previous articles we have spoken of the use of their pictures in the programs of elaborate lobby displays containing as many different pictures of them as possible, of telling the followers of particular players that their favorite is coming to the theatre soon in such and such a play. We are going to take this matter up again in a separate article

The star is getting big money. Make him work for you. He is there ready and willing to do the work if you will put the punch behind him. Every exhibitor can do that, no matter what the conditions are in his town.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

PATHE west coast studios will be opened during the coming week when work will be commenced by Bryant Washburn in the filming of "Kidder and Ko," a five-reel comedy drama, the first of the Washburn series for the Pathe program.

Mr. Washburn, accompanied by his family and Director Richard Baker, arrived in Los Angeles Wednesday of the past week, and have been busy organizing his producing staff. In this he was aided by C. R. Seelye, general representative of Pathe, who has been on the coast for the past eight weeks, and who departed Saturday for the east, having completed his work here. The entire staff for the Washburn company has not been selected. Gertrude Selby will play the leading feminine role.

The Pathe western studio will, for the present, be located at the former Kalem plant in Glendale which was recently taken over by the Diando Film Corporation, under management of W. A. S. Douglas, who is making the Baby Marie Osborne subjects for Pathe.

Carlos Returns to East

A. Carlos, who since the opening of the William Fox western studios in Los Angeles, has served as general manager, has left that post for the east where he will be identified with the Fox Film Corporation in a more important capacity. Mr. Carlos departed for New York Saturday, October 27, and his leaving the friends he has made at the producing studios, was made an important event in his life by the entire organization accompanying him to the station, where he was presented with numerous remembrances. Sol Wertzel is to succeed Mr. Carlos at the Fox studios.

It is very probable that Director Richard Stanton will be sent to the eastern Fox studios within the next few days to make one or more subjects. No official action has been announced at the William Fox Hollywood studios, but preparations are being made for this move.

Work is progressing very satisfactorily on the next subject directed by Bertram Bracken which has Gladys Brockwell as star. This film which has been in production for two weeks has now been given the title of "A Branded Soul," which may later be changed.

Director Frank Lloyd has begun the filming of a Fox Special feature with Jewel Carmen as star. This will take Mr. Lloyd's time until the arrival of William Farnum, whom he will again direct.

The Franklin Brothers, C. M. and S. A., are now making the last scenes for "The Mikado," which has a big company headed by Francis Carpenter and Virginia Corbin, and are also working on scenes for "Ali Baba and the Forty Thieves" in which George Stone and Gertrude Messenger take the important parts.

"U" City Center of Rumors

If the hundred and one rumors, current this week, could be verified as authentic, Universal City would become a thing of the past. Rumors of all descriptions were current throughout the film colony due to the closing of a few companies as they finished productions.

Officials at the film city, including Mr. Sistrom, who is acting general manager of the plant, stated that as far as known now, the Universal Company has reached the minimum respecting the size of its producing organization. Radical changes in the policy of the company have made it necessary to eliminate all companies making subjects other than for the Bluebird and Butterfly programs or serials. In other words, all producing units making comedies and one, two and three-reel dramas have been dismissed. The Universal Company, according to a statement issued from the publicity department, now have sufficient pictures made for their two programs to continue releases up to in April, in the event that all companies now working were dismissed.

Plans made by the Universal Company, including the building and equipping of large enclosed stage, indicate that it is the intention to continue production throughout the rainy season in California, with more companies working than in the same season of the past. During the week no additions have been made to the producing organization, and on the other hand it is reported four directors and players sufficient for four companies have been dismissed.

West coast Universal officials and all people of the producing staff took considerable interest in the second liberty loan campaign, and there is every reason to believe there will be a greater sale of bonds at the film city for this issue than for the first. The total at that time was $60,000.

New Universals Under Way

Several new photoplays were put in production this week at Universal City. One is titled "The Wolves of the North" which will star Louise Lovely, supported by a cast that includes Hart Hoxie, Betty Schade, Alfred Allen and Grace McLean. The direction of this is by E. J. LeSaint, and the story is furnished by R. N. Bradbury and F. H. Clark. The screen version was prepared by Charles Kenyon.

Herbert Rawlinson is to be the featured player in "The Love Claim," now in the making by Director Elmer Clifton. This is an original story by Walter Woods, of the Universal Scenario Department, who also prepared the screen version. The cast will include Sally Star, Clarissa Selwyn, Neal Hart, Millard K. Wilson, Sam de Grasse and Paul Hurst.

Ida May Park has prepared an adaptation from a W. Carey Wonderly story which will be produced as "Broadway Love." Miss Park will be in charge of the direction of this and will have Dorothy Phillips as star of the subject, supported by a big company that includes Juanita Hansen, Lon Chaney, Harry Von Meter, Eve Southern, William Burress, Gladys Tennison and Lule Warrenton.

The filming of "Green Magic," an original photoplay by Waldemar Young, has taken a Universal company headed by Ella Hall and Emory Johnson to Seven Oaks, Cal., where many of the exterior scenes will be made. The cast includes such well known Universal players as Gretchen Lederer and Harry Holden.

Another new play put in production is "The Highest Card," which will co-star Monroe Salisbury and Ruth Clifford. It is laid in the gold mine country in the early West, and is an original one by Elliot J. Clawson.

Col. Jasper E. Brady, head of the Universal City Manuscript Department, has departed East for a conference with the heads of the Universal Company concerning future productions.

In making the final scenes for "Anthony the Absolute" Monroe Salisbury, who is co-starred with Ruth Clifford, received a bad wound in the arm while taking part in a knife fight on the stairway of a set.

Three serial companies are at work. The making of "The Mystery Ship" is under the direction of Harry Harvey, who has Ben Wilson and Neva Gerber as his principals; James W. Horne is working on the second episode of "The Bull's Eye," written by Tom Gibson, with Eddie Polo and Vivian Reed as leads, and Jacques Jaccard is finishing the last episode of the "Red Ace," starring Marie Walcamp and Eddie Polo.

All of Ince Forces Busy

Within the next three days all of the Thomas H. Ince producing units will be at work. William S. Hart and company of thirty are camping in the canyons, near Chatsworth Park, getting the exterior scenes for his third Artcraft release, "The Bloodhound." Vola Vale, who appeared in the leading role with Hart in "The Silent Man," has been retained for this production.

A company of fifty, headed by Dorothy Dalton, and under the direction of R. William Neill, have gone to the back woods country, in the vicinity of Santa Cruz, where they are securing scenes for Mr. Ince's next Paramount "Flare-Up Sal." The company will be absent from the studio fully ten days.

The scenario for this story was written by J. G. Hawks, who last week became affiliated with the Thomas H. Ince organization. It is the sixty-third photoplay Hawks has written for Mr. Ince. Eleven were of two reels each; three were for state rights, and the remaining forty-eight were each of five reels.

A new story has been prepared for Charles Ray, and work on this will be commenced during the coming week. Director Victor Schertzinger will continue in

charge of this producing unit. Upon the completion of "The Hired Man," Ray's third Paramount, he left for Buena Vista in the vicinity of Bakersfield, California, where he is enjoying a vacation in duck hunting.

Viola Dana Starts a New One

The Metro Studios took on additional activities this week when the second company, headed by Viola Dana, and directed by John Collins, began work on "The Winding Trail." Miss Dana arrived on Wednesday, and everything was in readiness for work of filming her first western made picture. Besides Director Collins, she was accompanied to the west coast by Assistant Director Andrew Kelly and Cameraman John Arnold.

The Edith Storey company made a number of very interesting scenes this week showing the Russian woman's regiment which will appear in the photoplay titled "The Legion of Death." It required several days training before the action of the female regiment received an official O. K. from western representative B. A. Rolfe.

The Metro Company has leased a big plot of ground in the San Fernando valley where war scenes are being filmed. Trenches, duplicated from photographs, were built, and here will be staged scenes from the western front European battle fields.

Norma Nichols, who has been seen in a number of Triangle pictures, and Irene Aldwin, who has played in a number of photoplays, have been engaged by Manager B. A. Rolfe to appear in scenes for "The Legion of Death," supporting Edith Storey.

Paralta Studio Grows Fast

Rapid progress is being made on the construction of the new Paralta Studios by a big force of men under the supervision of Studio Manager Robert Brunton. Two of the large stages have already been completed, and are now in use, and the third is in the process of construction. Work on the fourth will be commenced shortly. In all there will be four stages, each one enclosed with glass that it may be used at any season of the year or under any weather conditions.

Raymond B. West, who aided in laying out the Triangle Studios at Culver City so that the maximum amount of light could be secured, is also responsible for the ground plan of the new Paralta Studios. Mr. West is now a director there in charge of the Bessie Barriscale company.

The first work by the Rhea Mitchell Company toward the first production was done this week. Wallace Worsley is the director, and Edward Coxen is playing the male lead.

Reginald Barker directed the activities of approximately 200 people at Catalina Island this week when the Paralta Company of which Clara Williams is star, went to the island for a number of scenes for the Klondike story written by Monte M. Katterjohn. When weather conditions make possible the filming of snow scenes in the Truckee district, about fifty people will go to that northern California point for additional scenes in this photoplay.

Henry Walthal is starting work in a new subject, the production of which will be directed by Rex Ingram. The scenario and continuity were prepared by Julian Lamothe from a story titled "Humdrum Brown." Mary Charleson will be the leading woman in this subject.

Add to Vita Western Forces

Additional preparations are being made at the Vitagraph Hollywood Studio for an increase in the production staff. General Manager W. S. Smith now has in construction another mammoth stage of the same proportion as recently built, which will give the plant a stage floor space of 30,000 square feet. There are four companies now engaged at this plant, and it is expected an additional one will shortly be sent from the Brooklyn studio.

The Vitagraph lot now has taken on the appearance of circus grounds, for scenes in "The Eighth Great Grand Parent" provide that a society girl who boasts of her ability as a rider shall take part in the circus performance. Nell Shipman is the principal who performs the circus riding stunts under the direction of William Wolbert.

The serial company directed by William Duncan, now making the sequel serial, "Vengeance and the Woman," is at work on the sixth episode. Many of the scenes for this are being made in the canyons north of Hollywood.

The Big V Comedy Company, directed by Henry Kernan, which has Charles Dill and Carolyn Rankin as principals, are now filming the one-reel subject titled "Quarantined," and David Smith is directing the filming of a two-reel O. Henry story adapted from "The Fourth at Salvador." Chet Ryan and W. L. Rogers are leads in this. A peculiar feature of this is there is not a woman character.

Signal-Mutual in Twelfth Episode

The Signal-Mutual Company have had a great collection of "props" this week for the staging of thrillers in an episode of "The Lost Express." The list includes a partial suspension bridge which was torn loose at one end and permitted to swing free, a burning railroad train, and a runaway engine. All of these were used in the twelfth episode which has now been completed by Director J. P. McGowan. The company has been detained in completing the production, owing to the illness of Leo Maloney, leading man, and S. A. Sues, photographer, who are both confined at the Sisters' Hospital in Los Angeles. Maloney is suffering with muscular rheumatism, and Sues from a general nervous breakdown due to overwork.

Director McGowan has secured permission to use the jacknife drawbridge at Los Angeles Harbor, San Pedro, to stage a scene with Helen Holmes. The actress, as soon as the company resumes work, will be called upon to ride the burning train onto the bridge and leap from the coach platform into the harbor when the drawbridge opens and stops the train from going on across.

The favorite poem of James Whitcomb Riley, "Little Orphan Annie," has been adapted into a multiple reel scenario, and is now being filmed at the Selig studio by Colin Campbell and a big cast. The screen adaptation was prepared by Gilson Willetts. Coleen Moore, who was discovered by D. W. Griffith and featured in a number of Fine Arts subjects, has been engaged to take the name role in this production, which will also have Tom Santchi, Mae Gaston, Lillian Hayward, Eugenie Besserer and a number of others. Many important parts will be taken by child players.

General Manager James McGee of the Selig studios, has just returned from a trip East. He accompanied the body of a relative who died in California to Indiana.

Canyon in Next Fairbanks

The next Douglas Fairbanks-Artcraft subject will have a Grand Canyon atmosphere, the company having left the Hollywood studios Saturday, October 27, for Williams, Ariz. They will probably be in the vicinity of the canyon two weeks. The entire producing staff, including directors John Emerson and Allan Dwan, Anita Loos and players made up the party. No name has been selected for this film.

The next Lasky subject, starring Sessue Hayakawa, will have a Hawaiian atmosphere. This is being directed by George H. Melford. Eileen Sedgwick, leading woman of the Universal organization, has been borrowed by the Lasky company for appearance in this subject opposite Mr. Hayakawa.

Director Melford has almost completed the Lasky picture, "Nan of Music Mountain," all scenes except those of the snow country having been filmed. These will be made at Truckee as soon as weather conditions are right.

Chet Withey is to return to the West coast, and will serve as director for Morosco-Paramount companies, first directing Vivian Martin. Mr. Withey did his first directing work on the West coast for Fine Arts, and for the past eight months has been in the East serving as director for Vitagraph and Goldwyn.

William D. Taylor has completed the filming of a patriotic story, "The Spirit of '17," which has Jack Pickford as star. Plans are now being made for the filming of an adaptation from a well-known novel in which Jack Pickford will be co-starred with Louise Huff.

The George Beban company are still in the northern part of California filming the exteriors of "Jules of the Strongheart."

A change was made in the executive staff of the Lasky Studio this week when Wellington Wales, who has served as auditor was appointed comptroller. Wales has inaugurated the efficiency accounting system at the Lasky Studio, which has aided greatly to reduce costs of production. L. L. Baxter has been appointed auditor and Edmond Mitchell purchasing agent.

New Faces at Triangle Home

An increase in the stock company at the Culver City Triangle Studios has been found necessary to supply the needs of the twelve different companies, and this studio now has many new faces. Wheeler Oakman, who has served as leading man for a number of subjects made at Selig, Mabel Normand and Universal studios will play with Alma Ruebens in "The Passion Flower." This photoplay is now being directed by Walter Edwards. Others in this cast are Francis McDonald and Jack Dyer.



Two Thirds
Actual Size

A BIG STEP FORWARD

9 x 12 Inches—Bound in

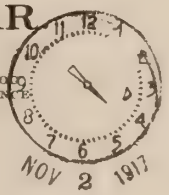
HEAVY BOARD AND CLOTH COVERS

THE KANSAS CITY STAR

DAILY
COMBINED CIRCULATION
MORNING AND EVENING
OVER 420,000

SUNDAY
CIRCULATION
210,000

WEEKLY
CIRCULATION 335,000
ONE YEAR PAID IN ADVANCE
SUBSCRIBERS



October the Thirtieth.

Mr. Johnston,
Motion Picture News, Inc.,
729 Seventh Avenue, New York, N.Y.

Dear Mr. Johnston:-

May I apply this far in advance for a copy of your Studio Directory, when it comes out? I have the last one you issued, and find it more than handy for answers to questions that pour in, as well as making up screen biographies to use in the column Sunday.

Let me know the directory cost, and I'll send you the money. Anything I can ever do at any time, --- just write.

Very sincerely,
Reudon Lara
Photoplay Editor.

"WHO'S WHO" of the Profession

Containing every available biography of those engaged in the making of the Motion Picture

The NEWSPAPER MAN'S—HAND BOOK
The CASTING DIRECTOR'S—" BIBLE "
The FILM EXECUTIVE'S—REFERENCE BOOK
The PUBLICITY MAN'S—ENCYCLOPEDIA
The EXHIBITOR'S—GUIDE

Representation means publicity and prominence the year round—Keep in the Limelight

Closing 1918 Issue—December 15, 1917

MOTION PICTURE NEWS

729 Seventh Avenue, New York City

Virginia Foltz, former musical comedy favorite, has been selected to play an important part in "The Gown of Destiny," which is now being filmed by Director Lynn Reynolds. Miss Foltz created the Spanish senorita role in "Madame Sherry," and was the original Boy Blue in "Babes of Toyland." Reynolds's present story is adapted from "Each According to His Gifts," which appeared in the Saturday Evening Post under the by-line of Earl Derr Biggers, author of "Seven Keys to Baldpate" and others. Herra Tejjedda, a French actor, has been engaged to take the role of a French designer, and Alma Ruebens will wear the gown. Allen Sears takes the leading role opposite Miss Reubens.

Having completed "Fanatics," Director Raymond B. Wells is now busy with the making of "The Man Above the Law," from an original scenario by Lanier Bartlett, which has a Navajo atmosphere, and is laid on the painted desert.

E. Mason Hopper has begun the filming of "Without Honor," a Triangle which will have Marjorie Wilson in the sympathetic role. She marries a youth to save him from himself, and thereby brands herself a scarlet woman, to keep him from a prison cell on a charge of bigamy. After many privations gone through with a smile, a marriage license is secured and a name obtained for her child. Derral Foss, Walt Whitman and Laura Sears play in support of Miss Wilson.

One of the big Triangle stages was the scene of much social activity when an informal dance in a beautiful mansion was staged there by Director Jack Conway for "Because of the Woman," a Southern story, with Belle Bennett in the leading role with Jack Livingston playing the masculine lead. It was impossible to secure sufficient extra people who were sufficiently proficient in the terpischorean art and Conway pressed into service almost a half hundred members of the Triangle stock company, all in evening clothes, for these scenes.

Olive Thomas in her next picture will be seen as a poor girl who is suddenly thrown into position where she can have anything that wealth can buy. Jack Dillon is directing this subject, which is titled "Betsy Takes a Hand," which is one of the prize scenarios in the recent Photoplay Magazine contest. Charles Gunn is playing the lead opposite Miss Thomas and George Hernandez, Diana Carillo and Frederick Vromm take the principal parts.

"Until They Get Me," the story with Canadian northwest mounted police taking an important part, required Director Frank Borzage and company to spend all of this week at the big Hartville ranch. In the cast for this story are Jack Curtis, Pauline Start, Joe King and Curly Baldwin.

Final scenes were made for "The Learnin' of Jim Benton," by Director Cliff Smith at Hartville this week, when a cowboy town was built in short order. The place was actually completed overnight, and the population taken to the town by carry-all automobiles from Los Angeles. It occupied a prominent place in one of the valleys of Hartville. Roy Stewart is featured in this Western play which is virile in western atmosphere.

Hollywood Hookum

Nov. 17, 1917 NEWS MORE NEWS

Not so fair.

E. Mason Hopper was off duty this week.

Charley Murray has not been in a benefit for a week.

Harry Williams' next song will be "Moving of the Movies."

"Wait Till the Clouds Roll By" was a popular song this week.

Prosperity Note: Jack Conway, Triangle director, is flitting about in a new auto.

Arthur Shirley is enjoying all the comforts of being a father, including walking the floor all night.

Paddy Maguire has established the reputation of standing still in the movies and moving in the stills.

Marguerita Fischer and her director, Lloyd Ingraham, are anticipating a pleasant winter at Santa Barbara. They both have bought bungalows.

Edith Storey has a new dog, i. e., she had a white one when she left New York, but it didn't look like that when its trip across the desert was completed.

Not one of the Signal players knows what happened to "The Lost Express," or how it will return again, according to Jimmie Tynan, of J. P. McGowan's publicity department.

Blanche Payson, the 200-pound policewoman, followed Bill Beaudine's instructions of throwing her weight against a door when entering a set, and the whole durn thing collapsed.

And now we learn Anita King grub-staked a miner on that famous across-the-country dash by auto and has received the astonishing news that she is half owner of a copper mine.

Mabel Condon has deserted her mountain home in Rattlesnake Gulch and is enjoying a three weeks' trip to the fair Broadway of America, this being the first time back in twenty-seven months.

B. A. Rolfe is not used to punching the clock and consequently missed several appointments the other morning when the gateman told callers he was not in. Now B. A. is not so strong for the efficiency method.

Francelia Billington is now to burn up the road between our fair town and Santa Barbara with a new Oldsmobile Sedan. She claims to know all about every one of the many cylinders that make up its beautiful engine.

Mac-na-mara translated into good old Irish means "Son-of-the-Sea," all of which explains the actions and habits of one Walter Macnamara, who adds brightness to the titles and scenarios of Triangle Comedies.

A samovar was the cause of much trouble at the Metro studio, but the pesky thing is working now, for C. W. Thomas, studio manager, came to the rescue of the technical department and taught them how it is used in Russia.

Another cruel joke flitted into HOOKUM sanctum this week in the form of one of those endless chain letters—write to four of your friends—send twenty-five cents to the chairman of the committee—perpetrated by John B. Ritchey.

Tom Gibson and Karl Coolidge are the Universal serial hounds, and at present are engaged in writing "The Bull's Eye" and "The Mystery Ship." Gibson wrote comedies for thirty-two weeks, and has been turned loose on serials by way of diversion.

Just when we begin to learn to love Aaron Bernd Bill Fox's New York office wires him to come back to the wild and wicked bright way. Aaron left our midst on Saturday. Stuart Atcheson will manipulate the ivories of the Fox Underwood in a publicity way.

With the departure of Charles Chaplin and company from the studio leased by Metro in Hollywood it was necessary to remove Chaplin's mascot, a goat, to new quarters. Danny Hogan, a former pug, induced Billy to leave the lot, but Hogan kept about twenty feet in front of him all the time.

Appreciating the attractiveness of Motion Picture News, the Thomas H. Ince publicity department has adopted the Persian orange as the official color for envelopes containing news matter which is sent to newspapers and magazines throughout the world. We thank you, Bert Lennen, for the compliment.

Roscoe Arbuckle, in telling how he broke into the public's eye, now admits he first served as guard for players in the early "vodeville" days, his duty being to stop stale fruit that came toward the stage. He became so proficient that he is now the heavyweight champion custard pie stopper and heaver of the screen.

Charles Arthur Kenyon, the author, writing for the well known "Motion Picture News Studio Directory," advises that his height is dignified, his weight under control, complexion good, hair variable and eyes ravishing. Referring to his hobbies, he says he hates to pay debts, and is fond of all trains leaving Los Angeles and thinks they should be encouraged.

The Lasky zoo is now said to contain seven members. One plays a cornet, another a flute, and in the cage next door is the man who beats the drums. On the opposite tier, a violinist, 'cello player, accordion pumper and a saxaphone wheezer keep all players in an unhealthy mental condition. It's a great life for Louis Gottchalk, who is writing incidental music for Lasky productions.

C. R. Seelye says Los Angeles is about the slowest town in a business way, but for speed socially they was no beaten it. It has been said there are some steppers in the village.

Bill Hart has left the narrow trail, and is now roaming about the desert as a miner. You can't tell what Bill will do next, as was shown recently when he gave "Fritz" the Pinto pony a bill of sale to himself.

C. B. de Mille took an assignment from the Los Angeles Examiner to write up Billy Sunday, and termed the revivalist "the great director of the world's greatest drama." Some people just talk shop all the time.

A rawhide Idaho miner has proposed to a Keystone lassie because he saw her fight in a picture and knows she could use the rolling pin to aid him in his daily toils. The proposal is still under consideration, for the comedienne vows it's as hard work to swing pies as picks.

Guy Price, who hammers out the photoplay and dramatic sections of our esteemed contemporary, Los Angeles Evening Herald, after three years in the great Bear state, has found an outing necessary, and gone back to Indiana on the banks of the Wabash. Guy took Charley Pike's Salt Lake Special out of town, and so a safe and sane journey was predicted by his friends.

Up to the minute of going to press, Charley Fuir or Fuher, or whatever way he spells his name, has not filed criminal libel charges against the publisher of HOOKUM because this publication of wide circulation changed the spelling of his name, to conform with present day conditions, and to lose its Teutonic atmosphere.

A. Carlos is home from New York.

Welcome back, Frank Lloyd. Ditto, Billy Foster.

Five or six film companies are about to blossom forth.

Super Prosperity note: B. A. Rolfe is flitting about in a new auto.

Charlie Chaplin will add something to his walk when he gets back from Honolulu.

E. Mason Hopper is reported to be some nimrod until the time to start early in the morning arrives.

Prosperity Note: Roy Stewart and Director Cliff Smith have given up borse flesh for gasoline critters.

A traveling attraction of trained fleas visited J. "Pep" McGowan's Signal Studio this week and the four dogs of the lot broke up the show.

The foggy days of the past week have caused H. Raymaker, the three cornered director, to invent a new appliance—"The mid-night lens."

Roscoe Arbuckle finds it necessary to purchase two seats for the weekly manly art contest at Jack Doyle's w. k. establishment in Vernon.

Bill Hart is gettin' younger every day on and off the stage. He has cut out his cave-man ways of winning and is wooing in a Romeo style.

Metro Studio Manager C. W. Thomas has become accustomed to the word "unusual" and the phrase "the first time in twenty years," as used by California people with respect to the weather.

Raymond West has adopted a camouflage effect, for he is now wearing a mustache, which causes him much trouble as it insists upon curling upward at the ends.

William H. Clifford is the father of a boy. His celebration has not in any way interfered with the work of the "Shorty" Hamilton Western Comedy Drama Company which bears the father's name.

C. R. Seelye is in our midst. He has been here for seven or eight weeks now and still insists that Pathe is the greatest organization of the fillum world.

HOOKUM readers' attention is called to the need of truth in filling out biography blanks for the fourth edition of Motion Picture News Studio Directory. Be truthful about your age—remember the draft.

Jack Cunningham has moved to Palms from our fair Hollywood. He selected the house there because it had a place laid out for the pitching of horseshoes, the pegs being in place and a good supply of quoits on hand.

Tom Geraghty, since coming to California from Rushville, Indiana, has developed a Luther Burbank habit, for he now has created Idea plants, which grow luxuriantly in the garden in front of the Paralta scenario department.

Directors are warned that tickets for the annual dance at the Alex. Thanksgiving night, will be ten dollars. Joe de Grasse is chairman of the committee on arrangements and everyone is expecting something better than ever.

SCREEN EXAMINATIONS

"When a Man Sees Red"

(Fox Standard Pictures—Seven Reels)

REVIEWED BY PETER MILNE

ADAPTED from Larry Evans' story which ran in the Saturday Evening Post under the title of "The Painted Lady," this Standard picture presenting William Farnum is, if memory does not betray, the strongest picture of the year. Mr. Farnum is supplied with a fighting role, "his greatest fighting role," says the press agent with a show of modesty that is surprising. He might well have said "the greatest fight role" and been on safe ground. For there never has been such a virile part calling upon the actor to put into it every ounce of fighting power he possesses. It is not all physical combat, although there is plenty of this element to satisfy, but the spectacle of a man struggling and fighting against tremendous odds and finally winning out in the cause of virtue.

Mr. Farnum appears as Luther Smith, a happy-go-lucky seaman who returns from a voyage to discover his sister dead from the ravages of a brutal sea captain. Shortly afterwards his mother passes away from the shock and Luther is left without a friend in the world. He vows vengeance and after long and weary wanderings, during which time he sees the world "through the blood red haze of the madman," he at length encounters the despoiler of his home and strangles him to death. The love story in which Luther and "The Painted Lady" figure, is brought in to furnish contrasting interest.

Frank Lloyd, who made the adaptation of Mr. Evans' story and who directed, has done his usual excellent work. The production is abundant in the atmosphere of the sea, the dramatic scenes are staged with fine taste, while the continuity runs smoothly from beginning to end.

There are some stirring fights staged and for an additional thrill there is the realistic wrecking of a yacht. The types are ideal. Mr. Farnum, leading the cast, does fine work. G. Raymond Nye as the brute-captain, fits the part wonderfully well, and Jewel Carmen as "The Painted Lady," makes a most appealing impression. Marc Robbins as the old sailor furnishes the comedy relief.

"When a Man Sees Red" is essentially a man's picture. It doesn't quibble with situations or attempt to present them in anything but their true light. Plain, straightforward, red blooded action, composed so that the utmost amount of drama has been derived from it—it is typical in every instance of the word "gripping"—a claim to which few pictures can even attempt to make.

THE STORY AND PLAYERS

Luther Smith (William Farnum), first mate on a sailing vessel, returns to his home port to find his sister (Lulu May Bower) dead from the ravages of Sutton (G. Raymond Nye), "the worst captain out of hell." His mother (Cora Drew) shortly dies from grief. With a silent vow to avenge their death, Luther ships as Sutton's mate, unaware of the fact that he is the guilty man. On sea Luther resents Sutton's various brutalities, and after soundly thrashing him leaves the ship when it puts into port. Here he encounters the yachting party of Lewis (A. Burt Wesner), the most prominent member of which is Violet North (Jewel Carmen), known as "The Painted Lady." Luther falls in love with her, but she, realizing she is unworthy of it, sails away with the party after acquainting him with her true character. Sutton's vessel has, in the meantime, put out to sea. Sutton has left Logan (Marc Robbins), a sailor, who knew too much about his affair with Luther's sister behind. Logan again meets Luther and tells him the story. With hate in his heart, Luther hunts for his enemy. The yachting party is wrecked in a storm and Sutton rescues Violet. When she proves a spitfire and stabs him when he attempts to force his attentions on her he takes her ashore and starts to auction her off to the natives. Then Luther appears. He fights with Sutton and finally strangles him. He becomes delirious afterwards and Violet nurses him back to health again. Later the two forgive and forget the past, starting life anew.

"France in Arms"

(Pathe—Five Reels)

REVIEWED BY PETER MILNE

PATHE has released a number of interesting war pictures since the beginning of the world conflict, but "France in Arms" is better than any of them. It has all the suspense of a five-reel drama, as many thrills as one of Pathe's own serials and enough interest to spread over many additional thousand feet of film.

The feature opens with a close-up of Marshal Joffre conversing with General Pershing and the various scenes that follow are supposedly illustrations of their conversation. The first reel displays the rigid training undergone by the French recruits and subsequently the manufacture of all ammunitions from small arms to the biggest howitzers is depicted in brief yet immensely interesting flashes. Facts regarding the distance made by every type of gun, the weight of the shells, and the amount used during certain years are interspersed between the scenes, lending added interest.

The huge store houses containing the food supply of the entire French army come in for their share of exposition also. These scenes give a wonderful idea of the manner in which the commercial as well as the man resources are mobilized for the superlative effort made necessary by war.

The most wonderful thing in "France in Arms" shows the destruction of a German aeroplane. The camera man went up with a French aviator and was right on the job when the shot settled the enemy birdman. The doomed machine is seen to hesitate and then drop suddenly, turning clumsily over and over during its descent to the earth. It is a breath-taking episode, the like of which has never been seen before.

The manufacture of aeroplanes is also shown and the various types of machines now in use in the French army are compared with those in vogue at the outbreak of the war. The figures show the great change for more efficient types of machines that has taken place during the last few years.

The soldiers themselves are not neglected. Following the pictures of the training camp, they are shown building railroads, setting up wireless apparatus and telegraph poles, constructing bridges, reconstructing roads and the like. There are a thousand and one things which the soldier of the present must know and "France in Arms" gives a little bit of his every task.

There are a few scenes taken in the front line trenches, and one shot shows the French going over the top, shows them charging across No Man's Land to meet the enemy attack and shows them returning, some on foot and others on stretchers.

In fact there is no department of war that "France in Arms" neglects. It draws an ever varying picture of it—a true picture of it—and sets it right before you. It strikes home with a strike that is needed and welcome.

"The Woman God Forgot"

(Artcraft—Six Reels)

REVIEWED BY PETER MILNE

THE latest spectacle in which Jesse Lasky presents the brilliant Geraldine Farrar is "The Woman God Forgot," a picture of old Mexico at the time of the Montezumas and the Spanish conquests, prepared by Jeanie Macpherson and produced under the direction of Cecil B. De Mille. Without fear of contradiction it may be termed one of the few crowning spectacular achievements of the screen. Its magnificent scenes representing the ancient city of the Aztecs, peopled with hundreds of barbarously and gorgeously clad men and women, alternate with the intimacies of the story in holding the spectator spellbound. Miss Farrar lends of her best to the role of Tecza, daughter of Montezuma, and her best is truly something superlative. She has risen to heights equal in her new art to those achieved in her original field of endeavor.

Miss Macpherson's scenario provided Mr. De Mille with wonderful opportunities to exercise his art in obtaining spectacular effects, and while these plainly dominate the picture, the personal interest has by no means been neglected. The love story of Tecza and Alvarado furnishes an appealing angle, while the fate of the proud and haughty Montezuma when the Spaniards take possession of his rich city and cast him in chains attracts much of the spectator's sympathy. The happy ending is perhaps the only dramatically weak point in the entire picture. It is somewhat illogical considering the facts and runs contradictory to the title and yet the producers know their public so well by this time that it must have been appended in answer to popular taste.

The settings of "The Woman God Forgot" are stupendous. One in particular, representing the exterior of the Aztec temple, is one of the biggest ever seen in a picture. On this in one of the final scenes the soldiers of Montezuma and the forces of Cortez do bat-

tle for possession of the city. There is thrill after thrill in this scene, particularly when some of the participants, struck down by adversaries fall the whole length of its slightly slanting walls.

Wallace Reid is again Miss Farrar's leading man and makes an engaging figure of Alvarado. Raymond Hatton, Hobart Bosworth, Walter Long and Theodore Kosloff appear to striking advantage in roles congenial to their ability. Alvin Wyckoff was in charge of the photography and lighting effects, which are magnificent, and Wilfred Buckland as art director, has done his usual careful and accurate work.

THE STORY AND PLAYERS

Cortez (Hobart Bosworth), a Spanish adventurer, arrives on the coast of Mexico to conquer the native race. He dispatches one of his captains, Alvarado (Wallace Reid), to Montezuma (Raymond Hatton) with a message that he surrender his city to the Spaniards. Montezuma refuses and casts Alvarado in chains. He is rescued by Tecza (Geraldine Farrar), Montezuma's daughter, who falls in love with him. But Guatemoco (Theodore Kosloff), who desires Tecza for himself, discovers Alvarado in her chamber and he is captured again. He promises Montezuma he will marry Tecza anyway provided Alvarado be offered to the gods as a sacrifice. Tecza steals silently out of the city and acquaints Cortez with the facts. She promises to admit him and his armies within the gates, that they may rescue Alvarado, providing they retire as soon as this is accomplished.

In the huge temple Alvarado is about to be sacrificed by Taloc (Walter Long), the high priest, when Cortez and his men enter. They rescue Alvarado, but then, breaking their promise, take Montezuma captive and proceed to sack the city. The natives, under the leadership of Guatemoco, fight back, but are eventually defeated. Tecza is the sole survivor of the royal family, and with bitterness in her heart she departs with a single servant for a distant valley. There Alvarado finds her after the battles are over and their love rises above all prejudices.

"The Natural Law"

(France Films—Seven Reels)

REVIEWED BY PETER MILNE

AS a play "The Natural Law," based on a theme dealing with sex attraction, was presented by A. H. Woods. And Mr. Woods was never known to go half way in anything. The picture version adheres closely to the frankness, to say the least, of its spoken predecessor. As soon as the principals meet, the sex attraction starts in working with a vengeance and only halts for a brief respite when its inevitable mission has been accomplished without the formality of a marriage ceremony. Then enters considerable emotion on the part of the girl, the boy and the doctor who loves the girl very dearly. A little talk of abortion also enters—that is, a little suggestion of it—but a very significant suggestion. But the doctor throws this element out of the story and prepares to marry the girl and shield her with his name in the absence of the boy. The boy returns, however, to prove himself a man after all and the law of sex attraction again asserting itself, youth and youth unite and middle age steps gracefully aside.

"The Natural Law" deals openly with matters of sex and openly with matters related thereto.

Marguerite Courtot presents the heroine of the story in an appealing light. George Larkin is a good type for the hero and Howard Hall, author of the original play, who also furnished the continuity for the picture, makes a quietly sympathetic figure of the middle aged doctor. Charles H. France directed.

THE STORY AND PLAYERS

Ruth Stanley (Marguerite Courtot), engaged to Dr. Webster (Howard Hall), meets Jack Bowling (George Larkin), an athlete, and the two are immediately attracted to one another. To such a great extent, in fact, that while Webster is absent from the city they are thrown in each other's company daily, and, the better judgment of each going down before the desire of the moment, the inevitable occurs. The doctor returns to find things in a bad mess with Ruth seeking his professional services to prevent the ruin of her name. The doctor refuses and attempts to arrange a marriage between Ruth and Jack on the eve of the latter's departure for Sweden to enter the international games. Ruth refuses to listen to him and Jack is finally kidnapped by his pals and taken captive aboard the ocean liner. On his return he makes to Ruth's home and again pleads with her. The doctor, to test his love, tells him that he has operated upon Ruth. Jack threatens to sue him for violating the oath of his profession. The doctor, satisfied, tells Jack the truth. Ruth, realizing that he really loves her, accepts him, while the older man stands aside.

Mr. France, Jack Ellis, Lila Blow, Gordon Gray and Leah Peck appear in support that generally takes the form of comedy relief.

"Bab's Burglar"

(Famous Players-Paramount—Five Reels)

REVIEWED BY R. E. PRITCHARD

EVEN more delightful than the first of the Mary Roberts Rinehart stories, "Bab's Burglar," is of the few motion picture productions that will make a nation laugh. And the most striking thing about all of these stories is the fact that there is never the slightest tinge of the improper, for they are pictures that will appeal to the cleverest and the cleanest.

"Bab" is a delightfully innocent, foolish little creature, one of the most lovable characters in recent fiction. She is running over with good humor, and even in her seriousness she is appealing. In Marguerite Clark there is just the right person to portray such roles, and Miss Clark has never done anything better. And even though the role is a light one, she merits the highest credit, for it is a role that could easily be overdone.

Famous Players has picked a splendid cast to support Miss Clark through this series of pictures and inasmuch as the same players appear in each production exhibitors have an excellent chance to popularize the members of the supporting cast as well as the star. Notable work is done in all of these pictures by Leone Morgan, Helen Greene, Frank Losee, William Hickley and Guy Coombs. The direction of J. Searle Dawley is of the highest order and the locations selected are most striking.

Many series pictures have proved losing propositions to the exhibitor, but these should be advertised frankly as "Another Bab picture" and the appeal will be found strong, for everyone who witnesses one of these will want to see the whole lot.

THE STORY AND PLAYERS

"Money is the root of all evil," is Bab's sentiment in telling this story in her diary. Bab (Marguerite Clark) is just home from school and her father puts her on allowance, giving her $1,000, which is to pay for everything for a year. To Bab and her chum Jane (Leone Morgan) this is a fortune and they wonder how Bab is going to be able to spend it all in a year. Bab starts in on a lavish scale, but the real trouble starts when she buys an automobile and proceeds to wreck the country side and to keep busy filling out checks for the damage done. In the course of these adventures with the auto she enlists the aid of Tommy Gray (Richard Barthelnes) and he gives her his frat pin as a sign that they are "practically engaged." Tommy, on a call, smokes one of Bab's father's (Frank Losee) cigars and becomes deathly ill and because the father has told her jokingly that he will poison any suitors that come around she concludes that he has fulfilled the threat. Burglar's break into Tommy's house and Tommy, led by the reward pursues the burglar in Bab's car, only to wreck it. Bab has now used all her bank account and hits upon a plan of carrying people from the station for fifty cents a head to raise funds. It is while driving one passenger that she finds in his pocket the plans of her home, and she is convinced that her patron is the burglar. So she sets herself to watch that night and traps the burglar who proves to be Harry (Guy Coombes), a secret suitor with whom her sister Leila (Helen Green) was going to elope that evening. Poor Bab is heart-broken that she has prevented what she sought the most to accomplish—marrying off her sister—and retired to her room to cry, but father stands by her and the story ends the next day with Bab telling him, "No, she is not too old to be held in laps."

"The Lash of Power"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

"THE LASH OF POWER" is another dream picture wherein the hero, after behaving like a villain in a horrible nightmare, wakes up to mend the vicious ways conjured up by his sleeping mind. The dream he dreams in which he sees himself as master of the financial world until he attempts the impossible task of bucking the combined resources of all the other business men of the street, is sensationally melodramatic to the extreme and possesses the majority of the elements that helped to make the ten, twenty, thirt', of years ago famous wherever performed.

The picture serves to present Carmel Myers as a Bluebird star for the first time. She gives a realistic interpretation of the ambitious society girl during the main portion of the film and in the introduction and conclusion is in striking contrast to this character. But to Kenneth Harlan falls the major burden of the acting. He makes a firm and vigorous figure of the millionaire made by the war, despite the sometimes foolhardy acts he is called upon to do.

J. Grubb Alexander and Fred Myton wrote "The Lash of Power," and while their story does not bear close inspection, it moves rapidly, is filled with sensational episodes and is well put together from the standpoint of continuity. There are some incidents that fail to register owing to their far-fetched character and yet it is probable that the audience that takes kindly to the melodrama of the old school will accept every turn of this picture in good faith. In this respect it is more of a "class" picture than anything Bluebird has turned out of recent date, but in this respect also it offers unusual possibilities to the exhibitor who caters to the melodramatic loving public.

Harry Solter has given it a satisfactory production, included in which are a brace of spectacular explosion scenes that are undeniably realistic.

THE STORY AND PLAYERS

John Rand (Kenneth Harlan) entertains an ambition to duplicate Napoleon's career in the financial world of the United States. His opportunity arrives when Sherwood (Charles Hill Mailes), father of Marion (Carmel Myers), his sweetheart, inherits charge of a large trust company in the city and offers him a minor position in his employ. Shortly afterwards Rand asks Sherwood for the hand of his daughter, but is refused because of his comparative poverty. Rand's opportunity comes when an inventor leaves the formulae of a powerful explosive in his keeping. The next morning Rand reads of the inventor's death. Selling the formulae to a foreign government and, with the proceeds of the sale, buying up industrial stocks, he soon makes millions when the foreign government declares war on its neighbor. Marion has, in the meantime, married Rex Reynolds (T. D. Crittendon) in order to obtain social position. Rand, finding himself ostracized and having lost his love for all finer things in life, proceeds to break all those who have snubbed him through the market. His end comes when an anarchist blows him to atoms with a bomb for having caused the war.

"Persuasive Peggy"

(Mayfair—Six Reels)

REVIEWED BY PETER MILNE

PEGGY HYLAND'S first picture under the Mayfair banner proves to be a light and human domestic comedy-drama told in a number of interesting episodes. It is based on a story by Maraverne Thompson, the point of which is that woman deserves at least an equal share of the responsibilities of the home And so his principal male character is a stolid, conventional farmer, and his principal female character, Peggy, a young lady who resolves to have quite a voice in the running of her household and who by persuasion, subtle and effective persuasion, finally manages to drive home her point.

This theme as developed unfolds a large amount of comedy, none of which, it is fair to the producers and the intelligence of picturegoers to state, will be wasted when it flitters across a public screen. Peggy finds her husband silently indifferent as to her proper place. He thinks it all wrong when she has the living-room repapered and refurnished, but the neighbors soon convince him that her good taste has improved the appearance of his house a hundred per cent. Likewise, does she bring him around to thinking her way as regards a separate bank account. And then later when the harvest is in danger of being ruined by rain she shows her diplomacy by placating the angry farm hands.

It can be easily divined from the above that "Persuasive Peggy" is divided distinctly into episodes, but each one is handled so well, with such a full appreciation of its humorous possibilities that the six reels never tire or let down in interest to any perceptible extent. Miss Hyland's bright and happy personality, her charming appearance and her ability to sense the value of the situations in the story put it fairly and squarely over. The picture should go specially well at matinee houses where women predominate in the audience and before family theatre patrons. There is an intimacy about it, a total lack of the offensive, a mildness that such patronages will appreciate thoroughly.

William Davidson is a very stolid farmer husband of the country gentleman type. Jules Cowls as the head farm hand gets in some excellent comedy whenever given the opportunity, and stands out in a good supporting cast. Charles Brabin made the adaptation and directed. Some of the exterior locations, showing views of Irish country estates, made ideal settings for the story, while the photographic work in every instance is of the best.

THE STORY AND PLAYERS

After her marriage to Ed Trowbridge (William Davidson), gentleman farmer, Peggy (Peggy Hyland) sets out in diverse ways to assert herself in his home and before long the astonished Ed discovers himself giving way to her wishes at every turn. He acknowledges her correct in the majority of her moves. Finally he discovers that her many visits to the city have not been to the dentist's, as she has said, but to the studio of a portrait painter (Arthur Houseman). In a rage he denounces her and sadly she returns to the home of her parents (Gertrude Norman and Charles Sutton). Later Ed learns that Peggy was having her portrait painted at the studio as a surprise for him. He asks her forgiveness but it is not until Peggy learns that she is to become a mother that she returns under her husband's roof.

"The Fettered Woman"

(Vitagraph—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE FETTERED WOMAN," adapted from Robert W. Chambers' "Anne's Bridge," and produced by Vitagraph under the direction of Tom Terris, is a light, romantic drama, typical of Chambers' style and presented with appreciation by a capable cast, with Alice Joyce interpreting the principal feminine role. Like most of Chambers' works, "Anne's Bridge," appearing on the screen under the title of "The Unfettered Woman," is more fiction than fact but this only adds to the entertaining possibilities which the author invariably makes possible.

Alice Joyce is placed in an appealing, pathetic role, which she interprets with all the grace and pathos that was meant to emanate from the soul of Angelina Allende. She is at no time called upon to present the stately, dignified woman of the drawing room, but breathes the air of the wide, open country, and her impersonation of the girl in gingham dresses who has been wronged by unscrupulous men from the city, is marked by true, artistic ability. In the early scenes, Miss Joyce is shown as the college girl but only a flash of this phase of Angelina's career is shown. For the greater part of the reelage she is the unsophisticated country girl and although it is undoubtedly the wish of Miss Joyce's admirers that she be seen in more unconventional roles, she will more than gratify their expectations, when seen in "The Unfettered Woman," because of the contrast, and her perfect understanding of the part she is presenting.

Tom Terris has given Chambers' story a good production. The name of the scenarioist is not given, but whoever did the adaptation is deserving a word of praise for the comedy situations which have been worked into the story to advantage, and which bring the desired relief at the right time. The locations have been chosen with an eye for the proper atmosphere and the rural scenes are typical of country life. The scenarioist could have prevented the false impression which is conveyed by reason of the fact that Angelina is alone in her home with one boarder, and could have made possible some good bits of comedy if he had created the character of an old maid or a colored housekeeper to relieve the embarrassing situation in which the audience finds Angelina. Webster Campbell gives a good performance in chief support. Donald McBride is good in the heavy role. Templar Saxe and Lionel Grey justify minor parts.

THE STORY AND PLAYERS

Angelina Allende (Alice Joyce) is at college when she receives word that her father, who at one time was the owner of prosperous chemical works in Anne's Bridge, a small country town, was dead. Depressed in mind because he had lost his fortune, he kills himself. Angelina is left only the old home and several hundred acres of land.

Jack Wolver (Donald McBride) and Adolph Bink (Templar Saxe), real estate brokers, induce Angelina to accompany them to the city where they inform her they can dispose of her property at a nice figure. Bink with a woman posing as his wife, arrange a dinner at which Angelina is present. He attacks her and Wolver who sees the outrage, shoots Bink. Angelina is accused of doing the shooting and sent to the House of Refuge for three years. When she is free she returns to the little town of Anne's Bridge where she is shunned by the neighbors. She advertises for boarders and James Deane (Webster Campbell) answers. During his stay he learns to love Angelina and asks her to marry him. She refuses and he learns that she had been accused of a disgraceful affair. He goes to New York, learns the truth and returns to marry Angelina.

"A Night in New Arabia"

(General—Four Reels)

REVIEWED BY R. E. PRITCHARD

THIS lacks a great deal of being one of O. Henry's best stories, but there is a whimsical touch to the rather ordinary plot that will afford interesting entertainment. The story carries one along and retains the interest to the end. However, as the picture is produced there has been considerable padding, especially in the close-ups of J. Frank Glendon and the smiling that grows very tiresome.

Those who get the sarcastic vein of O. Henry will be delighted with this production, but those who take it as a mere story will say, "Huh, I knew the plot from the very first reel." But the touch of O. Henry is brought in well in the sub-titles and there shouldn't be any reason why any intelligent person should grasp the fact that it is, as we are told in the foreword, "The story of a man who is driven by a troubled conscience into the ranks of the Haroun al Raschids that infest Bagdad on the Subway." The picture has a whip snap at the end that ought to get a good laugh at the expense of the money kings.

With the exception noted, that the picture has been padded, the direction is good. There is too much of the auto pursuit stuff. There is an acceptable cast and many of the settings are very beautiful.

THE STORY AND PLAYERS

Jacob Spraggins (M. Venton) is driven by a troubled conscience to donations to charities, but these fail to bring him happiness. Finally he decides that his uneasiness was caused by the fact that in his earlier days he swindled one McLeod out of property worth $10,000, and he hires detectives to learn the heirs. They learn that Tom McLeod (J. Frank Glendon) is driving a delivery wagon for a grocery store. But they fail to learn that before this Spraggins's daughter Celia (Patsy De Forest) has fallen in love with Tom and, pretending to be a maid in the household, has encouraged his courtship. But Spraggins is impressed by the youth and hints that the driver may marry his daughter, but Tom refuses the invitation to dine at the house, declaring that he is already engaged to a parlor maid. And then with the $10,000 all is ready for the elopement, but before this is begun Celia confesses her true identity. Annette McCorlle (Hazlan Delaro), a real maid, gives away the elopement plans and the father starts in pursuit, only for the purpose of adding his blessing. A year later Spraggins has a grandchild and determines that the little one shall not be in "want," so raises the price of vinegar three cents a gallon.

"Jerry's Lucky Day"

(Cub-Mutual—One Reel)

REVIEWED BY F. G. SPENCER.

THIS Cub single reeler is very much akin to all its predecessors in which George Ovey is featured and relies almost entirely upon slapstick to put it over, but, at the same time where Jerry is known, Jerry in this instance will in most likelihood prove acceptable.

The whole theme centres upon Jerry and a tramp, just becoming acquainted, and both being hungry hit upon a novel scheme to fill the inner man. Observing a detective remove a disguise and hide his regalia in a deserted spot in the park, they appropriate the same and decide that one shall visit a good restaurant and dine

well, and at a given signal, the other disguised and with a police badge, shall arrest him, and so get away with the meal. Then the order was to be reversed.

Jerry dined first and the scheme worked well, but with the tramp, things did not pan out so well, for when the tramp, having eaten his fill, and given the signal for the arrest, Jerry was busy with his girl, so the tramp gets in bad. But from papers found in the uniform of the officer result in the arrest of a notorious crook and incidentally a reward of $1,000 falls to Jerry, so he saves the tramp anyhow. Release date, Thursday, November 1.

"The Adventures of Carol"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

LITTLE MADGE EVANS, who is perhaps the cleverest child player on the screen today, is the star of this comedy-drama by Julia Burnham. It is very aptly named inasmuch as the story does not possess the unity that might be suggested had the singular been used in the "adventures" of the main title. The episodes are somewhat detached but thanks to the pleasing personality and the marked naturalness of the star as well as her most peculiar support, the interest remains well sustained throughout the five reels. Madge has plenty of opportunities to display her ability and whether she attempts either pathos or comedy the results are equally effective.

The peculiar support referred to is Garibaldi, an organ grinder's monkey, who, above all things displays that dominating trait of the race of the prehensile tail—curiosity. And he too, is allowed full play. His investigation of the most commonplace fixtures of a home, his little tricks and his ease before the camera, will result in rounds and rounds of laughter and his rather tragic death earns him the sympathy that humans always extend to dumb animals in distress in portions perhaps even greater than they profess toward their own fellow men. Garibaldi is the second attraction in "The Adventures of Carol" and it is to Madge's credit that he is not the first.

Miss Burnham's story does not bear too close inspection. It is cut from a familiar cloth, although it must be confessed that its handling prevents the ending from jumping up and introducing itself right at the start. And while its main situation, wherefrom the adventures of Carol spring, is quite obviously artificial, few if any will look for technical defects in such light and pleasing entertainment as the picture offers through the medium of its featured player and her comical assistant.

Good performances are given by every member of the supporting cast while a comedy colored couple appear in a light that is much more pleasing than the ordinary effect produced by such players. Harley Knowles has given the picture a good production, which includes a number of New York scenes.

THE STORY AND PLAYERS

Carol Montgomery (Madge Evans), because of the constant admonitions of her father (George MacQuarrie) to refrain from telling strangers her name because of the fact that he is commander of one of the United States battleships, and fears of spies, refuses to disclose her identity when she strays from home and loses herself in the city. Beppo (Nicholas Long), an organ grinder, finds her and takes her to the South with him, where she dances to his music while Garibaldi, the monkey, proves an added attraction. Carol and Garibaldi lose Beppo one day and take refuge on the estate of Colonel Fairfax (Jack Drumier). His wife (Kate Lester) has never spoken a word for ten years, owing to the fact that he disowned his daughter, following her elopement with a man he did not favor. Carol soon patches up the aged feud and gains a place in the household. Later, when the Colonel's daughter (Rosina Henley) returns to her old home with her husband, the young couple prove to be Carol's parents, and all ends happily.

Frances Miller as the old colored mammy, and Carl Axzell as a spy complete the well-balanced cast.

"The Clever Mrs. Carfax"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THIS is a picture that will set people talking, for more reasons than one. It is marred at the very start by a "College Reunion" scene which represents college men as "loving" to assume feminine attire, introducing the star as the guest of honor. Dramatic license, however, has inured the public to strange presentations of "College Life."

If the public likes something entirely different, a most unusual combining of opportunity to show off Mr. Eltinge's unusual talents, with really well constructed dramatic climax, it is sure to like this play.

What we ourselves like most about it was that the plot gives Eltinge the man a real chance to do some excellent acting, and uses the feminine disguise more as a comedy lightening of really tense plot, than with any attempt to weave it seriously into the story. Only at the final climax, where "Mrs. Carfax" fells the villain with a well directed masculine fist, does the feminine character get in any heavy work. As the young lover, Mr. Eltinge makes many of our juvenile leading stars appear effeminate beside him, and this is as it should be. It seems to us a very strong point in favor of this play.

There is a very strong suspense when the two villains, and the hero's man-servant are all hiding in his bed-chamber, waiting the final untangling of one of the best worked up moments we have ever witnessed.

Rosina Marstini as the female accomplice, and Jennie Lee as Mrs. Keyes deserve special mention.

We predict that "The Clever Mrs. Carfax" will prove a splendid box-office attraction. Mr. Turnbull's story and Mr. Prisp's direction are very much above average. The star is given a man's part with a "stunt" addition that does not detract or draw attention from the real purpose of any play—to make the audience forget the person of the star in the character he assumes. Mrs. Carfax really does not seem an impossible or unnatural role. This is the great strength of the play.

THE STORY AND PLAYERS

Temple Trask (Julian Eltinge), a college graduate, meets another college friend after a reunion, in which Trask has revived his college accomplishment of impersonating female characters. Billy Wise, Trask's friend, takes a bet that he will not dare accompany Trask into a public place.

Trask, in disguise, recognizes a crook he knew in former reporting days, who is trying to steal a fortune from the girl whom he has fallen in love with. The lark develops into a serious business, and Trask follows the girl and the villain, winning the former's love in his true character, while trailing the latter in his character of "Mrs. Carfax," adviser to the lovelorn, which he represents in his profession.

The play ends with a powerful climax, in which Adrian Graw (Noah Beery), the villain, and his accomplice, Rena Varsy (Rosita Marstini), are turned over to the police while fighting over the bonds stolen from Helen's (Daisy Robinson) grandmother (Jennie Lee) in "Mrs. Carfax's" room.

"The Flaming Omen"

(Vitagraph—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

WILLIAM WOLBERT, who directed "The Flaming Omen," the late feature from Vitagraph's western studios, was confronted with a difficult script to interpret when this story of Andras de Sagurola, was given to him to transfer to the screen. But this work was no less difficult than that assigned to the cast, for they are called upon to interpret the ways, habits and manner of living of the Incas, a tribe of idolatrous Indians, living in Peru. The burden of this work falls to the lot of Mary Anderson, and because Nature has given her large, blue eyes and a vivacious disposition, she fails to impress as Blanca, the daughter of a native woman who marries an Englishman.

"The Flaming Omen" is episodic in presentment and its plot is carried over a space of twenty or more years. The opening scenes show the natives of Peru, the tribe of Incas, or sun-worshippers. Five years elapse and then twenty more are numbered and a young English nobleman is introduced who is prompted to go to Peru, where he discovers that he has fallen in love with his half-sister.

In the latter reels there is strong, dramatic action registered and the scenes of outdoor life and the mountainous country representing that of Peru, are beauties and add a refreshing touch to a picture that should prove of highly entertaining value because of its unusual theme and its romantic, adventurous side.

The Vitagraph production has a meaning, attractive title, it has strength of plot and is punctuated by swiftly moving action and attractive exteriors—three elements which the exhibitor cannot overlook when he is arranging his bookings. The members of the cast are not always convincing, but considering the fact that they are called upon to enact "something different," it is only fair to assume that any shortcomings registered will be overlooked by the audience that seeks exciting, well-balanced moments rather than strict conformity to the rules of stage dramatics and a director's idea of good types.

Alfred Whitman, who will be recognized as Alfred Vosburgh in previous pictures, gives a good account of Dorian, "The Red Prince." S. Jennings, in the role of Natche, does his bit well. Clara King, is the one member of the cast who typifies the Incas woman. Otto Lederer in a character role, does well.

THE STORY AND PLAYERS

The story opens with scenes of the native Incas, of Peru, performing their religious rites. They attribute the eclipse of the sun to the presence of the Christian Incas and slay or drive from the settlement all such. Coya (Clara King) is found by Watkins, an English prospector, and is taken to his cabin. Five years later Lord Haviland (Otto Lederer) is visiting his estates in Peru with his daughter who is in ill health. While driving over the mountains they find Coya dead, and crying by her side a baby which Lord Haviland adopts. The child when grown to manhood

succeeds to the title and estates of Lord Haviland. Watkins, who has gone to England, marries an English woman. They have a beautiful daughter whom young Lord Haviland loves. Blanca (Mary Anderson) is visiting at the Haviland estate. She is a descendant of the Incas. She loves young Lord Haviland. He sees in a vision, his native land of Peru and decides to return. Watkins and his daughter accompany them. Blanca follows. Natche, an Inca chieftain, loves Blanca and when he sees Lord Haviland in her company, he arouses his fellow Incas and they raid the place where the party is stopping. Watkins is shot, and dying reveals to Lord Haviland that he is his son and the half-brother of the girl he loves. Watkins's daughter is seriously injured by a shot and dies. Young Lord Haviland then directs his attentions to Blanca, a girl of his own kind.

"The Kill-Joy"

(Essanay-Perfection Pictures—Five Reels)

REVIEWED BY PETER MILNE

"THE KILL-JOY," an Essanay number written by Charles Mortimer Peck and featuring Little Mary McAllister may be set in the same class as her previous effort, so charmingly yet so simply and sometimes tiringly set forth in her previous release, "Young Mother Hubbard." Like it "The Kill-Joy" is essentially a matinee picture, for the kiddies and for the women and for those who desire a change from the customary actionful picture of the day. There is a certain amount of appeal and a certain amount of sure comedy throughout the five reels, but Mr. Peck's story never deserved a five-reel setting. It is clean and nice and pretty—and, in the popular words of the day—and everything, but even these qualities cannot bear the burden of superfluous footage.

Little Mary arrives at the Western town of Contentment, conspicuous only from other Western towns because no members of the feminine sex are allowed within its confines. The inhabitants are a hardened lot as witness their names: The Crab, Shoot 'em Up Bob, Rattlesnake Pete, Sure Shot Mike, the Denver Kid and Death Valley Joe, but Little Mary is undaunted and before the five reels have passed she has converted everyone from a pessimistic, drunkard, sentimental, woman hater, into everything opposite.

Moral effect: Excellent.

As a whole: Pleasing.

But rather slow moving and quite obvious in a good many places. The star does her usual highly sincere and pleasing work, while the elderly male support performs to good advantage.

THE STORY AND PLAYERS

Shoot 'em Up Bob (James Fulton), a stage driver, comes upon Billie (Little Mary McAlister) who has been journeying West with her father. He has gone for water and has not returned. Bob discovers that a fall has resulted in his death. He takes her back to the town of Contentment where no women are allowed to enter, and after trying to hide her is finally forced to admit that he has violated the rule of the place. The rest of the boys excuse him, on the grounds that Billie is not a woman yet and from the first day of her stay in the place she begins to make inroads to the heart of every rough in the settlement. And when the story closes they are all so fond of her that she is practically boss of the place.

"The Fatal Ring"

(Pathe—Eighteenth Episode)

REVIEWED BY PETER MILNE

THE pursuit of the violet diamond unfolds a number of new adventures for both parties in this episode, entitled "The Subterfuge." Pearl, escaping from her pursuers in the slums, enters a Chinese shop and when she hears Carslake approaching drops the damond in one of four bottles of perfume. The arrival of the police soon afterwards prevents her from regaining it again.

The rest of the two reels are taken up with the visits made by Pearl and Tom and Carslake and his henchmen to the homes of the purchasers of the four bottles of perfume. Carslake, reaching the fourth house first discovers it at last. Pearl enters and holds the villain up, but just as she is about to snatch the diamond from his hand, one of his men proceeds to hold her up.

"John Ermine of the Yellowstone"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

FRANCIS FORD returns to the screen in this Indian picture adapted from a story by Frederic Remington and Louis Evan Shipman. With its Indian raids, its stockade and its blue-coated soldiers who served to pave the way for the civilization of the West a generation ago, it is oftentimes mindful of the broncho and bison pictures of the past. But this number of the present, does not, it must be confessed, possess the directness and the rapid fire action of its two-reel forerunners. There are certain standards in picture telling as well as story writing that must be observed in order that the completed whole will have the proper effect. The standards are disregarded in "John Ermine," with the result that one is left in a dissatisfied frame of mind.

John Ermine is a white man, who from childhood has been brought up among the Indians. He is finally told that his blood is not the redman's. Then he falls in love with the post commander's daughter who, along with the soldiers, believes he is a half-breed. So he can't have the girl, but proves his love by laying down his life for her. Here we are given the situation of two people loving one another with no barrier between them, but that reared by hearsay, and neither one makes any attempt to break it down. So John Ermine doesn't draw sympathy sufficient to make him a full-blooded hero. A better effect would have been obtained had the authors made him a half-breed in reality.

Maud Grange prepared the scenario, and Mr. Ford himself directed. The picture has a convincing atmosphere, and in other respects is interesting in its action, although the last fight in which John Ermine loses his life is somewhat weakened owing to the other skirmishes scattered through the previous reels. Mr. Ford is given good support, Mae Gaston, Marc Fenton and Duke Worne standing out in a cast full of Indians and soldiers.

THE STORY AND PLAYERS

John Ermine (Francis Ford) has been brought up among the Crow Indians, believing that he is one of the tribe. He is, in reality, a white man. When he meets Katherine (Mae Gaston), daughter of the commander (Mark Fenton) of the army post, he immediately loves her, and one day tells her so. The girl believing him a half-breed, at first takes it as an insult as do her lover (Duke Worne) and her father. Later she comes to the realization that she loves him and begs his forgiveness, but Ermine goes back to his tribe. When the fort is attacked by hostile Indians, the Crows are sent for, and come to the rescue in the nick of time, but John Ermine falls in battle. Burwell Hamrick, William Carroll, Elsie Ford, Joe Flores and Darkcloud, the Indian, are others in the cast.

"The Seven Pearls"

(Pathe—Tenth Episode)

REVIEWED BY PETER MILNE

THE tenth episode of this serial, featuring Mollie King and Creighton Hale is called "The Holdup." One of the seven pearls is in possession of Falenti, the dishonest president of an east side bank. Harry, learning of this and having a little inside information as to the bad condition of the bank's books, evolves a plan. At first, acting in the interests of Grady's gang, he commands Falenti to leave twenty thousand dollars in the safe for them to rob. Later he tells him to take all the money home with him. Harry gets Grady to break into the bank. When they discover no money, the boss ganster only believes Harry to have followed up a false clue.

Harry and Ilma then go to Falenti's home and demand a share of the money for keeping quiet. Falenti gives them a certain amount which they immediately offer him for the pearl. Falenti consents to this and Ilma takes the jewel. While Harry is at the telephone she mysteriously disappears.

"Mary's Merry Mix-Up"

(Strand-Mutual—One Reel)

REVIEWED BY F. G. SPENCER

JAY BELASCO (Jack), as a life guard at the beach, and Billie Rhodes (Mary), as the irrepressible flirt, furnish the fun in this lively single reeler. Father objects to Jack, and on discovering Jack and Mary in a happy tete-a-tete on the beach, he whisks Mary home. But Jack follows, and gaining access to the house in the role of butler he commences to make things hum. The chief part of his butler make-up is a pair of short side whiskers, adorned with which he is engaged by pa. On meeting the son, Jack makes a moustache from the same article, and to greet mother he uses the same adornment for heavy eyebrows, and so start the complications, for never before has a hirsute appendage performed so many different duties.

But then, when matters are straightened out, and father learns that Mary had already married the life guard, they all decide to make the best of a bad job in the hope that it will tend to terminate Mary's promiscuous flirtations.

This is a comedy well worth while, and will prove a winner wherever shown. Release date Tuesday, November 6.

"The Enchanted Kiss"

(General Film—Two Reels)

REVIEWED BY R. E. PRITCHARD

Here is a clever little story that ought to delight everyone, for it shows the gentle irony of O. Henry at the best. It is a splendid example of anti-climax, the sort of a picture that everyone will remember. It is an excellent film to show in connection with some powerful love story like "The Price Mark" where the heroine battles against terrific odds to win happiness in the end. It

is the story of Sam Tansey (Chet Ryan) timid in love who adores Katie (Frances Parks), the daughter of his landlady, but who is intimidated by her father, Captain Pack (W. L. Rogers). Then the hero drinks a double absinthe for the first time in his life and under its influence he falls asleep and then he rises to great courage. Then follows a series of allegorical settings with Katie being sold for a million dollars to a man who has found the secret of remaining young by eating the flesh of a maiden every year. Sam rescues her and is rewarded by a kiss that brings him happiness. Coming out of his trance he goes home to make his dream in part real, but though Katie is willing, Sam loses his courage and clambers up to his hallroom leaving Katie in withering scorn. The picture is well directed and there is never a dull moment in it.

"A Daughter of Daring"

(Kalem—One Reel Each)
REVIEWED BY F. G. SPENCER.

THESE three episodes of "A Daughter of Daring," under the titles of "The Detective's Danger," "The Railroad Smugglers" and "The Deserted Engine," contain all the thrills that have made Helen Gibson so justly famous, yet there are one or two incongruities and improbabilities that will take much explaining away to the initiated.

These things may go on the movie stage, but never, never, never in real railroad life.

But still, taken all in all, they abound in stirring incident, Helen ever on the alert, and the mode of transportation—either by horse, motorcycle or other means—ever at her disposal, she performs some truly wonderful stunts.

"A Daughter of Daring" is a serial which will never fail to attract and hold its audiences spell bound throughout. The release dates for the three now under treatment are November 21, November 28 and December 5.

Following each episode runs a trailer calling attention to the issuance of Liberty Bonds, depicting a woman giving her sons to the army and navy and asking why the more fortunate should not lend their dollars.

"Indiscreet Corrine"

(Triangle—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

OLIVE THOMAS with a good story to tell, appears in "Indiscreet Corrine." It is a typical Thomas story and told in a typical Thomas way. There is dancing, the cabaret scene, a romantic adventure, a happy ending, a bit of risque—all punctuated by the fascinating presence and smile and personality of Olive Thomas. If it were not for the fact that H. B. Daniels, the author, has contributed a good "live" script for the consideration of the Triangle scenario forces, Miss Thomas would have been the "whole show." Considering only the cast, she is the "whole show" for it cannot be said that any member of those in support give more than an average performance. And this is not due to the fact that they are not given an opportunity. George Chesebro, in chief support, tries to smile his way through the scenes and with very few exceptions "overdoes" every action.

George Elwood Jenks did the scenario. Jack Dillon directed. Both have done their duty faithfully with an "eye" toward efficiency and entertaining value. Thomas Buckingham directed the destinies of the camera and picked out the brightest spots to do his "shooting." The story has been "made-to-order" for Miss Thomas, and it fits her like a "Fifth avenue frock." The author, has in no instance, created situations that call for "heavy" dramatic work. He has seen to it that Miss Thomas is given opportunities to pose, smile, dance and give vent to her own captivating ways. Miss Thomas is not an actress in the strict sense of the term but she is a clever personality and possesses characteristics far more valuable to the screen drama than those possessed by some of the "stars." Miss Thomas is a star of the class of screen luminaries that numbers its member in a small total. She pleases in light drama, where some fail to register in the "high spots." Her work in this late production is done with appreciation for this element of lightness in the drama and it is safe to assume that her audiences will express all satisfaction and no regrets.

With the exception of George Chesebro, Josie Sedgwick, Joseph Bennett and Annette De Foe, the members of the supporting cast have minor roles.

THE STORY AND PLAYERS

Corrine Chilvere (Olive Thomas) is the daughter of wealthy parents. She is dissatisfied with the conventional home life and longs for a "past." She refuses to marry Rocky Van Sandt, her sweetheart, because he is not of a romantic nature. Corrine and her maid Florette (Annette De Foe) decide upon a plan to make a past. They answer an ad in the paper calling for two beautiful young girls with a "past." Corrine is accepted for the position and Pansy Hartley, a girl with a past, is also accepted. They are to meet and obtain a promise of marriage from Nicholas Fenwick, a millionaire. Both meet Fenwick, Corrine as a masked dancer in cabaret and Pansy as a "Countess." Corrine is supposed to be visiting her aunt. Pansy falls in love with Rocky, who in turn loves her. Corrine is captivated by the millionaire and Rocky is only too glad to be released from his engagement to Corrine. He asks Pansy to marry him. Corrine's parents drive her from the house but she is content to go with Fenwick and the two are afterwards forgiven by all concerned.

"Fighting Back"

(Triangle—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

"FIGHTING BACK," from the Triangle Studios, with William Desmond featured, is an adaptation from Harry Shumate's story by Alvin H. Nietz and produced under the direction of Raymond Wells. William Desmond has been given better starring vehicles than this late one. It is typically Western with moments of strong, convincing action, but the author has kept for his climax information which according to all known laws of logical reasoning, should have been made known in the initial reels. But if he had given this information there would have been a one-reel instead of a five-reel drama, for after knowing that the "Weakling" was once an officer in the army, there is nothing more to tell. The author presumes on the weaknesses in human nature. If an audience can overlook the inconsistencies in the plot, and if they go to the theatre to see William Desmond and not a good, reasonable true-to-life story enacted on the screen, this late feature from the Triangle Studios will please. There is some good Western "stuff" contained, particularly the scenes at the rodeo or cowboys' field day. Stunts with the lariat, bucking bronchos and trick riding are very much in evidence. If



Marguerite Courtot Is Said to Have Done Some of the Best Screen Work of Her Illustrious Career in "The Natural Law," a France Productions Feature, from Which These Scenes Are Taken



Gordon Dooley, Edward Kimball, Ray Dooley, Helen Badgley and Tula Belle Produce the Merriment in "A Rag, a Bone and a Hank of Hair," the First Two-Reel Comedy Released by Fun-Art Films, Inc.

your patrons like Western "stuff" for its appeal regardless of story, they will like "Fighting Back."

William Desmond has a difficult character role to interpret but he meets every demand. He is, however, handicapped by a poorly written story and one that has very little foundation after the run of the first reel. Claire McDowell, known to the lovers of the screen drama when the one-reelers were in vogue, is seen in the leading feminine role. She is not the type some of us would expect to be casted for such a role as she interprets here. Jack Richardson has his usual "heavy" part to present and he rgisters with "punch" and "villainy." Josie Sedgwick, in a minor role, gives a good performance. Others in a good supporting cast are Curley Baldwin, Pete Morrison, William Ellingford, Thomas H. Guise and Thornton Edwards.

THE STORY AND PLAYERS

"The Weakling" (William Desmond) is found on the plains, exhausted, by a band of cowboys. He is taken to the ranch and given work. He refuses to mix with the others and refuses to give information concerning his past. On pay day the boys go to the nearest town for a good time. "The Weakling" is induced to go along. At the dance hall "The Weakling" meets "The Fury" (Claire McDowell) and a mutual liking takes root in both souls. Later at the rodeo meet, "The Weakling" and "The Fury" meet again. "The Fury" is accompanied by China Mex, the boss of the dance hall. China Mex decides to take a chance at riding a broncho which had defied the prowess of the cowboys. He is thrown and ridiculed. "The Weakling" by this time had shaken off the mask of cowardice and asks permission to try the steed. He succeeds in riding the broncho and China Mex infuriated because "The Weakling" has "shown" him "up" in the presence of his sweetheart, strikes "The Weakling." Later when the crowd returns to the dance hall, "The Weakling" gets his revenge, "cleans" out the place and takes "The Fury" away with him. They cross the border and "The Weakling" confesses that he is in disgrace, having been accused of stealing certain papers while an officer in the army. He resolves to return to the post and is surprised when he learns that he has been cleared of all wrong, that the papers had been recovered.

"Peggy Leads the Way"

(Mutual—Five Reels)
REVIEWED BY LISLE M. ALBRIGHT

Mary Miles Minter, little enchantress of the screen, in "Peggy Leads the Way," plays the role of a girl just back from finishing school who takes hold of her dad's rundown grocery store in a backwoods town and puts it on a paying basis and incidentally teaches some idle rich a necessary lesson in manners.

Mary's bright smile and curls are usually enough in themselves to make a bad picture good, and while the story and acting in "Peggy Leads the Way" is good to start with, she enhances its charm with her excellent work and fascinating personality.

The scene in which she gets the upper hand in her fight with Roland Gardiner, the wealthy landgrabber, who is oppressing the people, and forces him to pay a thousand dollars for a ham, fifty dollars for half a pound of cheese, and a dollar a piece for crackers will make audiences chuckle. Andrew Arbuckle, who plays the part of her father, the unsuccessful storekeeper, does very excellent work and holds one's sympathy from the start.

The mountain setting furnishes an excellent background for the picture, and photography and direction are all that could be asked. It's a picture, in fact, that any audience with an appreciation of good, clean comedy will like, and over which the particular Mary Miles fans will clap their hands lustily.

THE STORY AND PLAYERS

H. E. Manners (Andrew Arbuckle) is the proprietor of a store in a little mountain hamlet in California. He is a failure in business, but beloved by all who know him. Peggy, his daughter (Mary Miles Minter), after finishing her education at a fashionable seminary in the East returns to find her father, whom she thinks is doing a profitable business, struggling with a grocery store that refuses to show a profit. She throws herself into the balance, and soon has the store on a paying basis.

Roland Gardiner and two guests, a mother and her daughter, for whom the scheming mamma hopes to ensnare a wealthy husband and preferably Gardiner's son, are camping on an estate nearby which Gardiner has recently purchased. The son falls in love with Peggy, but the father disapproves of the match. After a big storm the supplies at the camp are wiped out, and Peggy turns the table on her aristocratic enemy when, in desperation, he tries to buy some groceries. She charges him outrageous prices, and wins him with the spirit and spunk she displays, and he finally withdraws his objections to the marriage.

(Continued on page 3493)

Kalem Can Do Your Printing and Developing

BY THE

PRIMART PROCESS

TRADE MARK

Greatly increased facilities enable us to handle a large amount of additional laboratory work—guaranteeing the Kalem standard of excellence, praised by the trade for TEN YEARS.

Our PRIMART laboratory process means that long experienced experts handle with supreme skill and care every operation in printing, developing, tinting and toning, with the aid of up-to-the-minute equipment.

Our prices, in view of the extraordinary quality of the work, will surprise you. Write for quotations.

KALEM COMPANY

235 W. 23rd St. New York City

"FROM PRODUCER TO EXHIBITOR"

Exhibitors' Booking Association

JACKSONVILLE, FLA.

Idle—Prints

PUT TO WORK—THAT IS OUR SPECIALTY. PLACE THAT LIABILITY WITH US, WE WILL MAKE IT REVENUE PRODUCING. QUICK RETURNS—WEEKLY SETTLEMENTS

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL
Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinklebottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinklebottom's Finish.
DITMARS "LIVING BOOK OF NATURE"
Sept. 3. Kangaroos and Their Allies.

Fox-Lehrman Sunshine Comedies

Sept. 3. Tom and Jerry Mix.....2 C
Nov. 11. Wedding Bells and Roaring Lions..2 C
Nov. 18. A Milk-Fed Vamp.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
The Last of the Troubadours (S. E. Jennings, Dan Duffy).....2 D
The Duplicity of Hargraves (J. Frank Glendon, Chas. Kent).....4 C-D
The Lonesome Road (S. R. Jennings, Chet. Ryan) .....2 D
Dry Valley Johnson (Carlton King, Jean Paige) .....4 D
Law and Order (Chet Ryan, Claire Toner) .....2 D
A Night in New Arabia (J. Frank Glendon, Patsy DeForest) .....4 D
The Enchanted Kiss (Chet Ryan, Frances Parks .....2 C-D
The Renaissance at Charleroi (J. Frank Glendon, Agnes Eyre).....4 D
Hygeia at the Solito (Chet Ryan, W. L. Rogers) .....2 D

ESSANAY
("THE BLACK CAT STORIES")
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

GEORGE ADE FABLES
The Fable of All That Triangle Stuff as Sized up by the Meal Ticket.....2 C
The Fable of the Film Fed Family.....2 C
The Fable of the Uplifter and His Dandy Little Opus .....2 C
The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down.....2 C
The Fable of the Back Trackers from the Hot Sidewalks .....2 C

CHAPLIN COMEDIES
The Champion .....2 C
A Jitney Elopement.....2 C
By the Sea.....2 C

FALCON FEATURES
The Best Man (Margaret Landis, William Ehfe) .....4 D
The Lady in the Library (Vola Vale, Jack Vosburgh) .....4 D
The Clean Gun (Kathleen Kirkham).....4 D
Feet of Clay (Margaret Landis, R. Henry Grey) .....4 D
Brand's Daughter (Kathleen Kirkham, R. Henry Grey) .....4 D
His Old-Fashioned Dad (Daniel Gilfether, Mollie McConnell) .....4 D
Zollenstein (Vola Vale, Monroe Salisbury)...4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)
The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES
The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES
A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON COMEDIES
From Bad to Worse.....1 C
A Day Off.....1 C
How It Happened.....1 C
Too Much Alike.....1 C
Barnyard Frolics.....1 C
"Breaking In".....1 C

SPARKLE COMEDIES
Week End Shopping (Kate Price, Billy Ruge)1 C
Pals .....1 C
Ambition .....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man .....1 C

JOHNNY AND EMMA RAY COMEDIES
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG
Selig-World Library Every Other Wednesday
The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES
His Watery Waterloo (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Boarding House Battle (Lou Marks, Pearl Shepard) .....1 C
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul.....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul.....1 C

HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

CINEMA NEWS SYNDICATE
American War News Weekly, No. 25.....1 war
American War News Weekly, No. 26.....1 war
American War News Weekly, No. 27.....1 war
American War News Weekly, No. 28.....1 war
American War News Weekly, No. 29.....1 war
American War News Weekly, No. 30.....1 war

PHYSICAL CULTURE PHOTO PLAYS CO.
Physical Culture Magazine (Issued Monthly).

SELBURN COMEDIES
Hubby's Holiday .....2 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine Exchanges

CONQUEST-EDISON
Saturday, September 29, 1917
Paul Revere's Ride (historical drama).....1 reel
One Kind of Wireless (drama), by R. Lovell Combs, featuring Albert Macklin...1 reel
Putting the Bee in Herbert (comedy-drama), by George Weston, featuring Harry Benham and Ethel Fleming.....4 reels
The Healthiest Spot in India (scenic), Cashmere, the summer resort.....Split reel
The Champion Baby (comedy), by Ray McKee .....Split reel

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)
Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES
Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES
Oct. 1. The Joy of Freedom.....1 C
Oct. 8. His Double Life.....1 C
Oct. 15. The Dentist .....1 C
Oct. 22. Hist! Spies .....1 C
Oct. 29. Twelve Good Hens and True.....1 C
Nov. 5. His Deadly Calm.....1 C
Nov. 12. Rebellion of Mr. Minor.....1 C
Nov. 19. A Close Resemblance.....1 C
Nov. 26. As Others See Us.....1 C
Dec. 3. Too Much Henry.....1 C
Dec. 10. Wages No Object.....1 C
Dec. 17. The Spirit of Merry Christmas.....1 C
Dec. 24. The Unmarried Look.....1 C
Dec. 31. Shadowing Henry .....1 C

Mutual Film Corporation

Sunday, November 4, 1917
GAUMONT—Mutual Weekly, No. 149....1 Top.
Thursday, November 8, 1917
CUB—Jerry and the Vampire (Geo. Ovey)...1 C
GAUMONT—Reel Life, No. 80: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water. It Wasn't the Colic—from "Life."
Monday, November 12, 1917
GAUMONT—Mutual Weekly, No. 150....1 Top
Thursday, November 15, 1917
CUB—Jerry's Running Fight (Geo. Ovey)...1 C

STRAND (BILLIE RHODES)
Oct. 2. Some Nurse .....1 reel
Oct. 9. Firing Father .....1 reel
Oct. 16. For Sweet Charity.....1 reel
Oct. 23. And Along Came Mary.....1 reel
Oct. 30. A Two-Cylinder Courtship.....1 reel
Nov. 6. Mary's Merry Mix-Up.....1 reel
Nov. 13. A Maid to Order.....1 reel

Serials

Oct. 1. The Lost Express, No. 3 (The Wreck at the Crosisng..).....2 D
Oct. 8. The Lost Express, No. 4 (The Oil Well Conspiracy) .....2 D
Oct. 15. The Lost Express, No. 5 (In Deep Waters) .....2 D
Oct. 22. The Lost Express, No. 6 (High Voltage) .....2 D
Oct. 29. The Lost Express, No. 7 (The Race with the Limited).....2 D
Nov. 8. The Lost Express, No. 8 (The Mountain King).....2 D
Nov. 15. The Lost Express, No. 9 (The Secret of the Mine).....2 D

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).
Oct. 14. The Cow Jumped Over the Moon...1 C
Oct. 22. Home Defense.....1 C
Nov. 5. Faint Heart and Fair Lady.....1 C
Nov. 19. Nutty Knitters .....1 C

BLACK DIAMOND COMEDIES
Sept. 17. Susie's Scheme .....1 C
Oct. 7. Susie Slipe One Over.....1 C
Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES
Sept. 30. Oh, Doctor! .....1 C
Oct. 29. Fatty at Coney Island.....1 C
Nov. 26. A Country Hero.....1 C

BURTON HOLMES TRAVEL PICTUR.
Nov. 5. The Land of Madame Butterfly..1 Trav.
Nov. 12. Around Fujiyama .....1 Trav.
Nov. 19. Kyoto, the Ancient Capital.. ..1 Trav.
Nov. 26. Three Marvelous Matsuris.....1 Trav.
Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From .....1 Trav.

THE FIGHTING TRAIL (SERIAL)
Nov. 5. Episode 9. The Bridge of Death.2 D
Nov. 12. Episode 10. The Sheriff .....2 D
Nov. 19. Episode 11. Parched Trails .....2 D
Nov. 26. Episode 12. The Desert of Torture .....2 D
Dec. 3. Episode 13. The Water Trap.....2 D
Dec. 10. Episode 14. The Trestle of Horrors .....2 D
Dec. 17. Episode 15. Out of the Flame....2 D

MACK SENNETT COMEDIES
Nov. 4. Pullman Bride .....1 C
Nov. 18. Are Waitresses Safe?.....1 C
Dec. 2. An International Sneak.....1 C
Dec. 16. That Night .....1 C

PARAMOUNT-BRAY PICTOGRAPHS
Sept. 16. In a Sculptor's Studio, De-Indianizing the Red Man, Cartoon—Bobby Bumps starts to School.
Sept. 23. After Mallards on the Carolina Coast, Unmasking the Mediums, In Camp with the U. S. Ambulance Corps, Cartoon—A Submarine Destroyer.
Oct. 1. Denizens of a Metropolitan Jungle, Higher Education for Army Cooks, A Denishawn Entertainment, Cartoon — Goodrich Dirt Lunch Detective.
Oct. 8. A Southern Deer Hunt, with R. F. Warner, of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap-Making at Home, A Wood-Chopping Contest in New Zealand, Cartoon—Bobby Bumps "World Series."
Oct. 15. Woodcraft and Camping, Uncle Sam's Hints to Housewives, No. 2, The Iceless Refrigerator, Denizens of a Metropolitan Jungle, Cartoon—Quacky Doodles the Cheater.
Oct. 22. Humpback Whaling in the Pacific, Uncle Sam's Hints to Housewives, No. 2, The Meatless Meat Loaf, Leventhal's Aeroplane Machine Gun.

(Continued on page 3492)

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine)....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows? .....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels
The Eagle's Wings (Herbert Rawlinson).. ....
Hell Morgan's Girl (Dorothy Phillips).... ....
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette)..... ....

Brenon Productions
Lone Wolf.....7 parts
Fall of the Romanoffs.....8 parts
Empty Pockets .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy ....
The Honor System..... ....
Jack and the Beanstalk..... ....
The Conqueror ....
Camille ....
Oct. 14. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Woods..... ....

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
The Warrior (Maceiste).....7 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life 1 reel

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies.....

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Madam Sherry.....5 reels
The Bar Sinister (Hedda Nova and Mitchell Lewis) .....8 reels
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale) 6 reels
The Silent Witness (Gertrude McCoy)....6 reels
A Trip Through China (Brodsky's Art Picture) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels

Jewel Productions, Inc.
Pay Me.
Sirens of the Sea.
The Man Without a Country.

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

(*Continued on page 3492*)

Pathe Exchange, Inc.

Sunday, November 4, 1917

The Fatal Ring, No. 18 (The Subterfuge), Astra. ....2 D
The Seven Pearls, No. 8 (The Man Trap)...2 D
Fifth Avenue, New York, U. S. A.....1 trav
Lonesome Luke in Love, Laughs and Laughter, Rolin. ....2 C
Happy Hooligan (The Tale of a Fish), Cartoon), and Making Rifles (Educ.)....1 reel

Wednesday, November 7, 1917

Hearst-Pathe News, No. 90.....1 top

Saturday, November 10, 1917

Hearst-Pathe News, No. 91.....1 top

Sunday, November 11, 1917

The Fatal Ring, No. 19 (The Crystal Maze), Astra ....2 D
The Seven Pearls, No. 8 (The Warning on the Wire), Astra.....2 D
The Flirt (Harold Lloyd, Bebe Daniels), (Rolin) ....1 C
Japan Under Snow (Trav.) and The Baby's Home at Porchefontaine (Ed.), Pathe... Split reel
Katzenjammer Kids (The Mysterious Yarn) (Cart.), and Lace Making (Ed.), International .....Split reel

Wednesday, November 14, 1917

Hearst-Pathe News, No. 92.....1 top

Saturday, November 17, 1917

Hearst-Pathe News, No. 93.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Nov. 4. A Hero's Fall.....1 C
Nov. 4. An Interrupted Honeymoon.....1 C
Nov. 11. A Boomerang Frame Up.....1 C
Nov. 11. His Household Butterfly.....1 C
Nov. 18. War and Matrimony.....1 C
Nov. 18. An Innocent Vampire.....1 C
Nov. 25. A False Alarm.....1 C
Nov. 25. A Tough Turkey Trot.....1 C

KEYSTONE RELEASES

Nov. 4. Haunted by Himself (George Binns, Maude Wayne) .....1 C
Nov. 11. False to the Finish (Myrtle Lind, Aletia Martan) .....2 C
Nov. 18. The Soul of a Plumber (Fritz Schade, Dora Rogers).....2 C
Nov. 25. Won by a Foul (Fritz Schade, Claire Anderson) .....2 C

Universal Film Company

Monday, November 12, 1917

NESTOR—The Shame of the Bullcon (Gale Henry and William Franey).....1 C

Wednesday, November 14, 1917

L-KO—Hula Hula Hughie (Hughie Mack)..2.C
UNIVERSAL ANIMATED WEEKLY—Weekly. No, 98.

Friday, November 16, 1917

UNIVERSAL SCREEN MAGAZINE—Issue No. 45.
UNIVERSAL CURRENT EVENTS—Issue No. 27 (Shipping Date Nov. 9).
UNIVERSAL SPECIAL—In Mid Air (Fifth Episode of "The Red Ace" Serial).....2 D
UNIVERSAL SPECIAL—The Mystery Ship (First Episode of "The Crescent Star" Serial).....2 D
SPECIAL—Finley Nature Studies, No. 2 (Training Wild Birds), Educ.....1 reel

Monday, November 19, 1917

NESTOR—Strike One (Dave Morris, Gladys Thompson) .....1 C

Wednesday, November 21, 1917

L-KO—The Joy Riders (Phil Dunham, Lucille Hutton) .....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 99.

Friday, November 23, 1917

UNIVERSAL SCREEN MAGAZINE—Issue No. 46.
UNIVERSAL CURRENT EVENTS—Issue No. 28 (Shipping Date Nov. 16).
UNIVERSAL SPECIAL—Fighting Blood (Sixth Episode of "The Red Ace" Serial) .....2 D

Monday, November 26, 1917

NESTOR—Water on the Brain (William Franey) .....1 C

Wednesday, November 28, 1917

L-KO—Kid Snatcher (Gladys Varden, Eddie Barry) .....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 100.

Friday, November 30, 1917

UNIVERSAL SCREEN MAGAZINE—Issue No. 47.
UNIVERSAL CURRENT EVENTS—Issue No. 29 (Shipping Date Nov. 20).
UNIVERSAL SPECIAL—The Lion's Claws (Seventh Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—The Crescent Star (First Episode of "The Mystery Ship" Serial) .....2 D

Vitagraph

BOBBY CONNELLY SERIES

Oct. 15. Bobby's Fairy.
Oct. 22. Bobby of the Home Defenders.
Oct. 29. Bobby and Company.

THE FIGHTING TRAIL SERIES

Nov. 5. Epi. 9. The Bridges of Death.2 parts
Nov. 12. Epi. 10. The Sheriff .....2 parts
Nov. 19. Epi. 11. Parched Trails .....2 parts
Nov. 26. Epi. 12. The Desert of Torture 2 parts
Dec. 3. Epi. 13. The Water Trap.....2 parts
Dec. 10. Epi. 14. The Trestle of Horrors.2 parts
Dec. 17. Epi. 15. Out of the Flame.....2 parts

BIG V COMEDIES

Oct. 1. Plagues and Puppylove.....
Oct. 8. Sports and Splashes.....
Oct. 15. Riffraff and Rivalry.....
Oct. 22. Tough Luck and Tin Lizzies.....
Oct. 29. Hugs and Hubbub.....

Favorite Film Features

Oct. 15. Dr. La Fleur's Theory (Clara K. Young, Maurice Costello, Van Dyke Brooke, James Morrison)...1 D
Oct. 15. Terry's Uncle's Namesake (Sidney Drew, Louise Beaudet, Rogers Lytton, Kate Price, Wm. Shea, Ethel Lloyd).....2 C
Oct. 22. The Still Voice (Edith Story, Sidney Drew, S. Rankin).....2 D
Oct. 22. Chumps (Leah Baird, John Bunny, Marshall P. Wilder, Wm. Shea, Wallace Reid).....1 C
Oct. 29. The Lion's Bride (Harry Morey, Julia Swayne, Tafft Johnson).....1 D
Oct. 29. Beauty Unadorned (Clara Kimball Young, Sidney Drew, Templar Saxe) .....2 C
Nov. 5. The Strength of Men (Edith Storey, Tefft Johnson, Ned Finley, Herbert L. Barry) .....2 D
Nov. 5. Captain Barnacle's Legacy (Van Dyke Brooks, Hughie Mack, Kate Price, Flora Finch, Helen Costello, Robert Gaillard).....1 C
Nov. 12. Just Show Folks (Norma Talmadge, Leo Delaney, Courtenay Foote, Helan Costello) .....1 D
Nov. 12. Jerry's Mother-in-Law (Clara Kimball Young, Sidney Drew, Kate Price, Rogers Lytton).....2 C
Nov. 19. Never Again (Mr. and Mrs. Sidney Drew, Lillian Burns, Ethel Lloyd, S. Rankin Drew, Arthur Cozine)..2 C
Nov. 19. Sisters All (Edith Storey, Florence E. Turner, Zena Keefe, Courtenay Foote, Tom Powers).....1 D

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 3490)

A. Kay Co.

Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C

(Terry Human Interest Reels)

No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

King Bee Comedies

July 1. Back Stage.....2 reels
The Hero.....2 reels
Doughnuts .....2 reels
Cupid's Rival.....2 reels
The Villain.....2 reels
The Millionaire.....2 reels
The Goat.....2 reels
Sept. 15. The Fly Cop.....2 reels
Oct. 1. The Chief Cook.....2 reels
Oct. 15. The Candy Kid.....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor ....

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies.....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy .....— reels

Moral Uplift Society of America

It May Be Your Daughter..... ....

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Live?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip.....8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)

July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmie, the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel
Photoplay Magazine—Screen Supplement—One-reel releases giving intimate interviews of all the stars.. (Through independent exchanges.)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

(Continued from page 3489)

"Betty and the Buccaneers"

(Mutual-American—Five Reels)

REVIEWED BY LISLE M. ALBRIGHT

Outside of the admirable acting of Juliette Day in this story of the romantic and adventure craving "Betty" the work of an old seafaring parrot and the touch of pirate atmosphere and treasure hunting his presence inspires, is perhaps most noteworthy. The old polly is a pretty good actor and the nautical phraseology with which his lines bristle keep the audience laughing.

Juliette proves beyond the shadow of a doubt that she is capable of mighty clever acting, and as the little girl whose imagination runs away with her and carries her up to the clouds, she plays her part for all there is in it. The photography of this picture, the beautiful scenic effects, and a number of clever vision scenes are all up to the highest standard attained by the American Film Company, and when you have said that what more is there to say.

Rollin S. Storgeon, who directed the production, did some excellent work in casting the players for this story. Charles Marriott as the studious old professor, Tote de Crow, as Captain Tobias Crook, the old pirate sea captain, and William Kyle, Gordon Russell and Harold Wilson as his three rum-loving tars are all admirably fitted for their parts.

THE STORY AND PLAYERS

"Betty" (Juliette Day) is the daughter of a retired profeessor, who has a hobby for collecting old coins. She has always lived a prosaic existence until Captain Tobias Crook (Tote de Crow), a piratical mariner, induces her father to accompany and finance a lost treasure hunting voyage. The professor is taken to a desert island slugged by the buccaneers and left for dead. In the meantime Betty, who has been left behind, meets Dick Winthrop, and tells him of the expedition on which her father has embarked. Winthrop (Joe King) has heard that Tobias is in the business of promoting expeditions, in which he maroons his financial backers on desolate islands and starts out to save Betty's father.

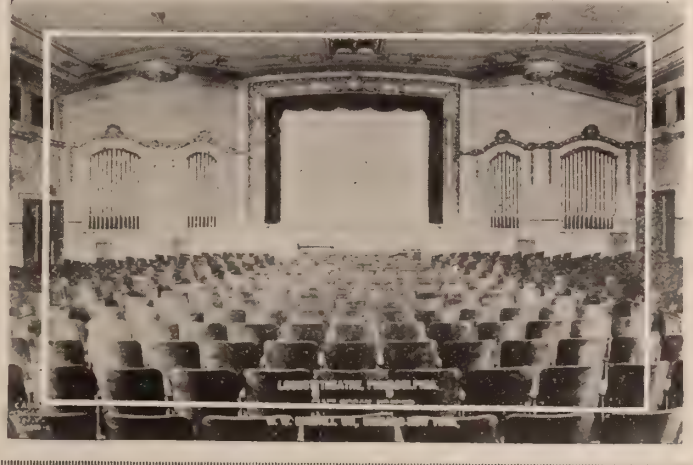
The captain returns to the professor's home, informs Betty that her father is dead, and installs himself and the members of his crew in her home. In a drunken brawl that follows Captain Crook and one of his crew are killed by the other two, who then start after Betty. Frightened, she rushes to her room, and locks herself in. The door is broken in and Betty faints. When she awakes instead of finding herself in the hands of the marauders, she is looking up into the smiling faces of Winthrop and her father, who returned just in time to save her.

Newman Outfits Two Dayton Theatres

NEWMAN MANUFACTURING COMPANY, with factories located at Cincinnati, Ohio, and 68 West Washington street, Chicago, manufacturers of brass posters and photo frames, easels, railings, grilles and ornamental work, is equipping the Apollo and Columbia theatres of Dayton, Ohio, with the latest style of special hinged posters and photo frames to fit the front corners of the lobby.

The Newman Company were selected to do this work by Mr. Gross of the Columbia theatre and Mr. Chifos of the Apollo because of the fact that they enjoy the reputation of turning out only high grade work.

The New Adams theatre in Detroit is also being equipped by this concern, with special brass photo and poster frames and brass railing work.



Business Offerings

TO ALL INTERESTED IN MOTION PICTURE CAMERAS SEND AT ONCE FOR OUR LATEST LIST. ASTONISHING VALUES IN HIGHEST GRADE MOTION PICTURE CAMERAS AND TRIPODS. 1917 MODEL UNIVERSALS COMPLETE—$235. 1916 MODEL UNIVERSALS COMPLETE—$215. ALL MAKES. TRIPODS FROM $15 UP. GENERAL SALES AGENTS FOR THE UNIVERSAL AND THE FAMOUS K-B COMBINED CAMERA AND PROJECTOR FOR $150. WRITE FOR LIST AND BOOKLETS AT ONCE. BASS CAMERA COMPANY, 108 NO. DEARBORN STREET, CHICAGO, U. S. A.

For sale, 3, 4, 5 and 6 reel features in excellent condition, with plenty of advertising matter. Reasonable. Big A Film Co., 145 W. 45th St., New York.

FOR SALE—6, 5, 4, reel features, 100 singles, comedies and dramas with and without posters. Peerless Film Co., 145 W. 45th Street, New York City.

Write today for interesting booklet describing a *new* and *unique* line of

ELECTRIC SIGNS *for* PICTURE THEATRES

Lowest prices—Highest efficiencies

RAWSON & EVANS CO.
711 W. Washington Boul., Chicago, Ill.

Reputation and Art Laboratories

Reputation is a structure that is never complete.

We are building ours—the work we do for you is its foundation. Therefore, every job is made perfect in order that our Reputation will stand firm.

ART LABORATORIES

Developing - Titles - Printing

316 East 48th Street

Murray Hill 6973 Edmond Kuhn, Supt.

Office:

Bryant 8324 1476 Broadway

NEW YORK

GET YOUR RELEASE DATES IN BY SATURDAY

Many a packed house is directly traceable to an advertisement in the "News."

ADVERTISERS BY PRODUCTS

CAMERAS
Bass Camera Co. 3493
Burke & James..... 3493
CARBONS
Speer Carbon Co..... 3501
CHAIRS
Steel Furniture Co..... 3513
ELECTRICAL EQUIPMENT
Edison Lamp Works..... 3496
Hertner Electric & Mfg. Co.. 3493
National Lamp Works..... 3502
FILM PRINTING AND DEVELOPING
Art aboratories 3493
Empire City Film ab..... 3504
Evans Film Mfg. Co..... 3504
Kalem Co. 3489
LENS MANUFACTURERS
Crown Optical Co..... 3500
LOBBY DISPLAY
Newman Mfg. Co..... 3515
Rawson & Evans Co..... 3493
MISCELLANEOUS
A. B. C. Film Co..... 3493
Automatic Ticket Selling & Cash Register Co..... 3514
Cahill-Igoe Co. 3513
Exhibitors' Booking Assn.... 3489
Rothacker Film Mfg. Co. Back cover
Motion Picture Directory Co. 3515
MUSIC & MUSICAL INSTRUMENTS
American Photoplayer Co.... 3515
Bartola Musical Inst. Co..... 3509
Filmusic Co. 3509
Forster Music Pub., Inc..... 3508
Wm. Jerome Pub. Corp..... 3507
G. Schirmer 3508
Vandersloot Mus. Pub. Co.... 3507
M. Winkler 3509
James S. White Co..... 3509
PROJECTION MACHINES
Enterprise Optical Co..... 3495
Precision Machine Co..... 3517
Nicholas Power Co..... 3516
Lewis M. Swaab..... 3515
RAW STOCK
Eastman Kodak Co..... 3504
SLIDES
Excelsior Illustrating Co.... 3500
SUPPLY DEALERS
Amusement Supply Co..... 3500
Independent Movie Supply Co. 3493
VENTILATING
Typhoon Fan Co..... 3515

A Dollar Saved

is not only a dollar earned, but it's

An Earning Dollar

All supplies for the M. P. Theatre at fairer prices than you'll pay elsewhere.

IT PAYS TO DEAL HERE

Send for Price List "N"

INDEPENDENT MOVIE SUPPLY CO.
6th Floor 729 7th Ave., New York

We EXPORT Films all over the Globe.

What have you to offer?

Only honorable business considered.

Let us hear from you.

A. B. C. FILM CO.
145 W. 45th Street
New York

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio, U.S.A.

UNIVERSAL

Motion Picture Camera

more speed, better results, at half the price.

Write for 6 new features

Burke & James, Inc.
240 E. Ontario St., Chicago

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Oct. 1. (Undecided) Erbograph..... 5
Oct. 8. Unto the End (Crane Wilbur Horsley 5

Bluebird Photoplays

Oct. 17. Bondage (Dorothy Phillips)..... 5
Oct. 22. The Desire of the Moth (Ruth Clifford) 5
Oct. 29. The Man Trap (Herbert Rawlinson) 5
Nov. 5. The Lash of Power (Carmel Myers) 5
Nov. 12. Princess Virtue (Mae Murray)..... 5
Nov. 19. The Savage (Ruth Clifford)..... 5
Nov. 26. The Winged Mystery (Franklyn Farnum) 5
Dec. 3. The Raggedy Queen (Violet Mersereau) 5

Butterfly Productions

Oct. 1. The Secret Man (Harry Corey Edith Sterling)..... 5
Oct. 8. The Girl Who Won Out (Violet Mersereau) 5
Oct. 15. '49—'17 (Donna Drew, Joe Girard). 5
Oct. 22. Society's Driftwood (Grace Cunard, Joe Girard)..... 5
Oct 29. A Marked Man (Harry Carey, Molly Malone) 5
Nov. 5. John Ermine of Yellowstone (Francis Ford) 5
Nov. 12. The Cricket (Little Zoe Rae)..... 5
Nov. 19. The Man from Montana (Neal Hart, Vivian Rich)..... 5

Fox Film Corporation

Oct. 7. Conscience (Gladys Brockwell)..... 6
Oct. 14. Thou Shalt Not Steal (Virginia Pearson) 5
Oct. 21. This is the Life (George Walsh).. 5
Oct. 28. The Scarlet Pimpernel (Dustin Farnum) 5
Nov. 4. Miss U. S. A. (June Caprice)..... 5
Nov. 11. The Painted Madonna (Sonia Markova) 5
Nov. 18. All for a Husband (Virginia Pearson) 5
Nov. 25. A Branded Soul (Gladys Brockwell) 5

Fox Standard Pictures

Aug. 19. The Spy (Dustin Farnum)..... 7
Aug. 26. The Honor System..... 10
Sept. 2. Jack and the Beanstalk..... 10
Sept. 16. The Conqueror (William Farnum).. 8
Sept. 30. Camille (Theda Bara)..... 6
Oct. 7. When a Man .Sees Red (William Farnum) 7
Oct. 14. Aladdin and His Wonderful Lamp... 8
Nov. 4. The Rose of Blood (Theda Bara).. 6
Dec. 2. A Daughter of the Gods (Annette Kellermann). .....
Dec. 23. The Babes in the Woods..... 6

Goldwyn Features Corp.

Oct. 7. Fighting Odds (Maxine Elliott).... 6
Oct. 14. The Spreading Lawn (Jane Cowl).. 6
Nov. 4. Sunshine Alley (Mae Marsh)..... 6
Nov. 18. Nearly Married (Madge Kennedy).. 6
Dec. 2. Joan of Plattsburgh (Mabel Normand) 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

George Kleine System

(PERFECTION PICTURES)

Oct. 1. The Apple-Tree Girl (Shirley Mason) (Edison) ..... —
Oct. 6. Fools for Luck (Taylor Holmes) (Essanay) ..... —
Oct. 15. The Fibbers (Bryant Washburn) (Essanay) ..... —
Oct. 22. Cy Whittaker's Ward (Shirley Mason) (Edison) ..... —
Oct. 29. Young Mother Hubbard (Mary McAlister) (Essanay) ..... —
Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay) ..... —

Metro Pictures Corporation

Oct. 1. Paradise Garden (Harold Lockwood) 6
Oct. 8. Life's Whirlpool (Ethel Barrymore) 5
Oct. 15. A Sleeping Memory (Emily Stevens) 7
Oct. 22. More Truth Than Poetry (Mme. Petrova) 5
Oct. 29. The Aodpted Son (Bushman and Bayne). 6
Nov. 5. The Outsider (Emmy Whalen)..... 6
Nov. 12. Outwitted (Emily Stevens)..... 5
Nov. 19. The Voice of Conscience (Bushman and Bayne) 5
Nov. 26. The Eternal Mother (Ethel Barrymore) Metro 5
Dec. 3. The Square Deceiver (Harold Lockwood) Yorke Film 5
Dec. 10. Alias Mrs. Jessop (Emily Stevens) Metro 5
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne) Metro 5
Dec. 24. An American Widow (Ethel Barrymore) Metro 5
Dec. 31. Getting Even (Harold Lockwood) Yorke Film 5

Mutual Film Corporation

Oct. 1. Her Country's Call (Mary Miles Minter) 5
Oct. 1. Queen X (Edna Goodrich)..... 5
Oct. 8. Southern Pride (Gail Kane) American 5
Oct. 8. The Girl Angle (Anita King) Horkheimer 5
Oct. 15. The Beautiful Adventure (Ann Murdock) 5
Oct. 15. The Calendar Girl (Juliette Day).... 5
Oct. 22. The Sea Master (Wm. Russell)..... 5
Oct. 22. The Unforseen (Olive Tell)..... 5
Oct. 29. Peggy Leads the Way (Mary Miles Minter) 5
Oct. 29. A Daughter of Maryland (Edna Goodrich) 5
Nov. 5. A Game of Wits (Gail Kane)..... 5
Nov. 12. (Special) The Planter (Tyrone Power) 7
Nov. 19. Snap Judgment (William Russell). 5
Nov. 19. Please Help Emily (Ann Murdock) Frohman 5

Paramount Pictures Corp.

Oct. 1. The Ghost House (Jack Pickford & Louise Huff) 5
Oct. 8. Arms and the Girl (Billie Burke) 5
Oct. 8. The Trouble Buster (Vivian Martin) 5
Oct. 15. The Call of the East (Sessue Hayakawa) 5
Oct. 22. The Son of His Father (Charles Ray 5
Oct. 22. The Price Mark (Dorothy Dalton). 5
Nov. 5. The Antics of Ann (Ann Pennington) 5
Nov. 5. The Hungry Heart (Pauline Frederick) 5
Nov. 5. The Clever Mrs. Fairfax (Julian Eltinge 5
Nov. 12. The Little Princess (Mary Pickford) 5
Nov. 12. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 12. Jack and Jill (Pickford and Huff) 5
Nov. 19. Molly Entangled (Vivian Martin) 5
Nov. 19. The Judgment House (J. Stuart Blackton's Prov.) 5
Nov. 19. Reaching for the Moon (Douglas Fairbanks) 5
The Thing We Love (Reid and Williams) 5
Nov. 26. Bab's Matinee Idol (Marguerite Clark) 5
Nov. 26. The Silent Man (Wm. S. Hart).... 5

Artcraft Releases

(PARAMOUNT)

Oct. 15. The Narrow Trail (William S. Hart) 5
Oct. 22. The Woman God Forgot (Geraldine Farrar) 5
Nov. 12. The Little Princess (Mary Pickford) 5
Nov. 19. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 26. Desert Dust (Wm. S. Hart)..... 5

Pathe Exchange, Inc.

Oct. 7. The Heart of Ezra Greer (Frederick Warde, Leila Frost, George Forth, Thomas A. Curran, Lillian Mueller) 5
Oct. 14. Stranded in Arcady (Mrs. Vernon Castle, Elliott Dexter), Astra D 5
Oct 14. The Torture of Silence (Mrs. Emmy Linn, P. Genier, E. Tallier, Mr. Gillis) Gold Rooster D..... 5
Oct. 21. The Painted Doll (Ivan Mozukin, Tanya Fetner, Mme. Lesienko)... 5
Nov. 4. The Mark of Cain (Antonio Moreno, J. H. Gilmour, Olive Stokes, John Sainpolis) 5
Nov. 11. France in Arms (War Film)..... 5

Select Pictures

The Common Law (Clara Kimball Young).... 7
War Brides (Brenon) (Nazimova)..... 8
Vera the Medium (Kitty Gordon)..... 5
The Foolish Virgin (Clara Kimball Young)... 6
Panthea (Norma Talmadge)..... 7
The Argyle Case (Robert Warwick)..... 7
The Price She Paid (Clara Kimball Young)... 7
The Law of Compensation (Norma Talmadge) 6
The Eternal Sin (Brenon) (Florence Reed)... 6
The Easiest Way (Clara Kimball Young).... 8
The Silent Master (Robert Warwick)..... 7
The Lone Wolf 7
Scandal (Constant Talmadge)..... —
The Moth (Norma Talmadge)..... —
Lest We Forget (Rita Jolivet)..... —
Magda (Clara Kimball Young)..... —
The Wild Girl (Eva Tanguay)..... —
The Barrier ..... —
War on Three Fronts..... —
The Public Be Damned..... 6

Triangle Distributing Corporation

Oct. 14. One Shot Ross (Roy Stewart)..... 5
Oct. 14. Wild Sumac (Margery Wilson)..... 5
Oct. 21. The Firefly of Tough Luck (Alma Ruebens) 5
Oct. 21. Cassidy (Dick Rosson)..... 5
Oct. 28. The Man Hater (Winifred Allen).... 5
Oct. 28. The Stainless Barrier (Triangle Players) 5
Nov. 4. Fighting Back (Wm. Desmond, Claire McDowell) 5
Nov. 4. Up or Down (Geo. Hernandez).... 5
Nov. 11. The Medicine Man (Roy Stewart).. 5
Nov. 11. Indiscreet Corinne (Olive Thomas). 5
Nov. 18. A Case at Law (Dick Rosson).... 5
Nov. 18. Fuel of Life (Belle Bennett)..... 5
Nov. 25. The Regenerates (Walt Whitman, Alma Ruebens) 5
Nov. 25. For Valor (Winifred Allen)..... 5

Vitagraph V-L-S-E.

Oct. 15. Dead Shot Baker (William Duncan, Carol Holloway)..... 5
Oct. 22. The Bottom of the Well (Evart Overton, Adele de Garde, Agnes Ayers, Alice Terry)..... 5
Oct. 29. The Flaming Omen (Mary Anderson, Alfred Whitman)..... 5
Nov. 5. The Fettered Woman (Alice Joyce, Webster Campbell) 5
Nov. 12. I Will Repay (Corinne Griffith, Mary Maurice, Wm. Dunn)..... 5
Nov. 19. Next Door to Nancy (Mildred Manning, Wallace MacDonald) 5
Nov. 26. Who Goes There? (Harry Morey, Corinne Griffith) 5
Dec. 3. The Tenderfoot (William Duncan, Carol Holloway..... 5
Dec. 10. An Investment in Petticoats (Mildred Manning, Wallace MacDonald) 5
Dec. 17. A Woman Between Friends (Alice Joyce, Marc MacDermott)..... 5
Dec. 24. John Burt (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey. Gladys Leslie)..... 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4

World Pictures

Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley)..... 5
Oct. 22. The Dormant Power (Ethel Clayton) 5
Oct. 29. The Burglar (Carlyle Blackwell, Madge Evans, Evelyn Greeley)... 5
Nov. 5. The Maid of Belgium (Alice Brady) 5
Nov. 12. The Alibi (June Elvidge, Arthur Ashley 5
Nov. 19. Her Hour (Kitty Gordon)..... 5
Nov. 26. The Good for Nothing (Carlyle Blackwell, Evelyn Greeley)..... 5

Accessory News

— SECTION OF MOTION PICTURE NEWS —

The Motiograph

known for its SERVICE and
its WEAR-EVER qualities

GO into any MOTIOGRAPH dealer's place of business and ask for MOTIOGRAPH GEARS. He will tell you that he does not carry them in stock, for he has never known a gear on the Motiograph to wear out. Even if it has been in use for four, five or even six years, every user will tell you the same story.

Every other part of the machine is made of the same high class material and backed up by our MOTIOGRAPH EXPERT MECHANICS.

Call at any MOTIOGRAPH dealer, check it up and you will find

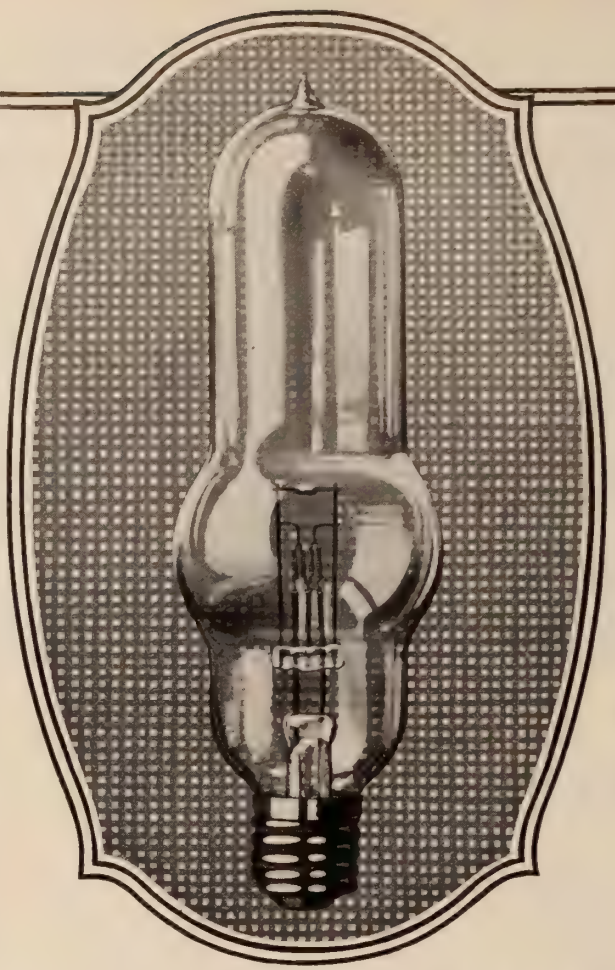
THE QUALITY GOES CLEAR THROUGH

Write for literature

ENTERPRISE OPTICAL MFG. CO.

564-572 West Randolph Street, Chicago, Illinois

Western Office:—833 Market Street, San Francisco, California



The Latest Achievement in Motion Picture Projection

EDISON MAZDA C MOTION PICTURE LAMPS

THEY cut down operating expenses by saving current, and give a light of even intensity which greatly improves the quality of the pictures. Better than the old arc light in every way—offers greater accessibility, less heat, no dust, no carbon ash, no fumes.

Every performance means a money loss to you as long as you continue the old method of projection. Get in touch with our nearest distributor or write for Bulletin, telling about this new Edison MAZDA development.

EDISON LAMP WORKS
of General Electric Company
HARRISON, N. J.

Partial List of Distributors:

NEW YORK
United Theatre Equipment Corp.
729 Seventh Ave.
Independent Movie Supply Co.
729 Seventh Ave.
Chas. Beseler Co.
131 E. 23rd St.

BOSTON
A. T. Thompson
15 Tremont St.
United Theatre Equip. Corp.
129 Pleasant St.

PHILADELPHIA
Phil. Elec. Co., Supply Dept.
132 So. 11th St.
United Theatre Equip. Corp.
1233 Vine St.
Williams, Brown & Earle
918 Chestnut St.

ATLANTA
Southern Theatre Equip. Co.
Atlanta, Ga.

DALLAS
Southern Theatre Equip. Co.
1815 Main St.

PITTSBURGH
United Theatre Equip. Corp.
940 Penn Ave.

OMAHA
United Theatre Equip. Corp.
13th & Harney St.

CLEVELAND
United Theatre Equip. Corp.
314 Columbia Bldg.

CINCINNATI
United Theatre Equip. Corp.
115 W. 7th St.

CHICAGO
E. E. Fulton Co.
320S Carroll Ave.

DETROIT
Erker Bros. Optical Co.
511 N. Grand Ave.
United Theatre Equip. Corp.
409 Peter Smith Bldg.

MINNEAPOLIS
United Theatre Equip. Corp.
16 No. 7th St.

KANSAS CITY
Kansas City Machine & Supply Co.
813 Walnut St.

DES MOINES
Kansas City Machine & Supply Co.
Utica Bldg.

ST. LOUIS
Erker Bros. Optical Co.
608 Olive St.

SAN FRANCISCO
G. A. Metcalf
117 Golden Gate St.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

The War Tax vs. Film and Equipment

THIS is the question which is being asked from one end of the country to the other by theatre owners and managers. It is a question which is naturally of the most vital importance and one which cannot be ignored, though its importance is not as great at the present time as it may be in the future, when these taxes are still further increased.

It is for this future contingency which we must prepare at the present time.

Many of the theatres are raising their admission prices, which should not only take care of the tax but should materially increase the theatre profits.

There is no form of amusement today where so much is given and so little received in return.

Where can a man or woman go and enjoy themselves from an hour to two hours with the small outlay that they can when they attend motion pictures? There is therefore not only justice but right in this increase in admission price.

There are, however, other angles to be carefully considered. The first is that the public has been educated to the present prices and therefore in increasing them the theatre men must be able to offer inducements for patronage which are superior to those offered at the present time.

* * * *

THE STORY ON THE SCREEN is what every man is selling. Therefore, the choice of subjects to be shown can be picked out by each individual theatre owner for his own particular clientele. This is entirely up to him, as there is very little difficulty in fitting the picture to the audience.

The chief trouble to-day is therefore not the subject of the film, but the physical conditions of that film, combined with the mechanical projection of it on the screen. This makes the picture projected a salable commodity which will attract patrons or one which automatically poisons the mind of patrons against pictures as a whole.

* * * *

THERE is absolutely uo use in advocating that the theatre man raise his price, or trying to show him the wisdom in so doing unless he sees to it and absolutely insists that he receive film which is worthy of being shown at this advance in price. To do this, however, he must go up in his rentals and pay the exchanges enough to warrant their improving their inspection service.

In addition to this the theatre man must absolutely insist upon their operators lending their co-operation to the exchanges and examining every film minutely before it is shown on the screen. This is being done at the present time with the greatest success by the members of the Anti-Misframe League, who started this co-operative practice some time ago.

We have on the market today projectors capable to doing 100 per cent efficiency work. These projectors, however, cannot be expected to stand up for an unlimited length of time without proper attention.

* * * *

BY going through the theatres across the country we find that some projection machines have been used as long as six and seven years. We find sprockets on these machines from which the teeth have been in some instances absolutely sheared off. In others we find that this process is only starting, and that the teeth have reached the stage where they are undercut, this being caused by the continual wear of the film against the teeth. This condition tears the film and makes the film absolutely unsatisfactory for use in the next house which may have a machine in perfect condition. This means so many feet of film absolutely ruined for which there is no excuse, with sprockets selling at from $2 to $3 each.

This lack of upkeep in the machines themselves is absolutely due to nothing but gross carelessness on the part of the theatre owner, or of his operator, who often neglects or overlooks calling the attention of the manager to the defects in the machine which is projecting the picture, and which is the only thing sold to the patron. This question of replacement of parts is something which is given altogether too little attention by theatre owners. It is a detail which actually spells success or failure. It is not merely the parts which need replacing, but in many places the entire projector should be junked.

* * * *

THE projection machine is not the only part of the equipment which is being overlooked or maltreated We find the source of light is another problem which must not be overlooked. Alternating current as against direct current must be considered. The angle at which the picture is being thrown on the screen is another factor which enters into its perfection and the right which a manager has to increase his admission fees.

All of these things are of the utmost importance, and are not realized by the theatre managers who for the past few years have gone along without giving any thought to anything other than that their patrons were getting their money's worth.

This is absolutely true. They were getting their money's worth, but now is the time when you've got to give them more perfect pictures and get more money in return. Therefore, there is no use in fooling ourselves, we have got to get better pictures in better condition and project them with better machinery or we are going to lose the patronage which we enjoy at the present time.

Of course, these things do not apply to a great many of the houses throughout the country, yet the affect enough of them to cause a great falling off in motion picture patronage in general unless they are attended to.

Motion pictures today are popular, and they will continue to be so, even at an advance in admission prices if we can prove to the public that we are giving them a better product on the screen for the advance in the admission's rate.

E. K. GILLETT.

EQUIPMENT OPERATING **PROJECTION** QUESTIONS ANSWERED

Important Data on Illumination

Which Should Be Preserved for Future Reference

THE subject of illumination, or screen brilliancy, is an important one in motion picture projection, and the experimental work of the last few years has resulted in considerable literature of a valuable nature upon the efficiency of the light sources and screen surfaces used with optical projection apparatus. In all of the more important articles on illumination, the various characteristics of light sources, light distribution, etc. are expressed in standard terms, which, while well understood by illuminating engineers are frequently the cause of much confusion on the part of the lay reader. As it is our intention to publish in the forthcoming issues of the Projection Department some valuable and timely articles on screen illumination, the efficiency of various light-sources, and the optical system of the projector, it is therefore thought advisable to first present a list of definitions of the standard units by which light sources and illumination are measured and expressed in the literature on these subjects. The definitions which follow are the standard definitions of the Illuminating Engineering Society, and we recommend that these be carefully saved by all readers of the Projection Department, as it will greatly facilitate the exact understanding of some subsequent articles if these definitions are available for reference.

The definitions are as follows:

1. LUMINOUS FLUX, F, is radiant power evaluated according to its visibility, *i. e.,* its capacity to produce the sensation of light.

2. The VISIBILITY, $K\lambda$, of radiation, of a particular wave-length, is the ratio of the luminous flux to the radiant power producing it. (*The Greek letter* λ *represents the wave-length, or color, or dominant-hue of the light considered.*)

3. The MEAN VALUE OF THE VISIBILITY, K_m, over any range of wave-lengths, or for the whole visible spectrum of any source, is the ratio of the total luminous flux (*in lumens*) to the total radiant power (*in ergs per second, but more commonly in watts*).

4. The LUMINOUS INTENSITY, I, of a point source of light is the solid angular density of the luminous flux emitted by the source in the direction considered; or it is the flux per unit solid angle from that source. It is defined by the equation:

$$I = \frac{dF}{d\omega}$$

or, if the intensity is uniform,

$$I = \frac{F}{\omega}$$

where ω is the solid angle.

5. Strictly speaking no point source exists, but any source of dimensions which are negligibly small by comparison with the distance at which it is observed may be treated as a point source.

6. ILLUMINATION, E, on a surface, is the luminous flux-density on that surface or the flux per unit of the intercepting area. It is defined by the equation:

$$E = \frac{dF}{dS}$$

or, when uniform,

$$E = \frac{F}{S}$$

where S is the area of the intercepting surface.

7. CANDLE—the unit of luminous intensity maintained by the national laboratories of France, Great Britain, and the United States. (*This unit, which is used also by many other countries, is frequently referred to as the international candle*).

8. CANDLEPOWER—luminous intensity expressed in candles.

9. LUMEN—the unit of luminous flux, equal to the flux emitted in a unit solid angle (*steradian*) by a point source of unit candlepower. (*A uniform source of one candle emits* 4π *lumens;* 4π *representing the area of the surface of a sphere at the center of which the light source is located*).

10. LUX—a unit of illumination equal to one lumen per square meter. The C. G. S. (*metric*) unit of illumination is one lumen per square centimeter. For this unit Blondel has proposed the name "Phot." One millilumen per square centimeter (milliphot) is a practical derivative of the C. G. S. system. One foot-candle is one lumen per square foot and is equal to 1.0764 milliphots. (*The milliphot is recommended for scientific records*).

11. EXPOSURE—the product of an illumination by the time. Blondel has proposed the name "phot-second" for the unit of exposure in the C. G. S. system. The microphot second (0.000001 phot-second) is a convenient unit for photographic plate exposure.

12. SPECIFIC LUMINOUS RADIATION, E′, is the luminous flux-density emitted by a surface, or the flux emitted per unit of emissive area. It is expressed in lumens per square centimeter. It is defined by the equation:

$$E' = \pi b_o$$

in the case of the surfaces obeying Lamberts' Cosine Law of emission. (*The Lambert cosine law will be explained and demonstrated in a subsequent installment*—Ed.)

13. The BRIGHTNESS, *b,* of an element of a luminous surface from a given position, may be expressed in terms of the luminous intensity per unit area of the surface projected on a plane *perpendicular to the line of sight,* and including only a surface of dimensions negligibly small in comparison with the distance at which it is observed. It is measured in candles per square centimeter of the projected area, and defined by the equation:

$$b = \frac{dI}{dS\cos\theta}$$

where θ is the angle between the normal to the surface and the line of sight.

14. The NORMAL BRIGHTNESS, b_o, of an element of a surface (*sometimes called the specific luminous intensity*) is the brightness taken in a direction normal to the surface. (*in practice, the brightness b of a luminous surface or element thereof is observed, and not the normal brightness* b_o. *For surfaces for which the cosine law of emission holds, the quantities b and* b_o *are equal*).

15. BRIGHTNESS may also be expressed in terms of the specific luminous radiation of an ideal surface of perfect diffusing qualities, *i. e.,* one obeying Lambert's cosine law.

6. LAMBERT—the C. G. S. (*metric*) unit of brightness is the brightness of a perfectly diffusing surface radiating or reflecting one lumen per square centimeter. This is equivalent to the brightness of a perfectly diffusing surface having a coefficient of reflection equal to unity and an illumination of one phot. For most purposes, the millilambert (0.001 lambert) is the preferable practical unit.

A perfectly diffusing surface emitting one lumen per square foot will have a brightness of 1.076 millilamberts.

Brightness expressed in candles per square centimeter may be reduced to LAMBERTS by multiplying by $\pi = 3.14$. (*The Greek letter* π *represents the ratio of the circumference of a circle to the diameter and its numerical value is* 3.1416. *It is much used in photometric calculations, and its meaning and numerical value should be borne in mind.*—Ed.)

Brightness expressed in candles per square inch may be reduced to foot-candle brightness by multiplying by the factor 144π ($144 \times 3.1416 = 452$.

Brightness expressed in candles per square inch may be reduced to LAMBERTS by multiplying by $\pi/6.45 = 0.4868$.

In practice, no surface obeys exactly Lambert's cosine law of emission; hence the brightness of a surface in LAMBERTS is, in general, not numerically equal to its specific luminous radiation in LUMENS per square centimeter, but in this case is

defined by the equation:

$$L = \frac{dF}{dS}$$

or, when uniform,

$$L = \frac{F}{S}$$

17. COEFFICIENT OF REFLECTION—the ratio of the total luminous flux reflected by a surface to the total luminous flux incident upon it. It is a simple numeric. The reflection from a surface may be regular (*specular*), diffuse or mixed. In perfect regular reflection, all of the flux is reflected from the surface at an angle of reflection equal to the angle of incidence. In perfect diffuse reflection the flux is reflected from the surface in all directions in accordance with Lambert's cosine law. In most practical cases there is a superposition of regular and diffuse reflection.

18. The COEFFICIENT OF REGULAR REFLECTION is the ratio of the luminous flux reflected regularly to the total incident flux.

19. The COEFFICIENT OF DIFFUSE REFLECTION is the ratio of the luminous flux reflected diffusely to the total incident flux, and, letting m be the coefficient of reflection (*either regular or diffuse*), is defined, for any given portion of a surface, by:

$$m = \frac{E'}{E}$$

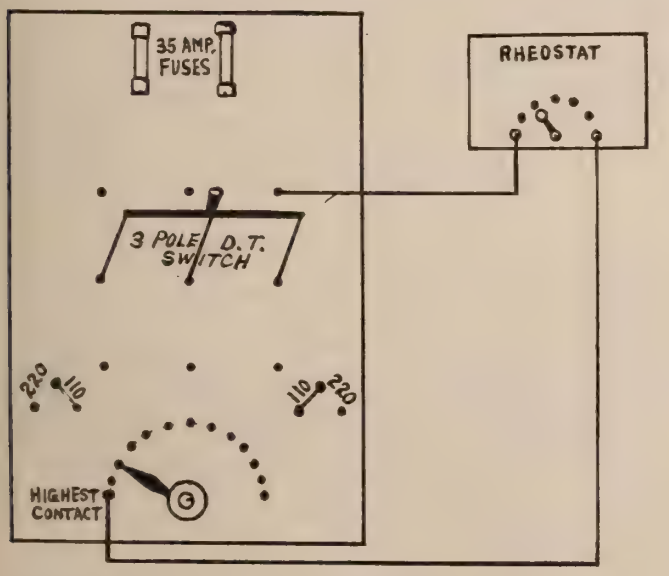
(*To be continued next week.*)

Has Cure for Noisy Rectifier

INDIANA (*name and town suppressed by request*) writes as follows:

"Am sending a description of how to stop a rectifier from humming. It is simple, but it does the work. We have one of the late models (G. E. Mercury Arc Rectifier) and I don't know just how to connect up the old models as I haven't worked on one for quite a while and I have almost forgotten the different hook-up on the back of the panel. The one that I am using now has a lever to regulate the amperage; also a double-throw three-pole switch, which is thrown up for direct current and down for alternating. It has been in use for almost two years and has been making quite a good deal of noise, so I fixed it up, although I don't know if it will meet with your approval.

"Here's how I did it. First I rounded up an old rheostat, one that can be regulated; be sure it is not shorted. Then I connected it up as the diagram shows. It works all right and hasn't given me any trouble since. If you can pass it favorably, pass it on to the fellow that has a noisy rectifier."



COMMENT: Provided the rheostat which you have shown in your drawing is properly designed, there is no reason why it would not work in place of the reactance on the G. E. Mercury Arc Rectifier. It is quite true that a rheostat can be made less noisy than a reactance. A reactance, however, as is well known, is designed to be an *efficient* current reducer, whereas, in a rheostat all the current reduced is in the form of heat dissipated in the rheostat. The makers of the Mercury Arc Rectifier, no doubt, use the reactance because it is more efficient, while, in most cases, it will also be found quite noiseless.

In some cases rectifiers become noisy due to rough handling in shipment, causing loose laminations, etc., and it also occurs sometimes that rectifiers became noisy after several years' use, as in the case of the present correspondent. This noise may be eliminated by cutting in a rheostat, as shown in the diagram, but this procedure is by no means to be recommended in preference to the use of the reactance supplied with the rectifier.

Iris Dissolver for Changing Over

"R. F. RANDEGGER, Chicago, Ill., writes:

"I see by the current issue of the NEWS that the Society of Motion Picture Engineers have adopted the suggestion that I offered some time ago in regard to the use of titles to change over on, and I am sure if it is used by the manufacturers it will prove satisfactory in most cases.

"Here is a method of dissolving (*changing over is the correct term.*—Ed.) that I have been using, which, although a little expensive, gives excellent results, and I am sure that wide-awake exhibitors would not mind the expense.

"I have been using the pair of iris dissolvers taken from a Powers Double Dissolving Stereopticon, and have them fitted to the projecting lenses of my Simplexes, replacing, of course, the short connecting rod between the two irises with a longer one. This pair of iris dissolvers cost $15, but I am sure that they could be made in quantities and sold for considerably less than that."

COMMENT: The method of changing over referred to by the correspondent was mentioned in our account of the New York meeting of the Society of Motion Picture Engineers (NEWS of October 27, page 2965) and consists, briefly, of ending each part of a multiple reel film with a sub-title, and commencing the succeeding reel with the same sub-title. When changing over from one machine to the other these two identical sub-titles are on the screen simultaneously, and provided the titles are accurately framed, when the projectors are threaded, the effect is as near perfect as any method of changing over could ever be.

This is by no means a new scheme as it has been practised by various concerns, and in various isolated theatres for some years past, but since it has been approved as good practice and recommended by the Society of Motion Picture Engineers, it is likely that the use of this method will spread considerably, and that representative film producers will shortly prepare their positive prints in a manner which will facilitate the carrying out of this system of changing over.

The correspondent's method of dissolving the pictures with iris diaphragms when changing over from one machine to another will doubtless prove of interest to all readers. The type of iris diaphragms which he uses are well known in the trade, being made by Bausch and Lomb and supplied with the various makes of double dissolving stereopticons.

With regard to their use on motion picture projectors we have the following comments to make: The correspondent states that he has them attached to the lenses (*presumably by the three thumb screws with which they are provided*) of his projectors. The focusing of a projector lens is a delicate operation, and it does not take much movement of a correctly focused motion picture projecting lens to completely destroy the accuracy of the definition on the screen. It appears, therefore, that the operation of these dissolvers would alter the focus of the projecting lens each time a change-over was made, if they are attached to the lenses as stated by the correspondent.

There is no doubt, however, that the effect produced by a good pair of iris dissolvers is a very pleasing one, and if it is found that they alter the focal adjustment of the projector lenses, they might be mounted at some other place in the optical system of the projector. We have, for instance, seen a pair of iris diaphragms mounted to the lamp-house cones of two projectors and connected by an overhead system of levers which were readily accessible but out of the operator's way. We trust that Mr. Randegger will communicate further information on this subject, and, if possible, supply a sketch of his method of attaching the iris diaphragms to the lenses of his machines.

"Standing Room Only"

How often does that apply to your theatre?

While your attendance depends primarily on the pictures you show, the number of regular patrons who come week in and week out depends on the way you show the pictures.

It is the steady attendance of regular patrons that pays best. To build up that patronage show your pictures the

Marlux

way, by using a Marlux projection lens which insures clear illumination and sharp definition of every detail in every part of every picture.

The Marlux costs no more than any *good* lens, and gives better results.

Ask your Dealer about the optical perfection and the focusing construction of the Marlux, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

HOW TO SAVE MONEY

Send for our NEW THEATRE CATALOG and get in touch with us.

We have just issued the most complete catalog ever published of all goods pertaining to the MOVING PICTURE THEATRE. In it you will find a lot of valuable information.

Sent free upon request.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade.

Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres

Third Floor, Mallers Building,
Corner Madison Street and Wabash Avenue, Chicago, Illinois

WE SELL ON THE INSTALMENT PLAN

Greet Your Patrons with

THANKSGIVING
CHRISTMAS
NEW YEARS

SLIDES

Special New Artistic Designs
Each Slide Hand Colored

25c each—set of 12—$2.50

Write for Pamphlet illustrating and describing them; also our latest stock advertising and announcement slide catalogues.

EXCELSIOR ILLUSTRATING CO.
219 SIXTH AVENUE, NEW YORK

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Eddie O'Dell	Monett, Mo.
Martin A. Kirchner	Monett, Mo.
Ernest Lissard	Sault Ste. Marie, Mich.
John Novak, Jr.	Standard, Ill.
Ira E. La Londe	Outlook, Mont.
Charles Trammel	Pruden, Tenn.
George Letzner	Lorain, Ohio
Walter Strang	Lorain, Ohio
Charles N. Beidlman	Exeter, Cal.
C. W. Langford	Lewiston, Pa.
Ewell M. Gordon	Athens, Ala.
J. W. Anderson	Belt, Mont.

Members previously recorded....526
Members registered this week.... 12

Total membership to date....538

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name....
Home address....
Name of theatre where employed....
Address of theatre and name of manager....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Nicholas Power Company Notes

The United States Government and the National Y. M. C. A., in their general programme for the entertainment of the new national army have undoubtedly considered motion pictures as the most important and most popular form of amusement, and considering the large number of motion picture projection machines recently installed at the various army cantonments, it would appear that motion pictures have become as much a part of army life as any other form of instruction given to the enlisted men. The Nicholas Power Company have furnished a large number of the projection machines to these camps, and during the past week they report the following new installations of the Cameragraph: Camp Shelby, Hattiesburg, Miss.; Fort Caswell, Wilmington, N. C.; Army Y. M. C. A., Fort Myer, Va.; Army Y. M. C. A., Norfolk, Va.; Navy Y. M. C. A., Cape Charles, Va.; Navy Y. M. C. A., Norfolk, Va.; Army Y. M. C. A., Fortress Monroe, Va., and at the Y. M. C. A., Harvard Radio School, Cambridge, Mass.



A Bulk of Powers' Projectors Recently Made Their Way Into Omaha, Neb.

Bird, of Power Forces, a Benedict

Fred J. Bird, of the sales department of the Nicholas Power Company, on Thursday, November 1, was married to Marion Evelyn Cox, daughter of Dr. and Mrs. Chas. N. Cox, of Brooklyn, N. Y. Mr. Bird has been connected with the Nicholas Power Company for about five years and is very popular with the motion picture exhibitors and accessory men. Miss Cox, who has a rich contralto voice, has been prominent in Brooklyn amateur theatricals. Mr. and Mrs. Bird have left for the South on a two weeks' honeymoon.

A. L. Raven, of the sales forces of the Nicholas Power Company, was an active and enthusiastic volunteer in the Liberty Bond sales army and his efforts resulted in the sales of many thousand dollars of bonds among motion picture people.

Lucas Busy with Simplex

The Lucas Theatre Supply Co., Atlanta, Ga., have been very active lately in the educational field, and as a result of their efforts in this direction have installed Simplex projectors in the following institutions: Alabama Polytechnic Institute, Auburn, Ala.; the Brenau College, Gainesville, Ga.; Clemson College, Clemson, S. C.; State Normal School for Girls, Harrisonburg, Va.; Louisiana State University, Baton Rouge, La., and the United States Penitentiary.

Some other Simplex installations reported during the week include the new large theatre of J. Fred Zimmerman, The Edgemont, at Chester, Pa.; Harry Crandall's New Knickerbocker Theatre, Washington, D. C., and the 1,200-seat Knickerbocker Theatre at Columbus, Ohio.

Power Forces Active in Omaha

W. W. Lewis, Nicholas Power's representative, is spending a few days at the Omaha, Neb., branch of the United Theatre Equipment Corporation. "I have been over the territory and I find the middle Western exhibitors are good students of equipment and projection," he said. "More than that, they are all good business men and they realize the value of giviug the public its money's worth. Business is splendid throughout Nebraska, and one of the best winters of the state's history is looked for, the exhibitors tell me."

F. A. Van Husan, manager of the U. T. E. branch in Omaha, says Mr. Lewis made a flying trip through northern Nebraska and sold a number of machines.

E. J. Dean, of York, Neb., has opened a brand new theatre, buying a Minusa screen and two Power machines. The Orpheum, a Martin-Beck house in Lincoln, Neb., has bought a Power 6-Z machine. The Orpheum, a motion picture theatre in South Omaha, Neb., has also installed a new Power 6-B machine.

The Columbia theatre, Omaha, Neb., has installed a Power 6-A machine. The Holdrege, Neb., Auditorium Association has installed a booth and Power machine in the auditorium of that city. The house seats 3,500.

EXCEPTIONAL ADVANTAGES

ARE NOW AFFORDED WITH

SPEER "ALTERNO" CARBONS

That Were Never Before Deemed Possible

Perfect Projection — *Immovable Arc*
Noiseless Operation — *Brilliant Illumination*

A bright, flickerless, eye-resting light
No changes required in booth equipment

By the adoption of special materials, both in the body of the carbon and the core, the Speer Carbon Company is able to offer to the exhibitor and operator a carbon with intensely bright, white light producing qualities. The illuminating qualities of the SPEER "ALTERNO" CARBONS bring out the minute details of the film and yet have a most pleasing effect on the eye.

The operators' difficulties, which included a wandering light, ghosts in the picture, sputtering of the arc, and a noise almost intolerable, have all been relegated to by-gone days. This entire condition has been changed by the introduction of the SPEER "ALTERNO" NOISELESS CARBONS for alternating current.

The exceptional advantages and possibilities now afforded for alternating current counteract the arguments formerly used for the installation of elaborate and expensive apparatus for the changing of alternating current to direct.

Write today for the folder describing Speer "Alterno" Carbons

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY — ST. MARYS, PENNSYLVANIA

National MAZDA C Projector Lamp
20 Amperes—28-30 Volts
600 Watts



Bring Your Projection Up to Date

Operators and exhibitors are thoroughly tired of the troubles that come from o l d - f a s h i o n e d projection methods. The welcome accorded the new NATIONAL MAZDA C Projector Lamp has been so prompt that already *hundreds* of theaters are being equipped with it.

This lamp does away with flickering light. It steadies and brightens the picture. It gives to the screen a brilliant illumination that's absolutely uniform *from corner to corner.*

This MAZDA lamp is never refocussed. Once adjusted, it requires no further attention. When it finally burns out, a new lamp swings into place without the loss of a moment.

It reduces the hazard of fire. It does not overheat the booth.

The patron likes it because of the better pictures. The operator likes it because the strain of attention is gone—he has " nothing to watch but the film." The exhibitor likes it because it pays for itself in economy of current and afterwards adds to the dividends.

For full information about this new lamp and how your projector may be rebuilt to accommodate it, write your supply house or Nela Specialties Division, National Lamp Works of General Electric Co., 106 Nela Park, Cleveland, Ohio.

THE CAMERA

Color Sensitometry

As we have seen in the preceding issues how the speed or sensitiveness of ordinary photographic plates is determined, it will prove interesting to consider the methods by which the color-sensitiveness of ortho- and panchromatic emulsions is investigated, which is a question of interest in view of the extensive experimental work that is constantly being prosecuted in the realm of color photography.

There are, in general, two methods of color sensitometry, *e. g.*, quantitative and qualitative methods, and since we have just concluded, in the previous issue, the description of quantitative sensitometric methods, we will logically follow this up by considering first the quantitative methods of color sensitometry, whereby more or less exact numerical data concerning the spectral sensitiveness of color-sensitive plates and films is secured.

It will immediately appear to all practical readers that if we desire to ascertain the color-sensitiveness of a given film or plate we could secure some information along this line by exposing the plate to the spectrum, for instance the solar spectrum, and plotting the densities of the developed plate against wave-lengths throughout the extent of the spectrum which is recorded by the plate. Before considering this matter any further it should be emphasized, however, that the prismatic spectrum cannot well be employed in such procedure, because, as is well known, the dispersion of the prismatic spectrum is not proportional to the wave-length.

The red of the prismatic spectrum is unduly contracted in area, while the blue is unduly extended. The red of the prismatic spectrum is therefore of greater intensity than would be the case for normal dispersion and the red region of a spectrum exposure with prismatic apparatus will show an apparently exalted degree of red-sensitiveness which the plate in reality does not possess. For this reason it is necessary, in making sensitometric test exposures to the spectrum, to use a normal spectrum, such for instance as the spectrum produced with a diffraction grating.

Sir Wm. Abney was an early worker in the field of color sensitometry. As long ago as 1888 he practised the method of exposing a photographic plate to the spectrum, and also impressing upon the plate a series of varying exposures to white light. The measured opacities at various parts of the spectrum exposure were interpolated between the values of the measured opacities of the white light exposures and the curve thus plotted was representative of equivalent intensities incident. While the results thus secured are in general independent of exposure or time of development they are far from being an accurate representation of chromatic sensitiveness, because no account is taken of the fact that the steepness of gradation of a photographic emulsion varies with differing wave-length of the exposing light. This latter point was briefly touched upon in our previous articles on "Photographic Resolving Power," and various investigators have shown that photographic gradation varies with changing wave-length of the exposing light.

The process of color sensitometry which consists of making exposures to the spectrum and plotting curves of density against wave-length has been brought to a high stage of accuracy, however, by R. James Wallace,[1] whose methods can be briefly summed up as follows: The plates to be tested (*for chromatic sensitiveness*) are exposed to daylight in a spectrograph specially designed by Mr. Wallace. This instrument is known as the Wallace Diffraction Spectograph and is shown diagramatically in Fig. 1. From Fig. 1, which is a side elevation, it is seen that the collimator section of the instrument is mounted on a hinge and may therefore be inclined to the body of the instrument. In addition to thus permitting the grating spectrum to be centered on the photographic plate, the slit of the spectrograph can be pointed to the Northern sky, which is the illumination Wallace uses in making test exposures. In Fig. 1, A is a spectroscopic slit whose width is adjusted by the graduated drum B. The slit is focussed with respect to the collimator lens D by the focusing pinion C. Having traversed the collimator tube and lens D, the light from slit A falls upon the diffraction grating W and is dispersed into a spectrum which is transmitted by the lens E to the photographic plate at the focal plane M. The plate-holder is mounted between the guides N and N_1 and may be moved past the exposure aperture β, Fig. 1a, by a rack and pinion actuated by the Knob O. A series of spectra can therefore be photographed on one plate.

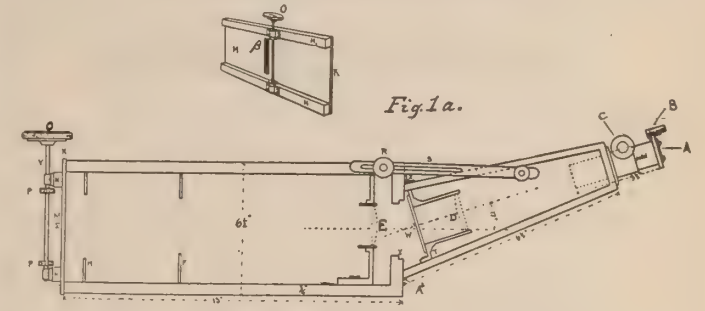


Fig. 1.

As the intensity of the daylight used in making the test exposures is found to vary, Wallace makes preliminary exposures on a standard plate of known speed (*the same brand being always used*), which is his method of determining the intensity of the light on the various occasions when tests of color-sensitiveness are made. When the test-plates are developed their densities are measured with a Brace-Wallace spectrophotometer, and from these measurements the curves of spectral sensitiveness are plotted for the various plates. In the practice of color sensitometry by making exposures to the spectrum and plotting their measured densities against wave-length it is important that the developed densities of various plates should be proportional to their sensitiveness which cannot be guaranteed by merely developing the plates for the same length of time. Instead of developing the various test plates for the same time they must be developed to the same γ (*see last week's article*), if accurate comparisons are to be secured, and Mr. Wallace develops all his test plates to γ 1.

Color sensitometry is still a very unsettled branch of photographic research, and no particular method of determining the chromatic sensitiveness of plates and films has yet found universal acceptance; but Mr. Wallace's system, as described in the paper cited, is as carefully worked out and as accurate as any method that has been proposed to date.

A simple and practical method of estimating quantitatively the color sensitiveness of an ortho- or panchromatic emulsion is that proposed by Dr. J. M. Eder. In Eder's method two sections of the plate to be tested are exposed to a standard light through a yellow filter and a blue filter respectively, the exposures being made with the graduated sector-wheel used in the Scheiner system of sensitometry. This method is based on the assumption that with normal exposures any sensitiveness to light of longer wave length than 500, in the case of a color-sensitive plate, can be considered as being produced by the action of the dye with which the plate was sensitized. Accordingly the spectrum is divided into two at W. L. 500 by the pair of filters used, because, as is well known, the spectral sensitiveness of an ordinary emulsion terminates at about 500 in the blue-green.

Eder's yellow filter consists of a 4 per cent solution of Potassium Chromate used in a cell of 1 cm. internal thickness, while his blue filter consists of a 2 per cent solution of Copper Sulphate saturated with ammonia, likewise used in a cell of 1 cm. internal section.

The color-sensitiveness of a plate or film is represented in Eder's method by the ratio.

$$\frac{\text{blue sensitiveness}}{\text{yellow sensitiveness}}$$

which, in the case of an ordinary, non-color-sensitive, plate will be numerically stated as about $\frac{110.}{1}$

[1] "Studies in Sensitometry" I. Astrophysical Journal, Vol. 25, No. 2 March, 1907), Pages 116-150.

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

The film that first made motion pictures practical, remains to-day a big factor in their success.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

RESPOND TO THIS

If you would have your DEVELOPING and PRINTING done in the most expert manner, have EVANS do it for you.

We have one of the most modernly equipped plants in the world for doing this particular line of work, employ the most skilled operators in every department, and all work is safeguarded in the most careful manner to assure you of the best possible results.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone—St. Nicholas 3443-44

Printing, Developing, Toning, Tinting

Titles
Domestic Foreign

Empire City Film Laboratories, Inc.
345 West 40th Street New York

As Eder makes his tests by the Scheiner method of sensitometry his sensitiveness determinations are, of course, based upon the observation of the "Schwellenwerth" or least deposit visible in the developed test-plates, but the principles of his method of color sensitometry, using yellow and blue filters, may be applied to H. and D. procedure, in which case the inertiæ of the sections of a plate exposed behind the yellow and blue filters would be calculated, instead of observing the threshold exposure. If, therefore, we expose sections of a color-sensitive plate to a standard light behind the H. and D. sector wheel, with yellow and blue screens (*as used by Eder*) interposed, and determine the inertiæ of the two sections of the developed test-plate, the chromatic sensitiveness of the plate may be expressed by the ratio—

$$\frac{\text{yellow inertia}}{\text{blue inertia}} = \frac{\text{blue sensitiveness}}{\text{yellow sensitiveness}}$$

which is designated in sensitometric literature by the Greek letter χ.

Mees and Sheppard have experimented with this method of color sensitometry and have given numerical data obtained in this manner for various types of plates ("Investigations on the Theory of the Photographic Process"—pp. 318-322). We recommend the study of their results by those interested in the subjects of orthochromatic and color photography.

This two-color (*or two-filter*) method of color sensitometry, if one may use the term, is only of value, however, in determining the spectral sensitiveness of so-called orthochromatic or green-and-yellow sensitive plates, because in the case of a red-sensitive or panchromatic emulsion the red-sensitiveness, as determined under the yellow filter, would have far too high a value for obvious reasons. If it is desired to determine the color-sensitiveness of a panchromatic emulsion by Eder's method, it is therefore necessary to use three filters (*a red, a green and a blue*) through which to make the test-exposures. A little consideration will make it clear that filters having overlaps in their spectral transmissions, such as are commonly used in tricolor photography, would not serve for use in color sensitometry, for in the case of red and green filters with overlapping transmissions the orange and yellow of the spectrum is transmitted by both filters, and the developed results would make it appear that the plate possessed a higher red-sensitiveness than was actually the case.

Obviously, therefore, in the practice of the sensitometry of panchromatic plates by this method, the three filters used must show no overlapping of the red, green and blue spectral regions. The transmissions for these filters may be, according to Mees and Sheppard (*loc. cit.*); red filter W. L. 700 to W. L. 590; green filter W. L. 590 to W. L. 500; blue filter W. L. 500 to W. L. 400. These workers used for the blue, Eder's blue filter (*previously described*); for the green, Eder's yellow filter, to absorb blue, combined with a saturated solution of copper acetate, to absorb the red; and for the red a special filter composed of Rose Bengal and Tartrazine. The spectrum transmissions of this last filter are given (*loc. cit.*, p. 324) and the study of this data will enable interested experimenters to construct a similar filter.

There is a very evident source of inaccuracy in the determination of the color-sensitiveness of red sensitive plates by this method of exposing through a set of three filters. Suppose, for instance, a plate is tested which has no red-sensitiveness but a very high color-sensitiveness to the orange of the spectrum. The red filter (*transmission to W. L.* 590) transmits the orange strongly, and therefore, the developed test-plate would have the deceptive appearance of great red-sensitiveness.

(*To be continued next week*)

Practical Advice for Cameramen Bound for the Front

PELL MITCHELL, editor of the Gaumont-Mutual Weekly, has just received an interesting letter from one of his former staff, who writes that he is now "somewhere in France, turning the crank on real warfare."

There is so much practical advice in the letter, which will be of value to motion picture photographers who have volunteered their services, that we take the liberty of copying it.

Mr. Mitchell's correspondent says:

"Thinking it may be of interest to some of my brother crank turners, I am taking the liberty of describing my outfit in detail; also, some of my observations relative to photographic conditions over here in France. To begin with, one's outfit should be complete in every detail before leaving the states, as it is very difficult to secure things you need on short notice. Carry as little baggage

as possible, yet include everything you actually need, for one is often obliged to carry his own outfit on ten-mile hikes; therefore, weight and bulk are to be seriously considered.

"My present outfit is fitted with Goerz micrometer mount adjusted to take a 2 inch, 3 inch and 6 inch lens for long distance work, extra magazines for 2,000 feet of film, as one is never sure of proper conditions in which to change film. This is more than enough for a day's work under most conditions. The Gaumont, Pathe, Debrie, Moy and Universal are all good cameras for this work. The tripod should be as light as possible and yet rigid, with panoram and tilting top. All carrying cases should be especially strong with brass bound corners as they receive much hard usage in transit. Film can be ordered direct from the Eastman Kodak Company, in Paris, but a good supply should be taken along, and if properly cared for and kept from dampness, will last for some time. All film should be ordered in separate cans and opened only as needed. Development should follow the exposure at the earliest opportunity to obtain the best results. Light conditions here in France are about the same as in the states at this time of the year, and therefore require the same exposures. Duplicates of such parts as are likely to wear out with constant use should be taken along, not forgetting extra handles for both camera and tripod. A complete set of small tools is very necessary. Also, a small electric dark room lamp, several rolls of tape, a level, 3-in-1 oil, camel's hair brush, focusing magnifier, and whatever other tools one requires in his daily work with the camera.

"So far I have had no trouble with static, but should this bugbear appear, a small piece of cotton soaked with a weak solution of ammonia or glycerine, and placed in the corner of the retort will do the trick. A metal crank, I believe, has been suggested and used with good results for this same purpose. Loading retorts under blankets is only one of the many difficulties encountered in the long list of inconveniences that the war photographer has to overcome. He soon gets used to it, and if he is an old timer, always finds a way out of what at the time seems an unsurmountable difficulty. Owing to the complicated apparatus necessary for the proper developing of cine film it should never be attempted while in the field; but the negative should at once be returned to Paris or the States to be properly finished.

"Still pictures offer much less difficulty, and with a 3 A Kodak Special, fitted with an F 6.3 Zeiss lens in Optimo or Compound shutter, good results may be secured. For the best results, however, I recommend a 5 x 7 Graflex, fitted with the F 4.5 Zeiss, or an equally good and fast lens; also film pack adapter, as this form of carrying twelve exposures is the best I know of. Developing still pictures offers very little difficulty, and with the aid of the tank, a pail of water, pyro developing powders, and acid fixing salts, good negatives can be had even in the field. Should one find it necessary to develop at the end of a day's work with nothing but muddy river water at hand, the following method can be used to advantage. Put one ounce of alum in a barrel of water and allow it to set over night. After draining off, very clear water suitable for mixing developer and hypo is obtained. Film clips, cotton, and metal trays complete one's outfit except the few things necessary to make prints. It might be well to have a tripod and a small amount of flash powder, as one never knows when he might otherwise miss getting a really worth while picture.

"Good aerial pictures can be secured only with the proper outfit, and this I have found in the Eastman aeroplane camera. Owing to the extreme vibration and high speed of the modern war plane it is necessary to use a much faster exposure than you otherwise would as there are two forces to overcome. Taking movies from the aeroplane is in no way as easy as it would seem, as the vibration of the motor produces a decided dizziness in the projected picture. This can be overcome by stopping the engine and volplaning during the time the picture is being made. The shutter speed should be greatly increased, however, and a long focus lens used owing to the great height.

"Regardless of what branch of photography is being attempted one is constantly up against all kinds of difficulties which can be overcome only by good judgment and past experience.

"Nearly all countries now at war have their photographic departments composed of enlisted men, whose duty it is to photograph every phase of actual warfare. All of which proves that photography plays a very important part in this, the greatest war the world has ever known. Over 20 per cent. are killed while at their perilous task, still, the click of the shutter goes on, and the pictorial record of events grows day by day."

Exhibitors

THE

Accessory News Section of

Motion Picture News

Contains Many Helpful Hints for

YOURSELF
YOUR OPERATOR
YOUR PIANISTor
ORCHESTRA LEADER

READ THEM

INFORMATION

I am interested in Motion Picture Photography and would like

Without Obligation

on my part to obtain information on the equipment as checked

CAMERAS
CAMERA ATTACHMENTS
TRIPODS
LENSES
FILM STOCK
STUDIO LIGHTS
LABORATORY APPARATUS
DEVELOPING AND PRINTING

(Tear out this advertisement and mail to MOTION PICTURE NEWS, 729 7th Avenue, New York.)

Name .....

Theatre .....

Address .....

.....

Many a packed house is directly traceable to an advertisement in the "News."

MUSIC AND THE PICTURE

Gilbert and Friedland Going into Business

L. WOLFE GILBERT and Anatol Friedland have resigned from Jos. W. Stern & Co., to go in the music publishing business. Ever since they joined Stern's forces they have turned out hit after hit, and they feel that it is about time that they esablished their own business. With the big personal following they enjoy, as well as their song writing ability, there is no reason why they should not be a success from the outset. At present they are being featured as headliners in all the big time vaudeville houses, where they are top notch favorites.

Pace and Handy "Blues" Specialist

IN the past few people thought that it was possible to open a music publishing house down South and make a success of it. But Pace and Handy, who seem to have a corner on the "Blues" songs have done so. Their "Beale Street Blues" is one of the big hits of the season. It does not seem to make much difference these days where you hang out your shingle if you have the goods. And if you have the goods in any line and keep on the job you will not have to worry about the rent man. The commercial salesman who keeps well supplied with the latest stuff in his line is the man who puts over the big contracts, and the musician who keeps up to date with the latest music receives first call and the high salary when anything worth while is to be given out.

Sherwood Makes Good for McKinley

IT took Mr. Sherwood, professional manager for the McKinley Music Co., a long time to convince his firm that it would be a wise move to establish a professional headquarters in New York. And once he obtained his firm's consent to do so he kept on the job night and day until he built up a following that is bringing the house splendid results. His office is located in the Exchange building, in West Forty-fifth street, and although it is large, it is not any too large to handle the crowd of performers, big and little, who find the McKinley numbers to be great applause getters.

Patriotic Songs Get a Big Boom

THE public does not seem to be able to get enough patriotic songs at the present time, and the publishers who are keen enough to feel the public pulse are reaping a rich harvest. The sentimental and eulogistic numbers pertaining to the flag are not much in evidence, but novelty, humorous, and gang songs are sweeping the country. Fred Vandersloot is fortunate in having a ballad that will hit soldiers, for every soldier, once he leaves home, will be wondering how the old folks are at home, and Vandersloot, knowing of the "punch" "I Wonder How the Old Folks Are at Home" carries for the fighters, has had a patriotic version written for the number, which has been responsible for many additional orders from the syndicates.

Jeff Branen Not Worrying About War Songs

JEFF does not have to worry, not with the way his "Valley Rose" is selling. His daily orders for this number make it look as if it will outstrip "In the Valley of the Moon." Nevertheless, Jeff has not been sleeping relative to patriotism, and has a big seller in "We're Going After You."

Lee Orean Smith Issues Date Book

FOR the benefit of musicians, Lee Orean Smith, Feist's expert arranger, has brought out an excellent date book, which also carries the Feist edition of band and orchestra publications. In the beginning few had faith in it, but the fact that the first edition has already been sold is excellent proof that it is popular with the profession. On several pages is printed the following: "You take no chances when ordering 'Feist' music. If you're not satisfied, back goes your money. That's the 'Feist' way; that's the right way." And the slogan is fast gaining ground.

The little book is not only handy to keep track of engagements, but is valuable as a reference book for old and new music. With every order for two dollars worth of music a book is presented free.

Forster Has New Novelty Number

"OVER THE PHONE" is the latest addition to Forster's catalog, which he feels positive will be as big a hit as "Oh Johnny!" was. However, Forster has not let up on "Missouri Waltz," as this number is selling better than ever. Fred is hoping that Harry McClaskey, the well-known phonograph singer will be able to use it; he hoping, for as yet, McClaskey has not heard it.

A peculiar feature about "Missouri Waltz" is that none of the song experts can tell just why the number is selling the way it is, and what ever led Forster to think that he could turn it into a million-copy hit at thirty cents a copy.

E. M. WICKES.

Feist Has Another War Novelty

IT is about as easy to induce E. E. Bitner, general manager for Leo Feist, to say that any particular new number will be a hit as it is to persuade a woman about thirty to tell you her correct age. So when Mr. Bitner says that "We'll Knock the Heligo-Into Heligo-out of Heligoland" is the nearest thing to a sure-fire hit that he has seen in many moons, you can rest assured that it is far from being an ordinary number. It is the first real number that has been written about the sailors, and another feature about it is that the lyric is by a real jack tar from the navy.

Thousands of songs have been composed about the soldiers, but no one appeared to give any thought to the sailors, until John O'Brien, a newcomer loomed up on the horizon with his nautical lyric. Some time ago a friend of Teddy Morse's sent O'Brien to Morse with some lyrics, which were conventional and did not appeal to Morse.

"Forget about the obvious stuff," Morse said, "and see if you can't dig up a novelty."

When the sailor returned a few weeks later with his new lyric he was welcomed with open arms. This is another proof that when you can deliver the goods you will not have any trouble in finding a good melody writer and a first-class publisher.

The "Heligoland" number has a wonderful swing to it, and is easy to learn. The lyric has plenty of "pep," and makes a great crowd song. It is a wonderful number for comedy photoplays.

Musical Review of Latest Compositions

1—"It's a Long Way to Berlin." One-Step by Leon Flatow. A popular novelty and song hit which has taken the whole country by storm. "It's a Long Way to Berlin" almost overnight leaped into the very front ranks of popular favorites for National Military Parades, showing every day in the week on every screen in the United States and Canada, this song hit is the most proper accompaniment. Published by Leo Feist, 232 W. 40th street, New York City.

2—"Over There." George M. Cohan's historic war song. President Wilson, Teddy Roosevelt, everybody has spoken of it. Every camp regiment, company, officer and private is singing it and as a dance hit it's the biggest riot. When New York regiments left for France and training camps you heard nothing but "Over There." Be up to date and play this favorite for scenes of military character. Published by Wm. Jerome, Strand theatre building, New York City.

3—"We're Going Over" (somewhere in France. By C. Arthur Tfeiffer. A fine stirring melody, the catchiest chorus you have ever heard and enormously popular, owing to its catchy melody in general. Published by C. Arthur Tfeiffer, Quincy, Ill.

4—"I Wonder How the Old Folks Are at Home?" By F. W. Vandersloot. A genuine musical gem and a treat for both musicians and listeners. For orchestra this song hit is obtainable as a cornet or trombone solo, and also in a waltz arrangement. As a waltz it presents the most successful and best liked number for "dance purposes." As a song it is charming melody which will

sound in your ears forever—you can't forget it. Published by Vandersloot Music Publishing Company, Williamport, Pa.

5—"Souvenir Waltz." By Choquette. One of the most charming and beautiful waltzes written by this wonderfully gifted writer.

6—"My Soldier Boy." Smashing patriotic song hit featured in the Rolfe and Maddock production "America First." The song which by virtue of its catchy melody, military swing and snappy "All America" sentiment, stands out clear and strong in the horizon of new patriotic song hits. Carl Fischer edition.

7—"I don't Want to Get Well." By Harry Jentes. A really exquisite number which every music lover and every audience will appreciate. It is an allegro moderato movement with a very melodious chorus, and is very appropriate for love themes and scenes. Published by Leo Feist, Feist building, New York City.

8—"Valley Rose Ballad." By Evans Lloyd. A beautiful andante con espressivo movement considered to be the greatest ballad ever written by an American writer. It is a composition of artistic value from a musical standpoint and still so wonderfully constructed that the listener or player after hearing it once is bound to remember it forever. For pathetic scenes and the like, this composition is unreplaceable. Published by Jeff Branen, 145 W. 45th street, New York City.

9—"Missouri Waltz." By John Valentine Eppel. About this waltz we have nothing to say. Get it for your picture work, it will speak for itself. Published by J. A. Forster, Chicago, Ill.

10—"Homeward Bound." By Geo. Meyer. A typical composition of popular appeal introducing a new surprise in every bar. A fine snappy number with unusual attractive chorus and arrangement which leaves absolutely nothing to be desired. Published by Leo Feist, Feist building, New York City.

11—"Just as Your Mother Was." A beautiful and melodious waltz movement. Published by Harry von Tilzer.

12—"We Can Muster Uncle Sammy Ten Million Men or More." A patriotic and most inspiring melody for patriotic scenes, etc. Published by Frederick H. Green, Muscatine, Iowa.

13—"Slippery Hank." By Losey. A characteristic one-step of exceptional merit which should be in every musician's library. Vandersloot edition.

14—"Love's Melody" (Reverie). By Shannon. A charming slow movement with a most delightful melody—most appropriate for love scenes. Vandesloot edition.

15—"Astralita Serenade." By Mabel A. Whaley. Considered by many competent judges to be a very fine composition which deserves to be owned by any orchestra leader or piano player. Published by the "Red Star Music Company," Red Star, Ark.

16—"All That I Want Is in Ireland." By Lloyd. An exceptional fine "andante con espressivo movement," typical and original in every bar. It is a composition of standard quality. Published by Jeff Branen, 145 W. 45th street, New York City.

17—"The Vampire" (a dramatic theme). By Sol. P. Levy. An original composition most appropriate for the purpose as described in the title. Published by the Cinema Music Company, Columbia theatre building, 47th street and Broadway, New York City.

18—"Elks March." A brand new novelty march. By M. L. Lake. Carl Fischer edition.

19—"The Leo Feist Music House" announces that they have secured from Mr. Andrew Mack, the celebrated Irish tenor, several new and interesting songs of his own composition. Two of these Mr. Mack is singing himself in his new production of "Molly Dear." These are entitled: "It's You, Only You, That I Love," and "It's a Long, Long Way to My Old Home Town." A third song, entitled "America Made a Man," is specially featured by Clifton Crawford in the production of "Her Soldier Boy." All three of these songs will be in constant demand by dancers this season. Orchestrations of the two first-mentioned songs are ready.

20—"Chasing the Chickens." A fox-trot and jazz number, has recently been published by the "Forster Music Company, 509 South Wabash avenue, Chicago, Ill."

21—A selection and several of the most popular extracts from "Maytime" have been published by G. Schirmer, and are now offered to the trade at special reduced prices.

"THE FIREFLY OF TOUGH LUCK"

(Triangle Production)

Reviewed on Page 2592

Theme: "Venetia" (Dramatic Moderato) by Tobani

1—"Butterfly" (Intermezzo) Allegretto by Steincke until—T: Bert Wilcox a parasite."
2—Piano solo—"Over There"—Jerome edition (cafe house scene) until—T: "Cut the weeps."
3—"Iris" (Moderato Grazioso) by Reynard until—T: "She'll take it."
4—Theme until—T: "Baxter City, more often called to."
5—"Pathetic Andante" by Paul Vely until—T: "Interior of train."
6—Continue to action until—T: "Better sit on your grip, etc."
7—"The Caress" (Intermezzo Moderato) by Lemond until—T: Happy Jack Clarke, etc."
8—"Dramatic Tension No. 1" for disputes by Ascher until—T: In the private car."
9—"Pierrot Serenade" (Allegretto molto Moderato) by Randegger until—T: "Waiter."
10—Theme until—S: "Olm man arrives, etc."
11—"After Sunset" (4/4 Moderato) by Pryor until—T: "In the days that follow."
12—"Dawn of Love" (Melodious Allegretto) by Bendix until—T: Out first number is a ballad."

"OVER THERE"

By

GEO. M. COHAN

The Master Patriotic Song

The biggest war song hit in years

Orchestrations - - - - 25c
Piano Solo copy - - - - 15c

Copyright 1917

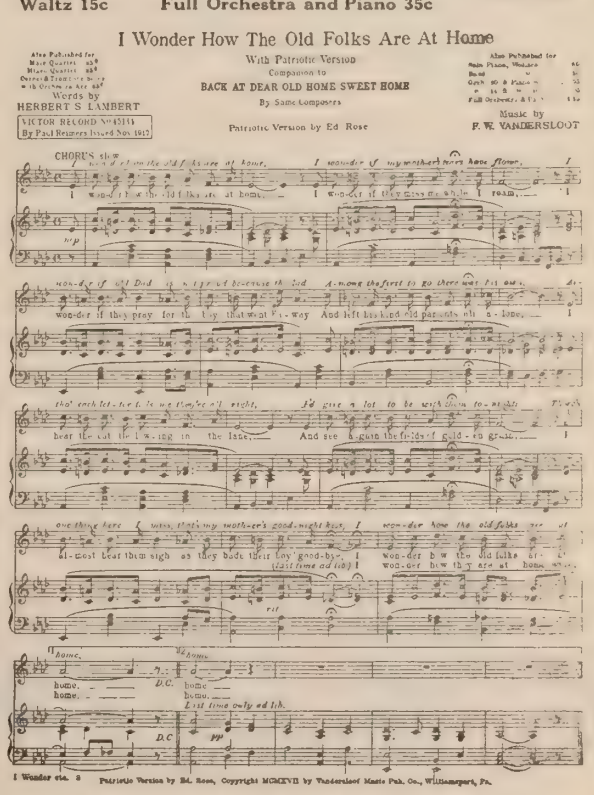
Wm. Jerome Publishing Corp.

STRAND THEATRE BUILDING, N. Y. City

THE GREAT PATRIOTIC HOME SONG HIT

Song 15c Orchestra, 11 and Piano 25c
Waltz 15c Full Orchestra and Piano 35c Band 25c

VICTOR RECORD BY PAUL REIMERS



PATRIOTIC VERSION BY ED ROSE

VANDERSLOOT MUSIC PUB. CO.
Williamsport, Pa.

"MISSOURI-WALTZ"

The World's Greatest
and
Most Popular Waltz

For Piano - - - 30c Per Copy
For Orchestra - 11 and Piano 25c
For Orchestra - Full and Piano 35c

Forster Music Publisher, Inc.
509 So. Wabash Avenue
CHICAGO, ILL.

G. SCHIRMER'S GALAXY
OF ORCHESTRA MUSIC

Free from all performing fees

SPECIAL OFFER

For a limited time only we offer the complete Galaxy of 102 numbers at a special 50% discount price. This is an unequalled opportunity to get a motion picture music library at a bargain.

$65.88 Small Orchestra
(Regular price, $131.75)

$79.48 Full Orchestra
(Regular price, $158.95)

G. SCHIRMER
3 East 43d Street New York

13—"It's a long way to Berlin" (Feist edition) until—T: "By special request, etc."
Note.—Vocal solo of popular song with piano acc.
14—"Valley Rose" Ballad (Branen Ed.) until—T: "The Finale."
Note.—To be performed as a vocal solo with piano acc.
15—"We're after you" by Lloyd (Branen Ed.) until—T: "Silent Dan turns up, etc."
16—"Slippery Hank" by Losey (Vandersloot Ed.) until—T: "Funny that a man like him, etc."
17—"Agitato No. 6" by Kiefert until—T: "The call of gold."
18—Continue pp until—T: "Happy Jack's bet almost lost."
19—"Novelette" (Moderato) by Marquis until—T: This looks good."
Note.—Watch explosion.
20—"Three Graces" (Allegro Intermezzo) by Herman until—T: "The news of the strike, etc."
21—Continue ff until—T: "The call of the lights."
22—"Hail! Hail! the gang's all here" (Feist Ed.) until—S: Curtain falls.
23—Theme until—S: "The fight."
Note.—To be produced with violin, piano and drums only.
24—"Agitato No. 49" by Shepherd until—T: "It did not take Bert Wilcox long, etc."
25—"Loves Conflict" (Characteristic) by Tobani until—T: "Gathering clouds."
26—"Dramatic Tension No. 1" by Reissiger until—S: "Burglars going through window."
27—"Heavy Mysterioso" by Sol. P. Levy until—T: "A private court."
28—"Kunihild" Prelude to Act V (Dramatic) by Kistler until—T: "With the trail lost."
29—"Amo" (Dramatic Lento) by Robyn until—T: "And as the early sun's rays."
30—Theme until * * * END.

"CASSIDY"

(Triangle Production)

Reviewed on Page 2591

Theme: "Dawn of Hope" (Dramatic Andante) by Casella

1—"Canzonetta" (6/8 Moderato) by Nicode until T: "Cassidy was one of these."
2—Continue to action until T: "In the backroom of a saloon.
3—"Pathetic Andante" by Margis Berger until T: "Cassidy was sick."
4—"Old Timers' Waltz" (On typical old New York Songs) by Werner until S: "Cassidy looking at his shoes."
5—Serenade (3/4 Moderato assai) by Karganoff until T: "Corruption prevaded the politics."
6—Ecstasy (Allegro) by Zamecnick until T: "Kitty's place was the last port."
7—"It's a long way to Berlin" (Feist Ed.) until T: "Cassidy the amateur selected."
8—"Characteristic" (Tremolo) by Lovenberg until T: "It happened to be, etc."
9—Continue to action until T: "Garvice the big boss."
10—Piano solo improviso to action (barroom scene) until T: "Cassidy listened."
11—Theme until T: "That's Garvice the big boss."
12—Visions (3/4 Andante un poco rubato) by Tschaikowsky until T: "Only the porch light burning."
13—"Heavy Mysterioso" by Sol. P. Levy until T: "Cassidy steals a little warmth."
14—"Longing" (Dramatic) by Bendix until T: "The twelve twenty is in."
15—"Love Song" (Dramatic) by Flegier until T: "You know Cassidy."
16—Theme until S: "Fight in taxi."
Note.—With ad. lib. heavy rain effects.
17—Agitato to action until S: "Old Morgan talking to girl."
18—"Dramatic Recitative" by Sol. P. Levy until—S: "The fight."
19—Agitato to action until—T: "Not that way."
20—Hurry pp until—T: "Cassidy gets his chance."
21—Continue ff until—T: "Between the bucks, etc."
Note.—Watch shots.
22—"Prelude" (heavy dramatic) by Rachmaninoff until—T: "He said to tell you, etc."
23—"Sidewalks of New York" (Old time New York song hit) until—T: "In the morning."
24—Theme * * * END.

"THOU SHALT NOT STEAL"

(Fox Special Release)

Theme: "Hallowe'en Episode" (Long Mysterioso) by Lake

1—"Dying Poet" (Andante) by Gottschalk until—T: "A visitor from abroad."
2—"La Grace" (Piece de Genre) by Bohm until—T: "The unhappy little French maid."
3—"Dreams of Devotion" (Heavy Dramatic) by Langey until—T: "Country cousins."
4—"Heartsease" (Melodious) by Moret, until—T: "Midnight."
5—Theme until—T: "No one leaves until the police arrive."
6—"Serenade Hongroise" (Characteristic) by Jonciers until—T: "2 A. M. the inquiry begins."
7—Orchestra Rest (about 12 minutes) organ improvise to action (scenes of neutral character) until—T: "Ruin is before me, but I promise, etc."
8—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "In the morning."
9—"Le Retour" (Allegro) by Bizet until T: "After night fall."
10—"Menuet des Follets" (Mysterioso Character) by Berlioz until—T: "The Bruce costume ball."
11—"Beautiful Girl of Valenzia" (Waltz) by Morena until—T: "The tragedy of Madame Li Foo."
12—Theme until—T: "Who am I? I am a friend."
13—"Military Hurry" by Rob. Edwards until—T: "The forty-eight hours are up."
14—"Olympia Overture" (Heavy Dramatic) by Ascher until—T: "I will marry you in your apartment."
15—"Creepy Creeps" (Mysterioso) by Tyers until—T: "Don't shoot, I am her son."
16—"Harvest Home" (Overture) by Tobani until—T: "Congratulate Mr. Kelly of Scotland Yard."
17—Hurry to action until—T: "As administrator of the rightful, etc."
18—Theme until—T: "My first name is Philip."
19—"Garden of Flowers" (Reverie Moderato) by Vandersloot

"THE MAN FROM PAINTED POST"

(Artcraft Production)

Reviewed on Page 2769

Love Theme: "Maryland" (Fantasia) by Short

1—Knights Templar Overture (Allegro con Spirito) by Koppitz until—T: "Going back some years."
2—Hurry to action begin pp until—T: "30-30 Smith got away."
3—"Paroles D'Amour" (Moderato) by Tobani until T: "Bronson the owner of the V bar."
4—"Petite Serenade" (6/8 Allegretto) by Horton until—T: "The next night he got, etc."
5—Continue pp watch shot until—T: "But this man in Painted Post."
6—"Harvest Home Overture" (Allegro) by Tobani until—T: "Next week Bronson gives, etc."
7—Orchestra rest (about 5 minutes). Orgon or piano improvise to action until—T: "Well, have you thought it over?"
8—"Heavy Mysterioso" by Sol. P. Levy until T: "And so when the new owner showed up."
9—"Causerie" (prairie flower) (4/4 Andante) by MacMillen until—T: "If you send that note, you better, etc."
10—"Woodland Whispers" (Allegro) by Czibulka until—T: "District school-house 29."
11—Organ or piano to action (short scene) until—T: "You are from the East."
12—Theme until—T: "Abandoned cabin had excited, etc."
13—"Rustling Leaves" (Characteristic) by Koehler until—T: "Fancy Jim follows the advice."
14—Short rest (about 3 minutes). Organ or piano improvise to action until—T: "Abandoned cabin has strange, etc."
15—"Erl King" (Dramatic Agitato) by Schubert until—T: "Rustlers are not the only thing."
16—Theme (from beginning) until—T: "People in the East uphold the law."
17—Continue to action until—T: "Pals."
18—"Springtime" (Valse Intermezzo) by Drumm until—T: "Fancy Jim brushed up on geography."
19—Theme until T: "Thought you might like to know, etc."
20—"Herodiade Fantasia" by Massenet until—T: "Safe home."
21—Theme (from beginning) until—T: "The Madden gang assembled."
22—Finale from "Arielle" (Allegro) by Bach until—T: "Well, good-bye."
23—Theme ff (from beginning) until—S: "Boy on galloping horse."
24—"With whip and spur" (Galop) by Isenman until—S: "Girl in her room near fireplace."
25—Hurry begin pp then to action until—T: "And they've carried the teacher off."
26—"Qui Vive" (Galop) by Ganz until—S: "Fairbanks near cabin."
27—Continue pp until—S: "The fight."
28—Continue ff until—T: "Madden's 30-30 bullet."
29—Hurry to action until—T: "I'm dead stuck, etc."
30—Theme ff until * * * END.

"THE SPREADING DAWN"

Reviewed on Page 3305

(Goldwyn Production)

Theme: "Heart Wounds" (Dramatic Allegretto Espressivo) by Grieg

1—"Reverie" (4/4 Andante) by Vieuxtemps until T: "Patricia's grandniece."
2—"Triumphant America" March by von der Mehden until—T: "We'll be off for France soon."
3—Continue ff until—T: "Don't gabble, read."
4—Theme until—T: "Auntie said you cared only for my money."
5—"Adieu" (Andantino Espressivo) by Friml until—T: (On album page) "I have decided to keep a journal."
6—"Menuet" by Paderewsky until T: (On album page) "And on my way home."
7—"Serenade" (2/4 Allegretto) by Drdla until—T: (On album page) "My ball was a great success."
8—"Menuet" (Characteristic) by Boccherini until—S: Orchestra (on screen) begins to play.
9—"Southern Roses" Waltz by Waldteufel until T: (On album page) "We danced until dawn."
10—"Admiration" (4/4 Moderato grazioso) by Jackson until—T: (On album page) "This day I rode, etc."
11—"Whispering Flowers" (Characteristic Waltz Intermezzo) by Blon until—T: (On newspaper) "Excitement in city."
12—"First Concert Waltz" by Duurand until—T: (On album page) "Last night I went to the theatre."
13—"Egmont" Overture by Beethoven until—S: Curtain falls down.
14—"Tendresse Melody" espressivo by Ravina until—S: "Rags near gas flame catch fire."
15—Furioso to action (for fire scenes) until—T: (On album page) "Of what use to talk."
16—Organ improvise to action (wedding ceremony) until—T: (On album page) "After the wedding we drove, etc."
17—"Ringelreihn" (song) from the "Merry Widow" by Lehar until—S: "Soldier blowing bugle."
18—Bugle call "To Arms" followed by
19—Silence until—S: "Bugler appear again."
20—Bugle Call "To Arms" until—followed by
21—Silence until—T: "Report to me at dawn."
22—"Good Bye" (Song) by Tosti until—T: (On album page) "He marched away today."
Important Note.—watch for bugle call 'To Arms" twice.
23—"Marching through Georgia" (Patriotic Song) until—T: (On album page) "Elizabeth is always with Benthley."
24—"In the Garden" from the "Rural Wedding Symphony" (4/4 Andante) by Goldmark until—T: "You know the situation between those two."
25—"Prelude" (Heavy Dramatic) by Rachmaninoff until—T: (On album page) "He came on furlough tonight."
Note.—Watch shot.
26—Theme until—T: "I have had a call, etc."
27—"Broken Melody" (Dramatic Lento) by Au. van Biene until—T: "I don't want my brother's name, etc."
Note.—Watch shot.
28—"Pathetic Andante" by Paul Vely until—T: "The Spreading Dawn."
29—Theme ff until—T: "And now as then."
30—American Patriotic March until * * * END.

W-I-L-S-O-N means WILSON

The Latest Song that means Something

The Latest Fox-trot
"That Tickling Melody"
Piano, 10 cts.; Orch., 25 cts.
Big Novelty Song Hit
"Who Told You You Knew How to Love?"
Big Ballad Hit
"Somewhere a Heart Is Yearning"
10 cts. each. The 4 for 35c.

CHORUS

W—is for Wars, in the past we have won,
I—for independence, we'd protect with sword and gun,
L—for the Land of the Brave and the Free
S—for her Sons, who love their liberty,
O—for Our Army, the best in any land.
N—for the Navy, and by it we will stand.
W-I-L-S-O-N means WILSON,
With the good old U. S. A. at his command.

JAMES S. WHITE CO., Inc., 224 Tremont St., Boston, Mass.

FREE
ONE WEEK'S TRIAL

Give your Patrons a Double Show

Good Pictures and a Fine Concert

Explicit Information Upon Request

M. Winkler, *care of* Motion Picture News
729 Seventh Avenue, New York City

ARE YOU GETTING PICTUROLL BULLETINS?

FILMUSIC COMPANY

1729 Highland Avenue Los Angeles, Cal.

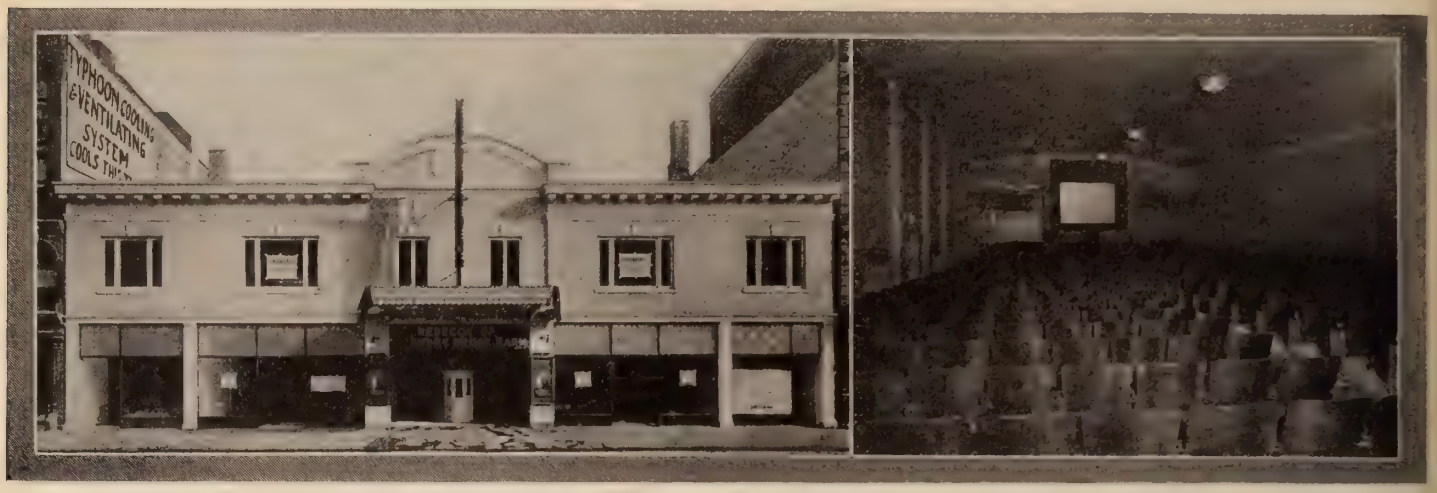
THE BARTOLA

Take care of your tax increase by installing this instrument. It will improve your music—cut down your expense and better satisfy your patrons. *Write for Catalogue.*

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Many a packed house is directly traceable to an advertisement in the "News."

THEATRES WORTH WHILE



Exterior and Interior Views of the New Harlem Strand Theatre, One Hundred and Twenty-fifth Street, between Park and Third Avenues.

New Theatre Opens in Harlem

NEW YORK CITY'S newest theatre to open is the Harlem Strand, on 125th street, between Park and Third avenues. It occupies a plot 78 by 150 feet and has been leased by J. Hirsch, who opened the house two weeks ago.

The new theatre seats 1,500, the chairs being especially designed by the American Seating Company. The floor is so graded as to take care of the line of projection. In the rear part of the house these are given a slight tilt with the back the lower, this throwing the eyes on the screen without any strain to see from any part of the house. The graded floor then passes to the level and then slightly up again, making it possible to see clearly from any part of the house.

Indirect lighting is used and the ventilating and cooling system was especially designed for the house by J. F. Dailey, ventilating engineer for the Typhoon Fan Company. The equipment consists of two giant reversible type multiple blade blowers.

Two motor driven Simplex machines throw the pictures to a Radium Gold Fibre screen.

New $100,000 Theatre in Waterbury

ON Saturday, November 24, the new $100,000 Rialto theatre will open in Waterbury, Conn., and that it is going to be one of the live wire houses of the state is evidenced by the fact that J. Harry Nicholls, the lessee, has already begun to advertise it.

Bearing the design reproduced here, which will be used in all the advertising, the first issue of the Rialto program has already made its appearance. This announces the opening date and gives a detailed description of the house. The opening bill will be the William Fox Standard picture, "The Honor System."

The Rialto is located on East Main street, in the heart of the theatrical district, and occupies a space 204 feet long by 57 wide. Plans for the building, which is being constructed by the Rialto Theatre Company, were drawn by Brown and Von Berin, of New Haven. The front of the theatre is three stories and all of the fourteen hundred seats are on one floor, every one placed in a direct line so that one may sit in any part of the house and get a direct view of the screen. The seats were manufactured by E. H. Powers.

The building is built of gray brick with black mortar and a stucco center, and marquise 45 feet long. The lobby is 20 by 35 feet and the foyer 18 by 45 feet. In the lobby there are brass frames for photos only, the policy of the management being to have everything in keeping with the artistic character of the house.

The interior of the house is decorated in gold and blue with oil finish, plush tapestries and blue carpets.

Two operators will be employed at Powers projecting machines, which have a throw of 45 feet to a Mirroroid screen.

The lighting system is Indirect-D. C. and the ventilating system is Typhoon, with twenty ventilators in the roof. In its advance announcements, the management calls special attention to the fact that there will be an entire change of air every three minutes.

Music will be supplied by a massive Hope-Jones organ and especial attention will be paid to the program with each production.

Two girls will be employed in the booth where National Cash Register ticket machines will be used.

Much attention is given in the advance program announcement



concerning the class of pictures to be used. There will be three changes a week. The show that opens on Sunday remaining for Monday and Tuesday. The management calls attention to the fact that there will be no "special Sunday shows," but the same bill will be given for the three days. Sundays, Mondays and Tuesday Goldwyn and Artcraft and Fox Standard pictures will be used; on Wednesdays and Thursdays there will be a double bill, including World and Paramount pictures and on Fridays and Saturdays Fox Special pictures will be shown. At matinees there will be 1,150 seats at ten cents and 250 reserved at fifteen. The evening prices will be fifteen and twenty-five cents. Advertising will be practically confined to the newspapers and the house organ.

The theatre will be under the personal direction of J. Harry Nicholls, who promises to make the house one of which all Connecticut will be proud.

Newburyport Theatre Soon to Open

THE new Strand theatre on Green street, Newburyport, Mass., is substantially completed and the date for the dedication and formal opening will soon be announced. The only delay is the failure of 1,000 seats to arrive, they being held up by railroad embargoes.

The theatre is owned by a stock company of enterprising Newburyport people. Lynn capital is largely interested, and the manager, Victor P. Hoyt, has invested liberally The architect is Peron Varney, of Lynn.

The exterior gives a fine impression of what may be expected on entering. Everything has been done to provide comfort to the playgoer and at the same time beauty to the surroundings.

The building is built of brick, with tapestry effect at the front and water struck face brick on the exterior courses elsewhere, making the construction as thoroughly fireproof as possible. The building is 56 by 90 feet, and has an interior height in the clear of 31 feet. The main floor is of concrete, with foundations of concrete strong enough to support a much heavier superstructure. The roof has parapet finish, and the rain water is taken care of by means of a pipe leading to a culvert on Green street.

The front of the theatre is imposing, with the name "Strand" prominently displayed, and with ornamental roof extension and



New Strand Theatre, $100,000 House, Just Erected at Newburyport, Mass.

other breaks in the main formation. An ornate marquee with glass top forms an important feature at the main entrance, where there are four double doors opening into a spacious, roomy lobby.

Mahogany paneling with glass poster frames attract the eye on entering. The floor of the lobby is of red tile, laid in black cement, with marble baseboard. A large ticket office with glass top sets in the centre of the lobby. An automatic ticket selling machine is used.

There are 566 chairs on the main floor. At the rear is the foyer rail with wood base and brass top from which is suspended drapery of such a height that air from the main entrance will be broken and not felt disagreeably by those in the rear chairs. Cork linoleum runners have a place on each aisle.

The proscenium arch is 26 feet wide and 18 feet high, and the stage is shut off from the auditorium by an asbestos curtain. This is in old rose color, with drapery effect in gray and gold bearing the initial "S," in the centre. The stage is equipped with necessary curtain for pictures and also beautiful scenery for productions or vaudeville.

In front of the stage is a pit built for the mammoth Loto player organ.

The balcony extends from the Green street side of the auditorium and runs along the east and west sides, forming a sort of a horseshoe. It has a seating capacity of 401 chairs. The incline in the balcony is marked, bringing every seat in full view of the stage.

Stairways to the balcony lead from either side of the lobby, and have a width of five feet. In space over the lobby there has been arranged modern retiring rooms.

Away at the top of the balcony, having a position against the Green street wall of the building, is the asbestos protected booth. There are two motor driven Simplex machines.

The interior of the theatre has been decorated in a soft gray with dainty old rose stenciling that gives a charming effect.

Special attention has been given to ventilation. A large amount of air from the outside is taken in over steam pipes and heated before put into circulation. Great ducts are arranged at either side of the stage and at various parts of the building and mushroom ventilators along the floor are added. The theatre is heated by steam.

The lighting arrangements have been especially arranged. There is a big chandelier with 28 lights suspended from the centre of the auditorium, with clusters further back over and under the balcony and numerous wall lights. Three 200 candle flood lights have a place at the main entrance and a row of five incandescents are arranged under the marquee.

Film Colony at "California" Opening

OPENING of the California theatre in San Francisco on the evening of Thursday, November 1, brought a number of prominent men of the Los Angeles colony to that city. The principal of the opening bill was the premier of the Geraldine Farrar feature, "The Woman God Forgot."

The delegation from Los Angeles was in charge of Manager M.



New California Theatre, San Francisco

L. Lewis, of the Progressive Motion Picture Company, which handles Artcraft and Paramount subjects, and among the visitors were exhibitors, exchangemen, and a number of players from the Paramount and Artcraft Studios.

Changes in Sales Force of National X-Ray Reflector Company

The National X-Ray Reflector Company, 235 West Jackson Boulevard, Chicago, Ill., announce the following changes in their sales department:

Norman B. Hickox has been appointed sales and advertising manager of the National X-Ray Reflector Company.

E. H. Cameron, formerly sales manager, has severed his connection with the company and is now located in Seattle.

Hugh D. Butler, former manager Chicago sales, has been appointed assistant sales manager.

Guy R. Hastings, formerly assistant manager Chicago sales, has been appointed manager Chicago sales.

George D. Bryson has been appointed assistant advertising manager.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Advertising Novelties
3. Brass Rails
4. Building Materials
5. Cameras
6. Camera Lenses
7. Carbons
8. Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing and Printing
14. Developing Materials
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers and Rheostats
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cleaners
24. Film Dyes
25. Film Stock
26. Fire Extinguishers
27. Floral Decorations
28. Gas Engines
29. Heating
30. Heralds
31. Interior Lighting
32. Interior Telephones
33. Lithographs
34. Lobby Display
35. Metal Ceilings
36. Motors
37. Mural Paintings
38. Musical Instruments
39. Paints
40. Perforating Machines
41. Printing Machines
42. Programs
43. Projection Booths
44. Projection Lenses
45. Projection Machines
46. Projection Machines (Home)
47. Reels
48. Rewinders
49. Safety Exit Locks
50. Screens
51. Slides
52. Stage Settings
53. Studio Lights
54. Ticket Selling Machines
55. Ticket Taking Machines
56. Uniforms
57. Ventilating and Fans
58. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Central Park Theatre Opens in Chicago

SATURDAY evening, October 27, Chicago's picture loving public turned out by the hundreds to attend the opening of the beautiful new Balaban & Katz Central Park theatre on West Twelfth street and Central Park avenue. Never at any time in the motion picture history of Chicago did a house get the ovations from an opening night audience that was accorded this synthesis of all progressiveness in theatre construction.

Barney and Abe Balaban and Sam and Maurice Katz, the quartet who scoured the earth to bring together the equipment and devices that are found under the roof of this playhouse, were swept off their feet by the congratulatory wave that broke over them. Motion picture producers, exchange men, exhibitors and theatre supply representatives from all parts of the country were present to get ideas on house construction from this West Twelfth street model.

From the symphony in lighting effects, which are operated at a switchboard so as to throw diffused green, blue, red or amber light over any part of the house, to the dictaphone system that covers the building, the Central Park is a masterpiece. From operator's booth to orchestra pit the house is said to be unsurpassed by any in the country, not even excepting the Rialto in New York. Every floor has a promenade foyer beautifully furnished, off of which open smoking rooms for the men and parlors for the women. The orchestra of fourteen pieces is made up of the best artists that the management could find and a huge Bartola organ adds its accompaniment to the musical output of the pit.

Beautiful mural paintings, rich decorations, fountains, French windows with mirrors for panes, a wonderful lighting system, a wealth of velvet draperies, perfect picture projection and a policy that calls for the very best pictures available all conspire to make patrons feel that they have in truth paid a visit to a picture temple when they go to the Central Park.

Particular attention has been given the lighting arrangements by the management and the electrical installation and fixtures, furnished by the Amusement Supply Company of Chicago, came in for a large share of praise from the pleased people of the West Twelfth street district.

The Central Park with its seating capacity of 2,600, and built at an estimated cost of $400.000, represents the acme of Chicago's achievement in theatre construction. Nothing has been overlooked, nothing has been sidestepped because of cost, that could be calculated to increase the enjoyment of patrons in watching the screen.

Pictures of the Central Park will appear in next week's issue.

Two Marx and Goodman Houses Ready

NEXT month will see the opening in Chicago of two big Marx and Goodman houses. The Broadway Strand at Paulina and Twelfth street will open within the next week or two. It has a seating capacity of 1,600. The Marshall Square, a still larger house seating 1,800, will open a couple weeks later on the corner of Twenty-second and Marshall boulevard.

Ed Kanouvsky is going to open a house on West Twenty-second street the middle of November which will accommodate 800 people

At the same time the Central Park, the magnificent new Balaban & Katz house, threw open its doors to the general public on the evening of October 27. Ascher Brothers christened a fine house they have just added to their string. It is called the Peerless and is located on the corner of Grand and Oakwood boulevards Ascher Brothers have another large house in course of construction to be known as the Adelphi. It will not be ready, however for some time to come.

To the north of the city still another big prospect is well under way by Lubliner & Trinz, which when completed, will travel under the entitlement of the Devon.

The string of theatres owned and controlled by Herman Schoenstadt & Sons will soon be led by the Atlantic, a new 2,000 seater located at 3934-48 West Twenty-sixth street. The building will cost $215,000 and it is expected it will be ready by Christmas.

Schaefer Brothers expect to open the Crystal theatre, 2701 West North avenue, on November 8. There are 1,900 main floor seats and a symphony orchestra will be a feature.

The Woodland Theatre Company is erecting the Woodland theatre on Sixty-third street and Maryland avenue, under the direction of Mr. Karzas, at an approximate cost of $250,000.

seven reels are presented at an admission price of five and ten cents. Fox, Metro, Pathe and Triangle services are used.



Colonial Theatre, Egg Harbor, N. J.

The theatre is located on the main street of Egg Harbor and only heralds and paper are used for advertising.

Broadway to Get Big Summer Theatre

NEW YORK is to have a new motion picture house during the Summer months in a new building which will be erected by Thomas Healy at Broadway and Ninety-fifth street.

While the building will be used chiefly as a restaurant, there will be a skating rink on the lower floor in Winter and in the Summer it will be used for motion pictures, affording a seating capacity of 4,500. Construction of the building, which will occupy a ground space of 170 by 150 feet, a half block, is about to start.

Designs, Builds and Manages House

COLONIAL THEATRE, Egg Harbor, N. J., has the distinction of having been designed, owned and managed by the same man, Emile Weiler.

It occupies a space 36 by 110 feet and seats 400 people. It is cooled in Summer by fans and exhaust fans and has a steam heating plant which manufactures its own direct current for lighting the house and giving power to the Simplex projection machines.

The theatre is built of stone and stucco. There is a metal ceiling and the interior walls are appropriately decorated. Two small stores occupy the front of the house with the lobby between, with a measurement of 10 by 34 feet.

There is but one show a day, in the evening, and at that time

DIRECTORY OF NEW THEATRES

ARKANSAS

W. J. Boody, of Eureka Springs, is making arrangements to open a motion picture theatre there, and expects to have the house open for business by the first of the year.

CALIFORNIA

The new Jewel theatre, situated on the south side of Market street, near Eighth, San Francisco, opened to capacity on the 27th ult., with Hall Caine's "The Manx-Man."

The new Kinema theatre, on Grand avenue, north of Seventh street, Los Angeles, is now open to the public. The management have had the gallery subjected to severe tests as to safety, and so satisfied the City Building department.

The new Strand theatre, at Third and Broadway, Los Angeles, underwent a similar test, was pronounced stable and is also open for business.

The new California theatre, of which Eugene H. Roth is manager, was opened last week, and is generally conceded to be the largest and finest motion picture theatre in the West.

CONNECTICUT

Architect F. McCabe is preparing plans for the erection of a theatre and business block at 278 Water street, New Haven. Lapides and Feuber are behind the project.

IDAHO

H. J. Brown, of Boise, has purchased the Nampa theatre, Nampa. Improvements will be made including the installation of a pipe organ. B. E. Sherman secured a contract for the painting and the Nampa Electric & Supply Company secured the contract for the electric wiring and repairs. William Corduck secured the award for the carpenter work. The front of the building will be changed. The new pipe organ, which is already ordered, will cost $5,800.



Good Seats Plus a Good Picture Equals Pleased Patrons

OUR

OPERA CHAIRS

HAVE

Comfort and Quality. Our *Service Department* Open to *You.*

Write for Catalogue N

STEEL FURNITURE CO.

1475 Buchanan Ave., S. W.
Grand Rapids, Mich.

Why Work In The Dark?

You would laugh at the business man who refuses to use light while he is working, to keep down expenses. That man would be paying dearly for his so-called economy. But you are doing the very same thing with your theatre, unless you subscribe for

"Screen Opinions"

The Independent, Comprehensive Reviewing Service

It tells you all about all the pictures released—reviews—synopses—casts—number of reels—author—director—star. And if you don't know these things you are working blindly—you are booking your pictures in the dark. It costs less than a nickel a day for this service—less than it costs for two lights in your lobby—investigate the proposition now

Write In for Full Information

Cahill-Igoe Co. Chicago
117 W. Harrison St THE HOME OF CICO PRODUCTS

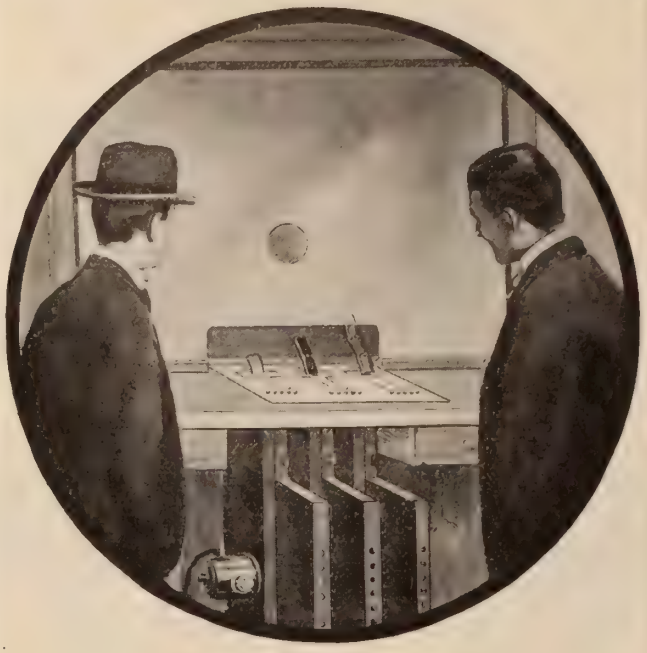
MUSIC

The interchange of ideas between musicians is most important if Motion Pictures are to have the proper musical accompaniment.

MOTION PICTURE NEWS is aiming to promote as rapidly as possible this advancement. We are anxious to receive suggestions, no matter how simple, which we can publish and which can be used by others to improve their own local conditions.

Write

A magazine's success is measured by its advertising. Look at the "News!"



"Used Wherever Tickets Are Sold"

THE ANSWER TO THE WAR TAX PROBLEM

The War Tax means additional pennies and additional tickets to handle, additional questions of patrons to answer, additional records to keep and in a way satisfactory to the Government, which has the right of inspection any time. The

AUTOMATICKET SYSTEM

solves your War Tax problems. It means speed, accuracy, and convenience.

Used by over 4000 exhibitors, including such leaders as the Rialto, Strand, Marcus Loew, etc.

It includes: AUTOMATICKET SELLER AND REGISTER, dispensing at the touch of a button from 1 to 5 tickets; the AUTOMATICKET MUTILATOR; the AUTOMATICKET SELF-PROVING TAX REPORT; the AUTOMATICKET SNAPSHOT CHANGE MAKER: all kinds of strip and theatre tickets.

Send for descriptive literature

Also for Free Booklet, "The Movie Tax in a Nutshell"

Automatic Ticket Selling
AND
Cash Register Company
1735 Broadway, New York

ILLINOIS

A deal was recently closed whereby E. C. Smith becomes the ow of the business block on Chicago street, Rossville, known as the Ad Hoover block. Mr. Smith intends using the building for a motion pict theatre after extensive alterations and additions have been made. architect is drawing plans now, and work will start next week. An a tion will be built on the rear, a heating plant installed and a mod front erected. Seats will be provided for 300, which will be ample for regular business.

Harry Taylor, of 701 Washington avenue, Cairo, has made arrangem to open a new picture theatre at McLeansboro. He declares the t most opportune for such a venture and McLeansboro an ideal locatio

The Isis theatre, at Roseville, was opened a few days ago and show motion pictures Wednesday, Friday and Saturday of each week.

Chicago's South Side is to have a new motion picture theatre, st and office building. Alexander Flower, theatre operator, has purcha from Israel Cohen the property northwest corner of Thirty-fifth street Forest avenue, 125x150, for $40,000. He is having plans prepared fo structure to contain an 1,800-seat theatre, stores and offices to cost $200,(

The Gem theatre, a new motion picture house, opened recently in new Hunt Building, Ramsey. E. Perryman is in charge of the ventu

The new Globe theatre, at Christopher, owned by Robert Cluster, nearing completion and will be one of the finest in Southern Illin It is being erected along modern lines and can accommodate the l companies on the road.

INDIANA

George Terrell, of Crothersville, is tearing down his blacksmith shop make room for a cement building 30x70, into which he will move motion picture apparatus.

Business men of Dana are considering the prospects of erecting a mot picture theatre here to operate Wednesday and Saturday nights.

KANSAS

Topeka is soon to have another theatre showing high-class motion tures. I. Feltenstein, who for a little more than a year has been orche leader at the Orpheum theatre, has closed a deal by which he leased Iris theatre, which has been dark for some time, owing to litigation.

Up to two years ago the Iris, under the management of H. S. M gomery, had the best picture show patronage of any Topeka theatre Mr. Feltenstein announces that he intends to try to restore the house its former prestige among movie fans. High class plays will be sh and special attention will be given to the music, which is an increasin important item in motion pictures.

KENTUCKY

The Gaines theatre at Pineville, owned by Col. Clyde Gaines of W chester, having undergone extensive alterations and improvements, reopened to the public a week ago. Ernest Younkin is the manager the New Gaines. He comes from Irvin, where he has been in cha of one of Col. Gaines' theatres. He has had many years experience the show business, and it goes without saying that he will give theatregoers of Pineville the best attractions the market affords. Alre a number of the best feature pictures from various producers, have b booked, and others will be secured.

The Walnut theatre, having been practically reconstructed and re orated, will now be given over to motion picture. In its new dress Walnut presents a very attractive appearance; the lobby is distinctly s its gold and rose and cream-color scheme which is carried into the the and into the woman's restroom and the reception hall just east of lobby.

Handsome carved frames of Roman gold adorn the walls of the lo and foyer and new doors divide the lobby from the foyer, which will covered with battleship linoleum, allowing a softness of tread equal that on a velvet carpet. The display frames will cover beautiful ph graphs, which have been especially made for the Walnut.

The Walnut is now under the management of the Sturlie Amusem Company, of which Joseph Sturlie is president.

MAINE

The new theatre being built in Waterville by former Governor Ha and to be operated under a long lease by the Black interests, is appro ing completion. It will be known as the Haines theatre. Edward Bolen of Biddeford, representing the Blacks, will be its manager.

MICHIGAN

Two more theatres are being added in Michigan to the chain of I patrick & McElroy, who have headquarters in Chicago. The Princes Big Rapids is one of their newest, and they will start at once erection of a new theatre in Cadillac.

MISSOURI

The McKinley theatre, at Jefferson avenue and Accomac street, Louis, was reopened after having been closed several months, by Ro Miksicek, formerly manager of the Maryland theatre on South 13th st When Mr. Miksicek sold the Maryland to William O. Reeve, the pre proprietor and manager of that house, he had decided to retire manently from the film exhibiting business, but after almost a yea travel and idleness, he just "couldn't stand it any longer" and bega look about him for another picture show, with the McKinley as the re

MONTANA

The American theatre, situated on Twenty-seventh street, Billings, opened last week under the management of Dave Wolfson.

The Orpheum theatre at Polson is being remodeled and will sh reopen under the management of Henry and Christian Rakeman.

Capitalists who own and operate motion picture theatres in Spok Wash., Butte, Missoula, and other towns in the Northwest, are considering the erection of a $25.000 house in Kalispell.

NEW YORK

The Wardwin Company, owner of the Webster theatre, at 400 East 1 street, Bronx, New York, has purchased through G. A. Pfortner five adioining the theatre on the west side of Webster avenue, 150 feet sout 167th street, and extending through to Brook avenue, as a site for addition to the present playhouse. The seating capacity of the the will be increased to 2,000 by the proposed addition.

New Rochelle is at last to have its much needed new theatre. Edwar Rush, well known New York theatrical man, has purchased the South corner of Huguenot and Division streets, opposite Trinity church, which he intends erecting a theatre building costing from $90.00($100.000. Mr. Rush purchased the property from the Millbrook Com The plot has a frontage of 100 feet in Division street, and 150 fee Huguenot street. His plans call for the theatre entrance on the co with stories facing on both streets. Besides the theatre there will l large auditorium.

OHIO

The New Majestic theatre, formerly The Eagle, at Middletown, ha been thoroughly overhauled and put in first class shape, opened a week

Saturday. One great feature is the glass mirror screen—the only one in the city—upon which pictures are thrown brighter and clearer than ever before.

UTAH

Plans for a new Pantages theatre in Salt Lake probably will be adopted within the next few days, following a conference between Manager Frank R. Newman of the local Pantages theatre and the architect for the Pantages chain of theatres.

Manager Newman declined recently to state what locations for the new theatre are being considered, but it will be a central one and the theatre to be erected thereon one of the handsomest in the West.

The lease on the present theatre property has two years to run. Work on the new structure is to start January 1.

TEXAS

L. M. Moss and A. Levy are putting in a new 450-seat motion picture theatre at Waco.

WASHINGTON

W. T. Moore, proprietor of the Colonial theatre, Tacoma, Wash., will soon begin the construction of his new $100,000 house, to seat 1,600. Mr. Moore is a pioneer Paramounter and Artcrafter, and while the Colonial is classed among the best houses in the city he says he intends to keep pace with the advancement in the art, and provide a suitable place to exhibit the Paramount and Artcraft features.

E. R. Saunders plans the erection of a motion picture theatre at Ilwaco, dimensions of which are to be 30 x 100.

Work on the foundation of the new $35,000 theatre building being erected at the corner of Tower avenue and Centre street, Centralia, which was held up on account of the non-arrival of cement and reinforcing rods, has been resumed and every effort is now being directed to the completion of the building by January 1 next.

A three-year lease on the Hancock Building, corner of Second and Allen streets, in Kelso, has been secured by C. G. Vaughan of Centralia. Mr. Vaughan intends to open a first-class moving picture theatre in the building as soon as the necessary improvements can be completed.

The Little theatre, Seattle's newest motion picture house, located at 1116 Pike street, was thrown open to the public a week ago to capacity business. John Hamrick is the new owner and manager.

That latest ideas of architecture will be embodied in the construction of the projected Rialto theatre building on the corner of Ninth and Market streets, Tacoma, was announced last week by John S. Baker, who is interested with other local capitalists in erecting the structure.

Mr. Baker announced that Roland E. Borhek, the Tacoma architect, who has been commissioned to prepare the plans and specifications, will probably tour the Pacific coast to inspect latest and most modern types of theatre buildings in order to obtain new ideas to incorporate into plans for the Tacoma structure.

Preliminary drafts of the building are being made and actual plans and specifications will be rushed as quickly as possible. The structure, which will occupy a site measuring 90x120 feet, will have a seating capacity of between 1,600 and 1,700 persons.

The Hancock Building, at Kelso, is being remodeled to instal a motion picture theatre. C. G. Vaughan, formerly of Centralia, is behind the project and announces the opening at an early date.

WISCONSIN

C. M. Waterbury recently announced that the new Rex theatre at Chippewa Falls would be opened soon with high class vaudeville and pictures. The program will be announced in a few days. The following department heads have been appointed: Stage manager, Alvin Lego; pipe organist, Max Schuldt; picture operator, Charles Lavinge. During fair week John Wininger and company will put on a repertoire program the entire week. A new concrete sidewalk is being placed around the theatre.

Neenah will have a new vaudeville and motion picture theatre in the spring.

Plans for the new enterprise have been completed and the work of building will start as soon as the Winter ends.

The exact location of the new theatre has not as yet been decided on. It will, however, very probably be constructed on North Commercial street.

A. A. Green, formerly manager of the Neenah theatre, now associated with the Bluebird Motion Pictures Corporation, is to be the manager of the new house. The theatre will specialize in high-class motion pictures and vaudeville and will be especially constructed to be a home for entertainments of this type. Arrangements have already been made to place the house on the direct vaudeville circuit with Appleton and Oshkosh. Although the building of this house has been considered for some time, the plans have but recently been perfected. Local capital is backing the proposition.

H. F. Johnson of Minneapolis recently closed a lease for Miner's Opera House, Necedah, for a period of four years. It is Mr. Johnson's intention to paint and decorate the building and otherwise put it in first class condition. He will operate a motion picture show of high quality, and endeavor to give the people of Necedah and near vicinity an amusement house well worth while.

"NEWMAN" BRASS FRAMES AND RAILS



DO YOU KNOW?

that 90% of all the brass frames used in the moving picture houses throughout the country are "NEWMAN'S"?

WHY?

Because we steadily have refused to cheapen or lower the quality of our goods, even though others have sought to undermine our prestige by underselling with cheapened products. That is one of the reasons why nine out of every ten frames sold bear the name "NEWMAN." Insist on that name and save money.

You ought to have our latest catalogue. Write us today.

The Newman Mfg. Company

Established 1882
Frames, Easels, Grilles, Rails, Signs, Choppers, Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

N 138

MOTION PICTURE DIRECTORY CO.

80 FIFTH AVENUE, NEW YORK — Phone, 3227 Chelsea
425 ASHLAND BLOCK, CHICAGO — Phone, 2003 Randolph

Addressing Multigraphing Printing Typewriting

Not Seventeen Years Old
BUT Seventeen Years Ahead
of any other Motion Picture Machine

The SIMPLEX

Motor Generators and General Supplies
MINUSA Gold Fibre Screens
SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

Lewis M. Swaab
DISTRIBUTOR
1327 VINE STREET
PHILADELPHIA, PA.

For Better Music
The Fotoplayer
62 West 45th Street — AMERICAN PHOTO PLAYER CO. — New York City

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

The "NEWS" advertisers believe YOU worth while; justify them.

POWER'S EXCELITE

Incandescent Lamp Equipment

Marks the Beginning of a New Era in

Professional Picture Projection

DOLLARS AND SENSE

Excelite is a specially constructed Lamp House equipped with a High Wattage Incandescent Lamp instead of an Arc.

Power's Excelite Equipment is a Power's Cameragraph equipped with *Excelite*

At an *80 Foot Throw* it projects a *Brilliant White Picture 10x13'* in size.

When once adjusted the incandescent lamp requires no further attention, thus enabling the operator to devote his entire effort to the actual projection of the picture.

Its cost of operation is considerably less than that of the Arc Lamp

ECONOMY AND EFFICIENCY
DOLLARS AND SENSE

DOLLARS AND SENSE

For information as to what *Excelite* will save for you, please fill in answers to the following questions.—

Tear out and Mail Today

What size is your picture?
Height _____ Width _____

What length is your throw?
_____ Feet.

What is your current?
A.C. _____ or D.C. _____

What is your voltage?
110 _____ or 220 _____

Which do you use?
Rheostat _____ or Inductor _____

Name _____

Address _____

City and State _____

NICHOLAS POWER COMPANY

Pioneers of Projection

90 Gold Street New York · N·Y

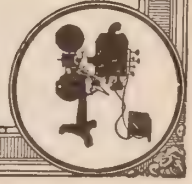
THE WILLIAMS PRINTING COMPANY, NEW YO

Simplex

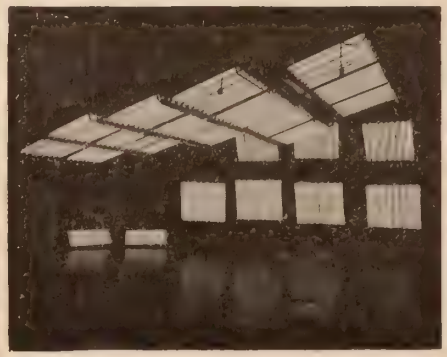
It is not necessary to cover this entire page with words, nor need we shout it in large type, to show how important it is to *you* that *three* out of every *four* Simplexes sold take the place of other makes of projectors.



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



We will let you have the use of this magnificent multiple-set studio at reasonable rental rates





Most efficient and modern lighting equipment in America—plenty of floor space—ample dressing rooms—in fact, everything—and everything up-to-date.

We are the senior and largest manufacturers of industrial moving pictures.

We make photoplays to order—we do commercial developing and printing

We make titles—we sell raw stock and portable projectors.

We produce advertising photo-playlets and animated cartoons.

We are anxious to serve you.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons—
Come and see them.

NOVEMBER 24, 1917

Motion Picture News

Reg. in U. S. Patent Office

West Coast Edition

HAS THE QUALITY CIRCULATION OF THE TRADE

"Nothing Can Stop Us"—

Paramount and Artcraft Pictures

Foremost stars, superbly directed in clean motion pictures

—and nothing can stop you if you do your part in giving the pictures a presentation, in a manner and place worthy of their quality.

$1,000,000.00 is being spent in advertising for you—

—what are you doing for yourself?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

OL. XVI-NO. 21 NEW YORK LOS ANGELES PRICE 10 CENTS

Entered as Second Class Matter, August 27, 1917, at the Post Office at New York, N. Y., under the act of March 3rd, 1879.


MAE MURRAY
IN
"FACE VALVE"
A Super BLUEBIRD Wonder-Play which gives great Scope to the remarkable Versatility and unique Personality of Broadway's Favorite Star.
Directed by Robt. Z. Leonard
BLUEBIRD Photoplays Inc
1600 BROADWAY NEW YORK
BLUEBIRD STAR

Paramount-Mack Sennett Comedies



"Roping Her Romeo"

Dear dainty Polly Moran, piquant as a champaign glass, light as a gazelle, oh, yes — light fingered with a "48."

—and piquant—why Polly and truck six tip the beam together.

—but ***she got her man,***—
—and ***she got him good.***

Also, there is BEN TURPIN and SLIM SUMMERVILLE who always bring home the bacon.

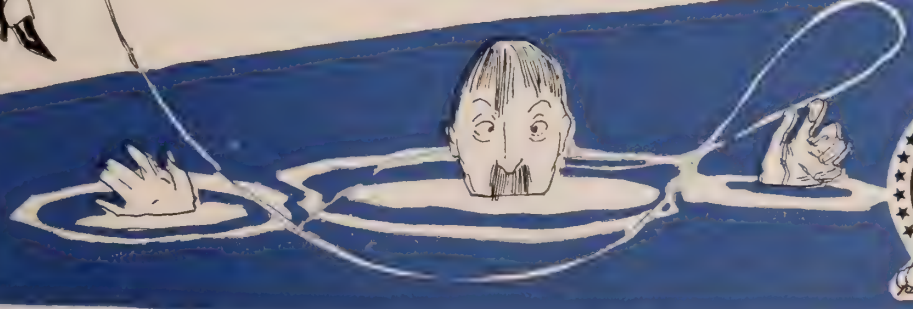
Remember, you're not Columbus—*you can't find America by looking for India.*

Just book the Paramount-Mack Sennett Comedies.

Not to fill out your program **—to fill up your house.**







Paramount Pictures Corporation
FOUR FIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.*
CECIL B. DEMILLE, *Director General*

Paramount Pictures

Paramount-Mack Sennett Comedies

HERE'S MACK SENNETT'S RECIPE FOR A PARAMOUNT-MACK SENNETT COMEDY—

Combine Grandma's, Grandpa's, Mother's and Dad's private laugh recipes with a little spice from brother's fertile imagination, and some ideas from sister's pet modiste—

Stir the ingredients in the Sennett joy tank with a few slapsticks, a custard pie or two, and other articles of disturbance, and you'll have it.

A bright, brand new sparkling, kicking, gurgling, Paramount-Mack Sennett Comedy.

Send 'em out laughing—then they'll come back for more.



The 7 "Wise Men" of Detroit





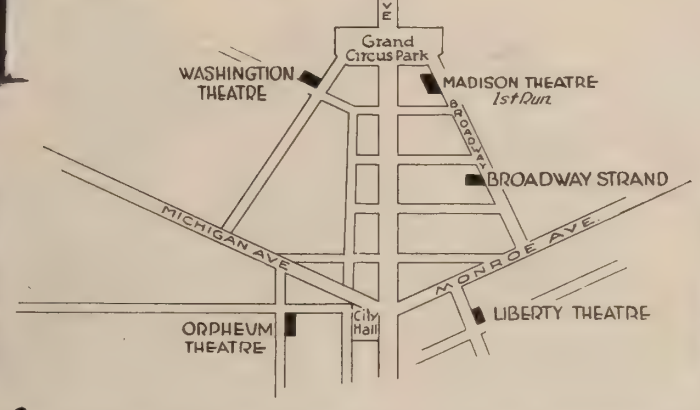












You know

that the illustration of this advertisement ran in the Sunday Morning Telegraph of October 21st, but do you know that since that date there is one more theatre in Detroit playing the famous Paramount and Artcraft Pictures for a solid week?

NOW, THERE ARE EIGHT WISE MEN IN DETROIT. Seven of the wise theatre managers have theatres located as shown in the illustration and the eighth theatre is located on Monroe Avenue.

These eight theatres are classed as first-run theatres.

The quality of Paramount and Artcraft Pictures enables these theatres to show Paramount and Artcraft Pictures for an entire week. They are not little two-by-twice houses, but photoplay theatres in every sense of the word. For instance—

REGENT THEATRE—Seating capacity, 3,000. Only recently acquired and now under the personal supervision of Chas. Miles. Policy is combination second-run Paramount and Artcraft features and seven vaudeville acts. **Admission Prices, fifteen to fifty cents.**

THE MADISON THEATRE—Seating capacity, 2,000. Owned by J. H. Kunsky, Inc. Is the newest theatre in town, having opened only last March. Faces Grand Circus Park, and is a beautiful structure, as the photograph will show. **Admission prices, fifteen to fifty cents.**

WASHINGTON THEATRE—Seating capacity, 1,900. Owned by J. H. Kunsky, Inc. Located on Washington Boulevard, adjoining Statler Hotel. **Admission prices, fifteen to fifty cents.**

MAJESTIC THEATRE—Seating capacity, 1,820. Owned by the Majestic Theatre Co. Under the personal direction of W. W. McGee. **Admission prices, twenty-five to fifty cents.**

ORPHEUM THEATRE—Seating capacity, 2,000. Under the personal direction of Chas. H. Miles. Policy is combination second-run Paramount and Artcraft features and six vaudeville acts. **Admission prices, fifteen to thirty-five cents.**

BROADWAY-STRAND—Seating capacity, 1,600. Owned by Messrs. Harry I. Garson and Phil Gleichman. Resident Manager, Mr. Phil Gleichman. **Admission prices, fifteen to fifty cents.**

LIBERTY THEATRE—Seating capacity, 700. Operated by J. H. Kunsky, Inc. Located on Monroe Ave. and Farmer St. Playing third-run Paramount features. **Admission price, fifteen cents.**

BIJOU THEATRE—Seating capacity, 300. Direction of Schram Amusement Company. Located on Monroe Avenue. Catering largely to transients, yet always playing high-class pictures a solid week. **Admission price, fifteen cents.**

Paramount and Artcraft Pictures

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

ave made it possible for wise exhibitors, the country over, to build up permanent and profitable business with the continuous supply of uality pictures. The exhibitors of Detroit have done it—YOU CAN DO IT!

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

NEW YORK


Jesse L. Lasky presents
Geraldine



Many a packed house is directly traceable to an advertisement in the "News."

Jack Pickford and Louise Huff in "The Ghost House"







By Beulah Marie Dix

Directed by William C. De Mille

One of the Best Paramount Pictures

"The Ghost House" just fits Jack Pickford.
—Chicago Daily News

It does not contain a dull moment.
—Dramatic Mirror

"The Ghost House" ought to be popular with young and old.
—M. P. News

"The Ghost House" is a clean cut entertainment of the very best.
—Exhibitor's Trade Review

Look up all of the reviews on this picture—it will pay you to book an "extra run."

A Paramount Picture

Paramount Pictures

GENERAL FILM COMPANY.

A favorite comedian with a whimsical face

seen in Sparkle Comedies



seen in Six New Releases

BILLY RUGE

Is carded to keep "Sparkling" for the next six weeks in his newest One-Reel "SPARKLE" Comedies

On the Love Line
The Detective
Smashing the Plot
After the Matinee
Double Cross
The Best of a Bad Bargain

They're Being Booked by Exhibitors Who Know What's Needed to Brighten a Program

Produced by the

JAXON FILM CORPORATION

Commercial Trust Co. Building, 41st Street and Broadway, New York City

Distributed Exclusively by General Film Company

Goldwyn Pictures



MADGE KENNEDY

—AND HER EYES
—AND HER SMILE

again will captivate the millions who frequent the nation's picture theatres in a rollicking comedy-drama of laughter, plot, situation and adventure

NEARLY MARRIED

by EDGAR SELWYN

This picturization of a famous stage success marks the second big step upward for this young and joyous star who with her first production attained nation-wide popularity.

If you liked Madge Kennedy in Margaret Mayo's "Baby Mine" then your audiences will adore her in "Nearly Married."

Love story—action—drama—a swift, speedy story and the girl with the sunniest smile in the world. Who could demand more in one picture?

Released everywhere November 18.

Advisory Board:

SAMUEL GOLDFISH
Chairman
EDGAR SELWYN
MARGARET MAYO
IRVIN S. COBB
ROI COOPER MEGRUE
ARCHIBALD SELWYN
CROSBY GAIGE
PORTER EMERSON BROWNE

Goldwyn Pictures Corporation

16 East 42d Street New York City

Unanimous in Chicago!

The Chicago Tribune: George Loane Tucker's production of "The Manx-Man," from Hall Caine's story, is a great picture. It contains a big story and a big cast. It is one of THE pictures of the day. Don't fail to see this unusual production released through Goldwyn.

The Chicago Herald: George Loane Tucker has achieved a great success in his production of "The Manx-Man," one of Hall Caine's greatest stories which is now distributed by Goldwyn. Elisabeth Risdon is tremendously likeable and there is a big and powerful supporting cast.

The Chicago Examiner: "The Manx-Man" commands the respectful attention of all critics of the photo-drama. There is heart in the story and tremendous interest. It will be a great success in theatres everywhere.

The Chicago American: George Loane Tucker in producing "The Manx-Man" from Hall Caine's novel, has scored a triumph for Goldwyn, which released this remarkable picture. In Chicago "The Manx-Man" is drawing capacity audiences.

George Loane Tucker's
powerful picturization of
Hall Caine's Greatest Story

THE MANX-MAN

with

Elisabeth Risdon Henry Ainley Fred Groves

is receiving the whole-hearted indorsement of all newspapers and the delighted approval of the public in all cities where it is presented.

This production is offered to all exhibitors under a system of open bookings and can be obtained only through the North American Branch offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

Patriotism Plus Profits!

Phila. North American:*** "For the Freedom of the World," a big special production released through Goldwyn, has grip, intensity and it contains the best battle scene any patriotic film has ever included in a picture—a big, thrilling production.

*** The North American's three stars mean "a picture of special excellence."

Phila. Public Ledger: "For the Freedom of the World," now packing the Victoria Theatre is thrilling and compelling—a patriotic drama done on a big scale, that will enjoy wide popularity.

Phila. Record: No picture of the year has been staged on so tremendous a scale as "For the Freedom of the World." A lesson in genuine patriotism. . . . An unrivalled picture of human valor. . . . Thousands have been turned away during the engagement!

Phila. Press: Here is a picture that makes the spectator feel proud that he is an American —"For the Freedom of the World." Patriotism, romance and thrills crowd the picture from start to finish—all Americans will want to see it.

Phila. Inquirer: "For the Freedom of the World" is the best story of its kind ever shown on the screen. Every scene is alive with the tensity and naturalness of war. It makes one proud of the men who fight for their country.

★ ★ ★ Ira M. Lowry ★ ★ ★
PRESENTS:

FOR THE FREEDOM OF THE WORLD

by Capt. Edwin Bower Hesser

The answer to the remarkable reviews quoted from the powerful and conservative Philadelphia newspapers is that the Victoria has done a capacity business for a week with a turn-away at all performances.

This production will turn the tide against war tax depression or dull business for exhibitors everywhere. Prints, accessories and remarkable lithographs are ready in all our branches. "For the Freedom of the World" is released exclusively through

Goldwyn
Distributing Corporation
16 East 42d Street New York City


KATHLEEN CLIFFORD
in
Who is "Number One"?
Paramount
Pictures

"TO CAPACITY"

The test of a serial is at the box-office.
Therefore, read a few opinions from exhibitors:

"Played to capacity all day."

"Obliged to turn away crowds the second episode."

"Never had a serial that pulled them in stronger."

"Best serial I have ever booked."

That's what they are saying about
WHO IS "NUMBER ONE"?
PARAMOUNT'S FIRST SERIAL



Pathé



Patriotism, Intense Interest in Our Boys Abroad, and the Eagerness of Those Hundreds of Thousands Whose Relatives and Friends are already in the Service, To see the life they will Live – All this you have to appeal to when you show the Two Reel

UNDER *the* STARS *and* STRIPES *in* FRANCE

..... the first complete and authentic motion picture record of the life of our army in France. Brimful of human interest, timely to the minute, your audiences will be thrilled to the core. Show it and hear the applause!

READY NOW – GET IT FROM THE NEAREST PATHÉ EXCHANGE

Photographed by the Cinematographic Division of the French Army

PATHÉ



PEARL WHITE

"'THRILLING ~ DIRECTION FLAWLESS ~ RICH IN DRAMATIC SITUATIONS ~ FULL OF SUSPENSE ~ MAINTAIN TENSEST INTEREST"

that's what men who know say of the PATHÉ PLAYS.

"Stranded in Arcady' is thrilling.. It interests and holds throughout. 'The Mark of Cain' a mystery story of unusual excellence. A model of its type."
Moving Picture World

"'Stranded in Arcady' teems with action Maintains tensest interest. Direction flawless. 'The Mark of Cain' is swift of movement Rich in thrilling situations." Motion Picture News

"In 'Stranded in Arcady' suspense is kept up until the final fadeout.. Satisfactory in every way 'The Mark of Cain' is brimming over with thrills, action and excitement."
Exhibitors Trade Review

"'Stranded in Arcady' full of thrilling adventures. Will be popular. 'The Mark of Cain' plenty of suspense, action fast." Dramatic Mirror



BESSIE LOVE



BRYANT WASHBURN



FRANK KEENAN



FANNIE WARD

PLAYS

The CHARMING, DASHING, NATIONAL CELEBRITY

IRENE CASTLE

is the star of the third great box office PATHÉ PLAY

SYLVIA of the SECRET SERVICE

a five part drama replete with thrilling situations, splendidly produced and enacted by a cast that is superior in every way.

story by Joseph Trant
Scenario by Philip Bartholomae
Directed by George Fitzmaurice
Produced by ASTRA

A FEATURE YOU CAN BE PROUD TO SHOW TO YOUR PATRONS

Released Nov. 25th



IRENE CASTLE

Pathé

WHAT THE GREATEST SHOWMEN IN THE WORLD SAY OF

The RETREAT of the GERMANS of the BATTLE of ARRAS ....

(official government pictures of the war)

OFFICES OF

M. MEYERFELD JR. President San Francisco — MARTIN BECK Managing Director New York

ORPHEUM CIRCUIT OF THEATRES

SAN FRANCISCO OFFICE
CHICAGO OFFICE
LONDON OFFICE
BERLIN OFFICE

Orpheum Theater and Realty Co. Inc.

Palace Theater Building New York City.

New York, October 5, 1917

Official Government Pictures, Inc.,
25 West 45th Street,
New York City.

Dear Sirs:-

I want to take this opportunity of expressing to your company the great satisfaction we have had in handling your wonderful pictures "The Retreat of the Germans at the Battle of Arras", throughout the Orpheum Circuit of Theaters and other circuits affiliated with us.

We are almost daily receiving expressions of gratification on the success of these pictures, and I want to tell you that without exception, wherever these pictures have appeared, they have proven a big success.

As you know, our intention in booking these pictures was firstly to help your company in the splendid work they are carrying out and to put before our vast public the work being done by the British Army at the Western Front. As a box office attraction it was a secondary consideration, but in this as well as satisfying our patrons, it has been most successful, and we will be very glad to cooperate with you on any future pictures of this kind, that you may elect to bring to this country, for we are sure now that America is in the War, that everyone wants to see what is being done, and I can think of no better way to show them, than through your Official British Pictures.

Very truly yours,

Martin Beck

A. PAUL KEITH, PRESIDENT — E. F. ALBEE, VICE PRESIDENT

THE B. F. KEITH
CIRCUIT OF THEATRES
PALACE THEATRE BUILDING
1564 BROADWAY
NEW YORK

Octr. 10-1917

Captain J. McLeod Bayne,
Official Government Pictures, Inc.,
No. 25 West 45th St., New York.

My dear Captain:

The picture "THE RETREAT OF THE GERMANS AT THE BATTLE OF ARRAS", produced by the Official Government Pictures, Inc., has had a very successful run on the Keith Circuit. It is not customary in our houses to play pictures, as our entertainment is exclusively vaudeville, but inasmuch as we have been interested in all movements that will benefit those engaged in the war in any direction, we were only too pleased to play these pictures. I believe, in a way, that you are doing much good in exhibiting the pictures before the thousands of people who witness them every week and bring direct to their attention the vicissitudes of this war, bringing to them a realization of why those who remain at home should help.

I want to thank you for your heartycooperation, and anytime that I can further the interest of anything that has to do with the successful operation of the war, I am at your command.

Very truly yours,

E. F. Albee

27 "BIG TIME" THEATRES *in New York .. city showed these pictures simultaneously. Now 10 prints are booked solid in the best picture houses in the same territory! ...*

SIX EPISODES of TWO REELS EACH

An Advertisement
by
W. W. Hodkinson

ANOTHER STEP FORWARD

1907—Started my first ***ten-cent house, the same program all week.***

1911—Placed the hundreds of Pacific Coast customers of the General Film Co. on a non-conflict, uniform age, definite schedule basis, with special services for better houses charging ten cents and using longer runs.

1913—Organized the "Progressive" exchanges in Los Angeles, San Francisco and Seattle, establishing through their service and protection to exhibitors the first houses in the United States to run the same program for ***a full week at ten and twenty cents.***

1914—Founded Paramount, applying the year-old "Progressive" policies of service and exhibitor protection on a national scale. Originated and applied the percentage basis of handling films between producer and distributor, which gave the first incentive to quality production and assured a co-operation which created the largest organization yet known in the business.

1917—I am applying the same principles of protection and co-operation but dividing the responsibility and profit between producers and exhibitors to the end of insuring the exhibitor against paying more than any picture is worth ***to him***, and to the further end of tying exhibitor and producer together for the development of the business along its logical, progressive lines.

Instead of exhibitor and producer feeling no responsibility toward each other, which is the tendency at the present time, I expect to bring those elements with which I deal together as units co-related and interdependent upon each other with fair profits for all concerned.

Wm. W. Hodkinson

Exhibitors are invited to write to the home office regarding the first of the Paralta Plays, "A MAN'S MAN," with Mr. J. Warren Kerrigan, which is ready for immediate bookings, and "MADAM WHO?" with Miss Bessie Barriscale, which will be booked now for showings after December first. Both are in seven reels.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Telephone: Murray Hill 2123

Earle Williams Features

An Unbroken Line of Successes — Every Feature a Proved Box-Office Winner

"THE LOVE DOCTOR"
EARLE WILLIAMS
with Corinne Griffith

"TRANSGRESSION"
EARLE WILLIAMS
with Corinne Griffith

"THE STOLEN TREATY"
EARLE WILLIAMS
with Corinne Griffith

"THE MAELSTROM"
EARLE WILLIAMS
with Dorothy Kelly

"THE SOUL MASTER"

"THE HAWK"

"APARTMENT 29"

"ARSENE LUPIN"

NOW BOOKING AT ALL VITAGRAPH EXCHANGES

ALBERT E. SMITH
Presents

EARLE WILLIAMS
in
"THE GRELL MYSTERY"

An Amazing Detective Story, with Love Interest and Mystery that Hold to the Last Foot of Film.

A Five Part Blue Ribbon Feature
by Frank Froest

Directed by Paul Scardon

GREATER VITAGRAPH



ALBERT E. SMITH *Presents*

Bayard Veiller's Phenomenal Melodrama That Played for Sixteen Months On Broadway

"WITHIN THE LAW"

FEATURING

ALICE JOYCE

AND

HARRY MOREY

A Special Blue Ribbon Feature
Directed by William P. S. Earle

GREATER VITAGRAPH



"WITHIN THE LAW"

is scoring hundreds of successes like this:

"Kindly let us know when we can re-book *'Within the Law.'* We found this such an excellent production — one of 'THE' features of 1917 — that we are anxious to repeat it at an early date."

CARR & SCHAD, Inc.
Reading, Pa.

Book it Now and let it do the same for your house!

You are wasting your opportunities if YOU ignore advertising.

Fox Special

ONE A WEEK

WILLIAM FOX
Presents

GEORGE WALSH





In a thrilling Patriotic Play of Toda

STAGED BY R. A WALSH, DIRECTOR

NEW YORK'S FAVORITE FILM SOLDIER

"THE PRIDE

BIGGEST, MOST PRETENTIOUS, MOST EXPENSIVE

BOOK NOW AT NEAREST EXCHANCE

features
52 A YEAR

THE MOST POPULAR STAR OF THE FILM IN

THE GREATEST BOX OFFICE DRAG-NET EVER OFFERED





Loyal Americans will revel

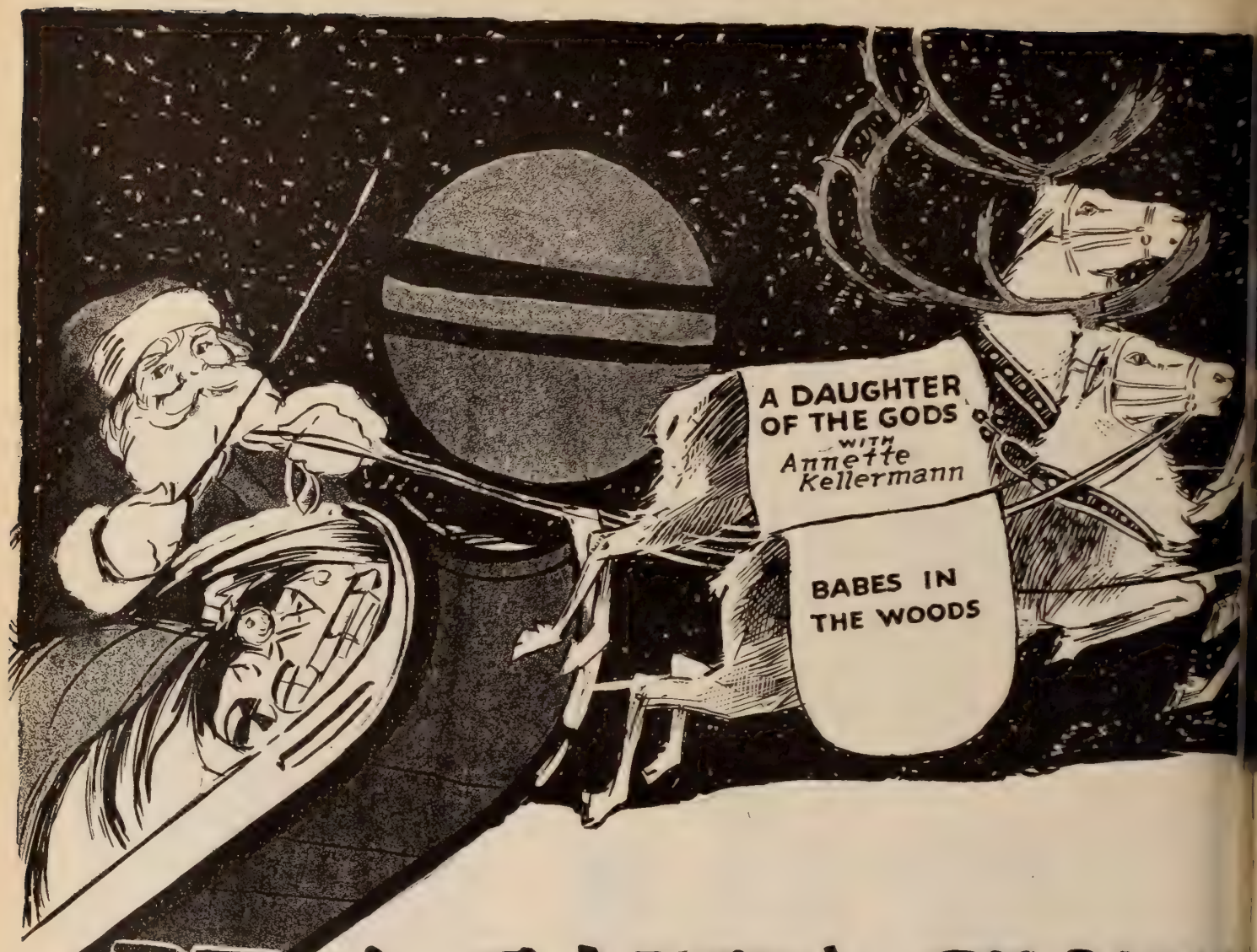
"THE HONOR SYSTEM" "THE CONQUEROR" ETC.

"NEW YORK"

AN ACTIVE AND MANLY STAR

PRODUCTION EVER MADE FOR A FEATURE

FOX FILM CORPORATION

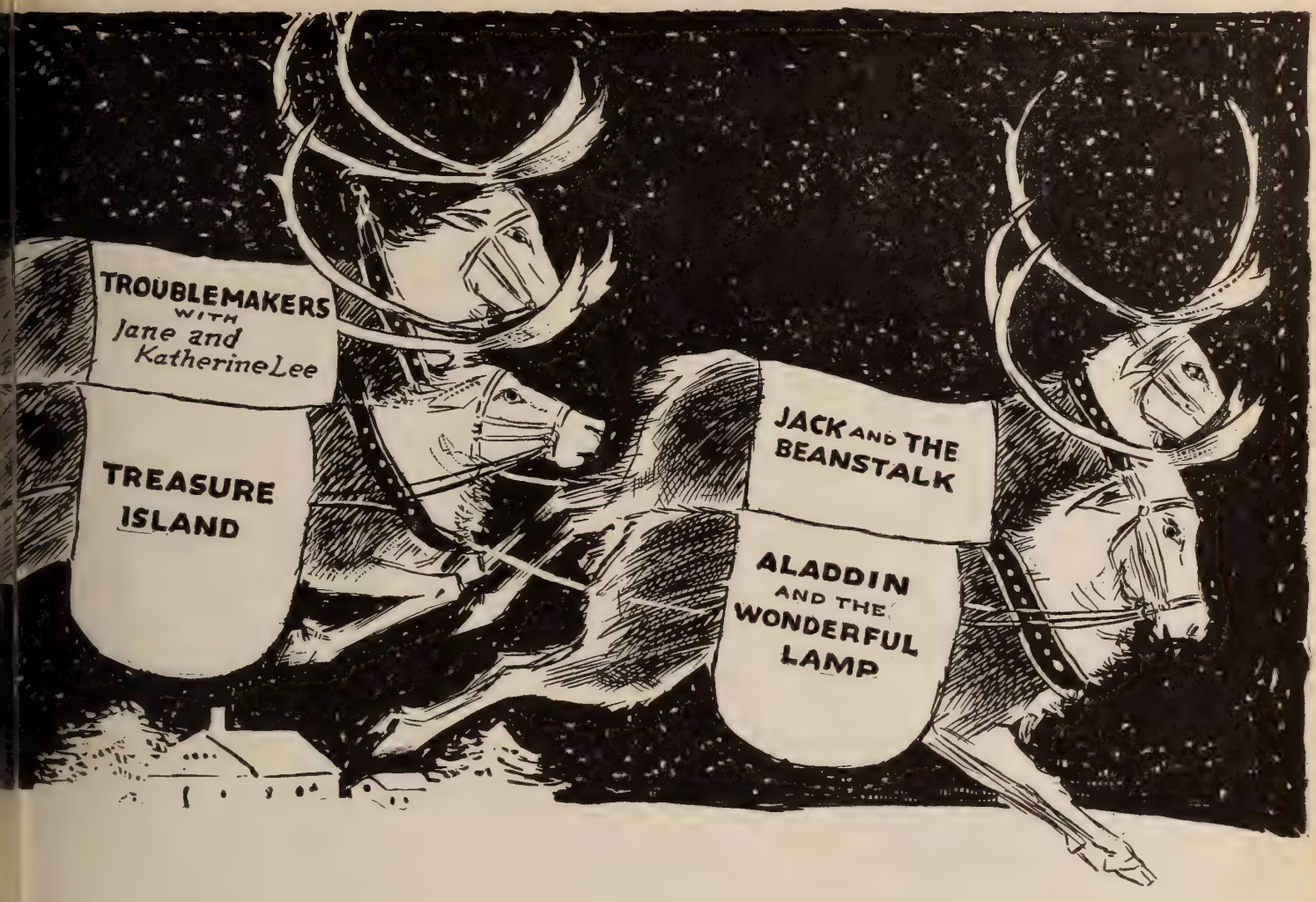


BE A SANTA CLAUS

William Fox's storehouse is From Fairyland NOW

Mr. Exhibitor—your own be well filled if you give to your patrons. Book

FOX FILM



TO YOUR PATRONS

filled with Christmas goodies available for exhibitors

Christmas stocking will one of these presents before it is too late.—

CORPORATION

STANDARD

William Fox

The thrilling story of

Treasure

Directed by C.M. and S.A. Franklin



PLAYED BY THE WORLD'S MOST WONDERFUL YOUNG AMERICAN ACTORS

FOX FILM

PICTURES

Presents

Robert Louis Stevenson

Island

Scenario by Bernard McConville



PIRATES-ISLAND OF MYSTERY-ADVENTURE FOR MEN WOMEN AND CHILDREN

A Merry Christmas stocking filler for exhibitors, who may see this picture at nearest Fox branch and book it NOW

CORPORATION

Better to read fifty advertisements than to miss the one YOU need.

FOX SPECIAL FEATURES

ONE-A-WEEK 52-A-YEAR

WILLIAM FOX
PRESENTS
VIRGINIA
PEARSON
IN
ALL for a
HUSBAND



THIS GIRL WAS SIMPLY CRAZY ABOUT A MAN

Yes, Crazy! Dippy! even a little wild, and she went a little farther than most—just how far you will see in this November release

The pressure of explosive laughter will test your theatre walls, Mr. Exhibitor, and you'll learn how much cash can be crowded into your sock.

OTHER NOVEMBER RELEASES

June Caprice in *Miss U.S.A.*
A play that will stir the patriotism of the country

Sonia Markova in *The* PAINTED MADONNA
Redemption of a fallen girl

Gladys Brockwell in A BRANDED SOUL
Love and intrigue

FOX FILM CORPORATION

WILLIAM FOX PRESENTS
SUNSHINE COMEDIES

HENRY LEHRMAN PRODUCTIONS



A Sunshine Comedy will be the hit of any show

They will hold up the program of any theatre

HERE IS WHAT SOME OF THE CRITICS SAY ABOUT SUNSHINE COMEDIES:

AT THE STRAND

STRAND theatre patrons went into a veritable tornado of laughter over "Roaring Lions and Wedding Bells," a Fox comedy which is one of the features of the bill. It is one of the most remarkable animal pictures that has ever been shown and the audience testified its appreciation. The writer really feared for the life of a lady who sat next to him—she couldn't stop laughing to breathe. As a matter of fact this might be

MOTION PICTURE NEWS

"A new series, side-splitting in humor, is inaugurated in the presentation of the Fox Sunshine Comedies, "Roaring Lions and Wedding Bells." *New York Evening Sun*

"A new comedy film "Roaring Lions and Wedding Bells" drew great laughter from the large audience" *New York Globe*

"A Fox Sunshine Comedy called "Roaring Lions and Wedding Bells" is truly marvelous *New York Tribune*

SEE A SUNSHINE COMEDY AT THE NEAREST FOX EXCHANGE AND FIX YOUR DATES.

FOX FILM CORPORATION

3 New STANDARD

William Fox



THEDA BARA
in a Theda Bara Superpicture

Du Barry

Another Colossal Production

The tragic story of a famous French adventuress who rose from poverty to dictatorship in the court of Louis XV, only to die on the guillotine. A flashing, dashing picture of regal splendor, court intrigue and conditions paralleling those today in a war-wracked world.

BARA at her beautiful best

ANOTHER DELIGHTFUL
A THRILLING TALE OF THE WITC



THE BABES
WITH THE WONDERFUL
FRANCIS CARPENTER
AND A WHOLE ARMY OF OTHERS

PICTURES

Presents

WILLIAM FARNUM
IN

The Heart of a Lion

BASED ON RALPH CONNOR'S NOVEL "THE DOCTOR"

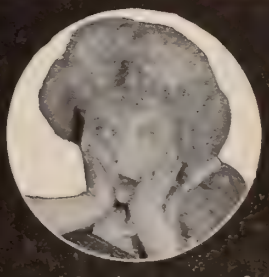


On the tip of the world in the Canadian Rockies—where it is man against man and heaven help the weakest—

The Lion Heart of William Farnum was never better shown than in this wonderful picture

FOX FILM CORPORATION

FAIRY STORY
AND THE GINGERBREAD HOUSE
IN THE **WOODS**



YOUNG AMERICAN ROMANTIC ACTORS
-VIRGINIA LEE CORBIN

RELEASED FOR CHRISTMAS—GET BUSY

Many a packed house is directly traceable to an advertisement in the "News."

FIRST NATIONAL EXHIBITORS CIRCUIT

Watch our release list grow

Release date Dec. 3, '17

The story of an unwanted wife

"ALIMONY"

The tie that burns.



Strictly high-class production. Produced by Selexart Film Corp.

Story by Hayden Talbot.

Robt. Brunton, production manager.

Emmet J. Flynn, director.

Cast Includes:

Josephine Whittal as the divorced adventuress; Lois Wilson as the true wife; George Fisher as the man loved by two women; Ida Lewis as Mrs. Lansing; Wallace Worseley as the blackmailed husband; Arthur Allardt as the crooked lawyer; Joseph Dowling as the square attorney, and Marguerite Livingstone as the sympathetic secretary.

WRITTEN BY A COURT REPORTER—IT DETAILS A STRIKING CASE IN THE DIVORCE TRAFFIC OF CROOKED LAWYERS WHO PREY ON THE RICH.

NOT A HORROR FILM—NOT A PROBLEM PLAY, BUT A POWERFUL BLENDING OF GRIPPING DRAMATIC INTEREST, PATHOS AND SUPREME LOVE.

COMING ATTRACTION

Herbert Brenon's "Empty Pockets"

"If it's good enough for the First

The First National Exhibitor's Circuit,

FIRST NATIONAL EXHIBITORS CIRCUIT

FIRST NATIONAL EXHIBITORS CIRCUIT

Note the calibre of productions

Release date Dec. 17, '17

MME. PETROVA'S

first Petrova Picture

"DAUGHTER OF DESTINY"

The story of a great love, enacted by a great actress; supported by a strong company; magnificent settings; big scenes.

This first release from Mme. Petrova's own studios is a splendid picture.

Mme. Petrova is to make eight subjects for release through our exchanges.

The wise exhibitor will start with this subject and run the eight—for the profits will mount with each re-appearance of this star, whom he can make his own star.

"Daughter of Destiny" cannot be regarded as a single release, but as the first of eight—each of which will earn increasing profits.



Charles Chaplin's Greater Comedies

"SIGNATURE Charles Chaplin PROTECTED"

Foreign rights controlled by William Vogel Productions, Inc., Longacre Bldg., New York City.

National it's good enough for you"

Inc., 18 East 41st St., New York City

FIRST NATIONAL EXHIBITORS CIRCUIT

KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE

HOLD UP

YOUR DATES FOR



BILLY "THE WEST IN PEST"

A KING BEE COMEDY

DIRECTION ARVID E. GILLSTROM

FUNNIEST TWO-REELER EVER MADE

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
PRESIDENT & GEN'L. MGR.
L. L. HILLER
TREASURER

NAT H. SPITZER
SALES MANAGER
LONGACRE BUILDING - NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. N.Y.C.

PARALTA PLAYS
PICK OF THE PICTURES

MAIN 1706
60819

Clune THEATERS COMPANY
547 SOUTH BROADWAY
LOS ANGELES

October 8 1917.

Paralta Plays, Inc.,
729 Seventh Ave.,
New York City,
New York.

Gentlemen:

With J. Warren Kerrigan in "A MAN'S MAN" as the attraction, we did a phenominal business all last week at CLUNE'S AUDITORIUM, seating over 3000, breaking the house record on Saturday night and being compelled on both Monday and Saturday nights to turn away more people than we could accommodate inside. At the matinees on practically every day the line up for the second show extended a block long or more.

CLUNE'S AUDITORIUM, having had the premier presentation of the world's greatest pictures, such as "THE CLANSMAN" or "THE BIRTH OF A NATION", "RAMONA", "THE EYES OF THE WORLD", etc., we are particularly gratified that "A MAN'S MAN" should have approximated the business on those pictures.

Criticisms in the six daily newspapers of Los Angeles actually graded 100%. Unanimously they complimented everything connected with the picture; especially the fine, clean work of Mr. Kerrigan, Miss Lois Wilson and Miss Ida Lewis; the devotion to details in the settings, the practically faultless direction, superb photography, and the excellence of Mr. Kyne's story as adapted for the picture. At CLUNE'S AUDITORIUM this seven-reel production pleased all who attended. Praise was unstinted. I consider "A MAN'S MAN" exceptionally acceptable to the public.

Paralta Plays, Inc. is to be congratulated on the success of its first release. It is but natural that the success of "A MAN'S MAN" at CLUNE'S AUDITORIUM should create the wish on my part to have the opportunity of giving your next release its premier showing at the same house.

With sincere wishes for your continued success,
I remain

Very truly yours,

CLUNE THEATERS COMPANY.

WHC/LS

PARALTA PLAYS, INC.

J. Warren Kerrigan

— IN —

Screen version by THOMAS G. GERAGHTY

"A Man's Man"

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL

Nothing that we could say
would be as truly convincing
as Mr. Clune's letter,
on the previous page,
wherein he tells of the results
he obtained by booking
"A Man's Man."
Earnestly we advise you to heed
the injunction of the good book;
"Go and do thou likewise."

For bookings communicate with New York Offices

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE Telephone Murray Hill 2123 NEW YORK CITY

Bessie Barriscale

— IN —

Screen Version by Monte M. Katterjohn

"Madam Who?"

Written by Harold McGrath

DIRECTED BY REGINALD BARKER

ROBERT BRUNTON, Manager of Productions.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

CHARLES FROHMAN'S
PLAYS *in Pictures*

EMPIRE ALL-STAR CORPORATION *Presents*

ANN MURDOCK
IN
"PLEASE HELP EMILY"

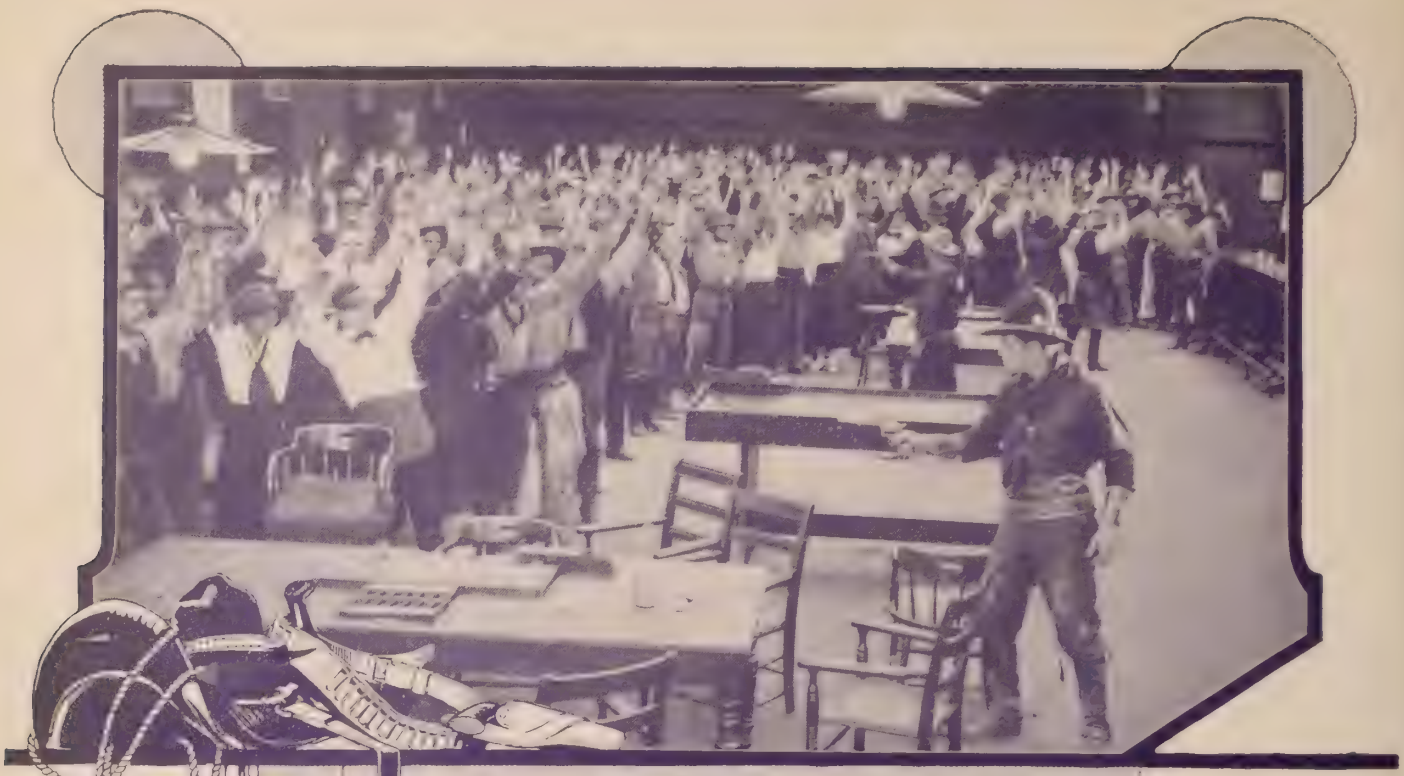
Directed by Dell Henderson

The tremendously successful comedy-drama in which Ann Murdock appeared last season at the nation's largest speaking stage theatres—breaking house records in many cities. Now produced in motion pictures with a cast including many notables who appeared in the original Charles Frohman production. It is an attraction of super-excellence. Released the week of Nov. 19th. Bookings can be made for this and others of Charles Frohman's Plays in Pictures at your nearest Mutual Exchange.

Produced by
EMPIRE ALL-STAR CORPORATION
JAMES M. SHELDON, *President*

Distributed by
MUTUAL FILM CORPORATION
JOHN R. FREULER *President*





A

Samuel S. Hutchinson, *President*
AMERICAN FILM COMPANY, INC., *Presents*

WILLIAM RUSSELL *in*

"SNAP JUDGMENT"

An unusual five-act drama. Directed by Edward Sloman. Released the week of November 19th

A tale of dual personality. William Russell appears as Jimmie Page, Eastern society man, and "Arizona Pete," a Western bad-man. Laughs, thrills and romance are skillfully mingled throughout the plot. This and other William Russell subjects are available at all Mutual Exchanges.

Produced by
AMERICAN FILM COMPANY, Inc.
Samuel S. Hutchinson, *President*

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, *President*

BIG STARS ONLY



GEORGE OVEY



JERRY AND THE BURGLARS
Released
November 29th, 1917

Jerry Takes Gas
Released
December 6th, 1917

CUB COMEDIES

BOOK THROUGH THE

Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

Eastern & Foreign Sales Representative
D. W. RUSSELL
729 Seventh Avenue, New York City

Studios & Offices
Los Angeles, Calif.

the Parter

starring

Tyrone Power

seven parts

$1,000 a week

available Nov. 12

Presented by
F. M. MANSON
Released by
MUTUAL FILM CORPORATION

MUTUAL PICTURES SPECIAL FEATURE



One of the really great pictures of the year

"The Planter"

The Motion Picture News says:

This powerful seven reel feature production put out by F.M. Manson and released through Mutual is without doubt one of the really great pictures of the year. For a portrayal of strength and power mixed with an inexplicable element of tenderness there has been nothing in many moons that could hold a candle to the work of Tyrone Power in this picture. The setting is laid in the rubber plantations of Southern Mexico and offers a wealth of tropical scenery that ought to carry a strong appeal to the people of this temperate zone. The cast supporting Mr. Power are to be commended for their work, and photography and direction are excellent.

Reviewed By
Lisle M. Albright.

The EXHIBITORS HERALD says:

"THE PLANTER" is a splendidly produced picture. The story has been handled in an excellent manner, the settings are very well selected, the photography clear, and the work of the cast is fine. Tyrone Power's acting especially is something that theatre patrons do not have an opportunity of seeing every day.

$1,000 a week
Mutual Film Corporation

Unanimously endorse

Herbert Brenon

World's Greatest Director

To follow "Empty Pockets" Mr. Brenon will present Sir Johnston Forbes-Robertson in "The Passing of the Third Floor Back"—another important and distinguished contribution to the silent drama.



NORTH SOUTH EAST WEST

Thomas Saxe,
Milwaukee, Wisconsin

Congratulations on having secured Brenon's "Empty Pockets." In my opinion Brenon ranks with the world's best among Photoplay Producers. From an artistic standpoint and as a box office drawing feature the potency of his name has been amply proven. Backed up by unquestioned strength of the First National Exhibitors Circuit anything but unqualified success for the picture seems out of the question.

T. L. Tally,
of Los Angeles, California.

I cannot tell you how enthusiastic I am over the fact that Herbert Brenon, the Master Director, has joined forces with the First National Exhibitors Circuit. Such an affiliation will give him the opportunity of exhibiting his pictures in the finest Theatre Circuit in the world and will guarantee to these theatres a series of the greatest Motion Pictures Masterpieces ever conceived. This makes an unbeatable combination.

Swanson and Nolan,
Denver, Colorado.

Brenon, so well known among manufacturers and exchanges, comment superfluous. Among largest exhibitors regarded as one of America's foremost producers, highly qualified, capable and successful. All his productions big winners.

E. H. Hulsey,
of Dallas, Texas.

Want to congratulate you on lining up with Herbert Brenon. In my opinion he is unquestionably a genius and one of the few great directors in the business. "Empty Pockets" is a great story and, with a man like Brenon handling it, picture should be a sensation. Believe our connection with Brenon is next if not equal in importance to Chaplin deal.

James B. Clark,
Rowland and Clark Theatres,
Pittsburgh, Pennsylvania.

Congratulations on latest acquisition to our high standard of screen offerings. The combination of Herbert Brenon's masterful direction and screen artistry together with the effort of Rupert Hughes' magic pen is sure to win absolute approval of the greatest critic and reviewer, the box office.

William Sievers,
St. Louis, Missouri

Congratulations on purchase of "Empty Pockets." Believe pictures of this calibre, with Brenon's well-known qualifications as a director, will be added boost to our Circuit.

Turner & Dahnken,
of San Francisco, California.

Congratulations on closing deal with Herbert Brenon for Empty Pockets as we consider Brenon to be the greatest director in the business to-day and his productions are sure-fire, big money from box office standpoint. Empty Pockets should do enormous business throughout the entire country

Robert Leiber,
Indianapolis, Ind.

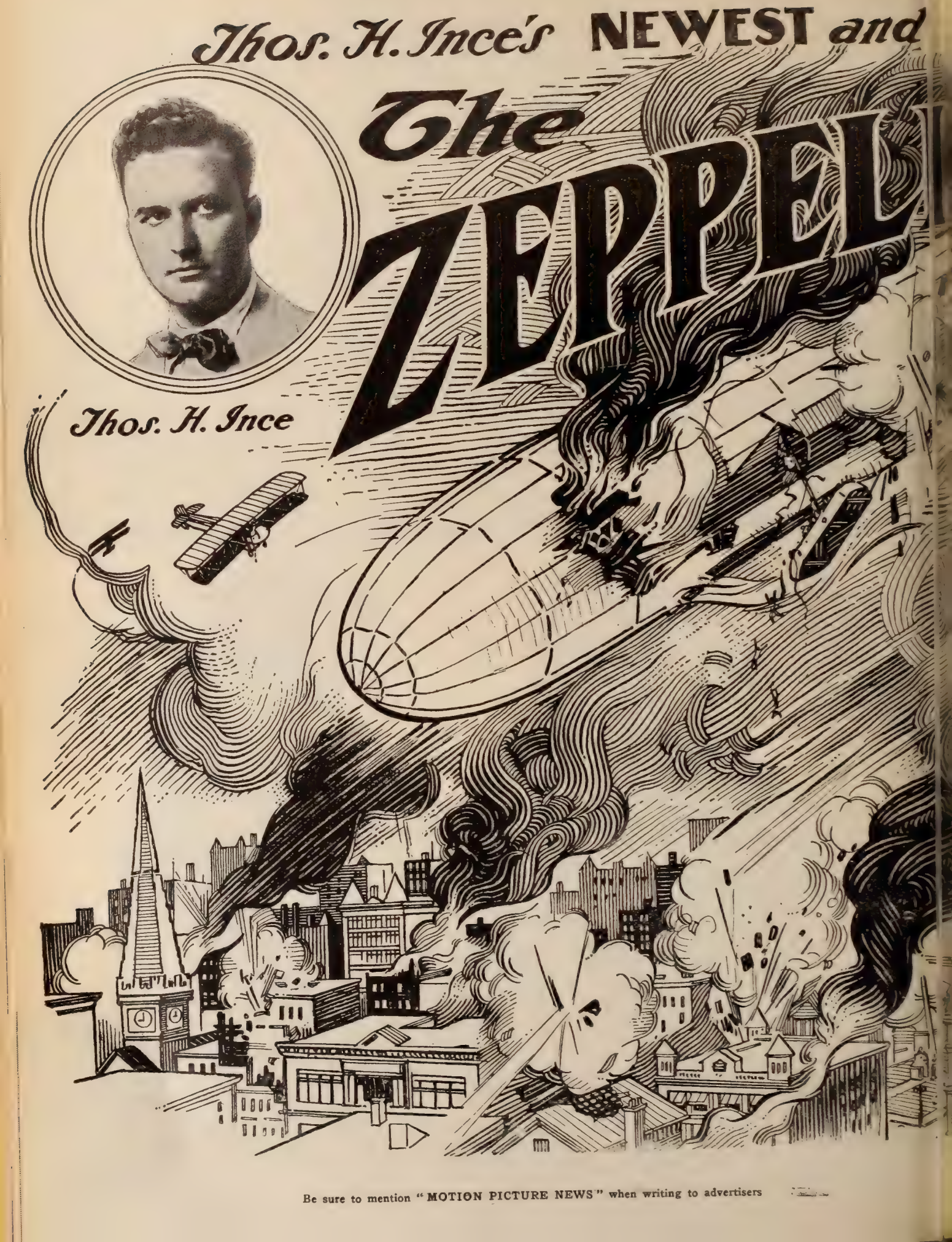
Highly pleased to know you have closed Brenon "Empty Pockets" for the First National Exhibitors Circuit. Brenon is always to be relied upon as a producer, not only does he know how to get out an artistic production but he seems to know the public and as a result Brenon Productions are sure fire box office attractions.

A. H. Blank,
of Des Moines, Iowa.

Congratulations for closing with America's greatest director Herbert Brenon for his production "Empty Pockets" You could'nt have done better. Had a long talk with Mr. Brenon about two weeks ago and know his future productions will be greater than ever.

Mr. Brenon conferring with Rupert Hughes, author of "Empty Pockets." This is the sort of co-operation that advances the motion picture—that makes Brenon Productions pre-eminent in the film world.




Thos. H. Ince's NEWEST and
The ZEPPEL
Thos. H. Ince

GREATEST SPECTACLE
INCE'S LAST RAID



Written by
C. GARDNER SULLIVAN
Directed and Photographed by
IRVIN V. WILLAT.

THE NEW YORK TRIBUNE SAYS:—

"NOTHING AT ALL LIKE IT HAS EVER BEEN SEEN ON THE SCREEN!"

Applications for bookings, following the "Trade Showings" in New York, Boston, Philadelphia and Pittsburgh, prove that exhibitors all over the country appreciate the wonderful money-making qualities of this smashing big INCE success.

DEMAND "SPOT" OR "OPEN" BOOKINGS IMMEDIATELY

ALSO apply for the franchise for your ZONE (or neighborhood) and become a *part* of the *U. S. Exhibitors' Booking Corporation,* with early-run and franchise-fixed-maximum-price privileges.



U·S·EXHIBITORS' BOOKING CORPORATION

EXECUTIVES: Frank G. Hall, William Oldknow
TOP O' THE TIMES BUILDING, NEW YORK

BOOK THROUGH THE FOLLOWING EXCHANGES:—

HOFFMAN-FOURSQUARE:—NEW YORK (729 7th Ave.); BUFFALO (47 W. Swan St.); PHILADELPHIA (1325 Vine St.); PITTSBURGH (127 4th Ave.); CLEVELAND (Sloane Bldg., Prospect St.); CINCINNATI (301 Strand Theatre Bldg.); DETROIT (Peter Smith Bldg.); CHICAGO (207 So. Wabash Ave.); ST. LOUIS (301 Empress Theatre Bldg); KANSAS CITY, MINNEAPOLIS, DENVER, PORTLAND, SAN FRANCISCO (Address 729 7th Ave.; New York pending opening of new offices). FRANK GERSTEN, INC.:—NEW JERSEY (220 W. 42nd St., New York); GLOBE FEATURE FILM COMPANY:—NEW ENGLAND (20 Winchester St., Boston, Mass.); CONSOLIDATED FILM & SUPPLY COMPANY: ATLANTA (Walton St.); NEW ORLEANS (Gravier St.); DALLAS (Commerce St.).

Many a packed house is directly traceable to an advertisement in the "News."



Century Comedies
present

ALICE HOWELL

IN

NEPTUNE'S NAUGHTY DAUGHTER

Directed by J. G. BLYSTONE

"NEPTUNE'S NAUGHTY DAUGHTER"

Released Nov. 1. by the LONGACRE Exchanges Listed Here.

Past Releases

"Balloonatics" Sept. 1st

"Automaniacs" Oct. 1st

Here are the two biggest Feature Comedy productions of the season. If you haven't played them—you still have an opportunity to clean up. Communicate with any Longacre Office. See list, on the right.

ATLANTA — Consolidated F. & S. Co.; Super Features Dept., Rhodes Building. BALTIMORE — Baltimore Film Ex.; 412 E. Baltimore St. BOSTON—Longacre Distributing Co.; 13 Stanhope St. BUFFALO — Longacre Distributing Co.; 35 Church St. BUTTE—Longacre Distributing Co.; 52 E. Broadway. CHARLOTTE — Bluebird Photoplays, Inc.; 307 W. Trade St. CHICAGO—Longacre Distributing Co.; 220 So. State St. CINCINNATI — Longacre Distributing Co.; Room 504 Strand Theatre, 531 Walnut St. CLEVELAND — Longacre Distributing Co.; 850 Prospect Ave. DALLAS—Consolidated F. & S. Co.; 1900 Commerce St. DENVER—Longacre Distributing Co.; 1422 Welton St. DES MOINES—Longacre Distributing Co.; 702 Mulberry St. DETROIT — Longacre Distributing Co.; 75 Broadway. EL PASO—Longacre Distributing Co.; c/o Consolidated F. & S. Co.; 110 E. Franklin St. FORT SMITH — Longacre Distributing Co.; 24 S. 6th St. INDIANAPOLIS—Longacre Distributing Co.; 58 W. New York St. KANSAS CITY—Longacre Distributing Co.; 606-7 Shukert Building. LOS ANGELES — Longacre Distributing Co.; 822 So. Olive St. MEMPHIS—Longacre Distributing Co.; c o Consolidated F. & S. Co.; 226 Union Ave. MINNEAPOLIS—Longacre Distributing Co.; 208 Film Exchange Building. NEW ORLEANS — Consolidated F. & S. Co.; Super Features Dept., 914 Gravier St. NEW YORK CITY—Longacre Distributing Co.; 1600 Broadway. OKLAHOMA CITY—Longacre Distributing Co., 116 W. 2nd t. OMAHA—Longacre Distributing Co.; 214 So. 14th t. PHILADELPHIA — mount Feature Film 1302 Vine St. PITTSBU —Longacre Distributing 934 Penn Ave. PORTL —Longacre Distributing 405 Davis St. SAN FI CISCO—Longacre Distr ing Co.; 125 Golden Ave. ST. LOUIS—Lon Distributing Co.; 3547 St. SALT LAKE CI Longacre Distributing 56 Exchange Place. SE TLE—Longacre Distrib Co.; 217 Virginia St. KANE—Longacre Distr ing Co.; 16 So. Washi St. TOLEDO — Lon Distributing Co.; 439 E St. TORONTO — Rights Features, 106 mond St., W. WASH TON — Fairmount Fe Film Ex.; 307 N. 9th WICHITA — Longacre tributing Co.; 209 E.

LONGACRE DISTRIBUTING C

HOME OFFICE—MECCA BUILDING, 1600 BROADWAY, NEW YORK

TRIANGLE

TRIANGLE'S POLICY TOWARD EXHIBITORS ON THE NEW WAR TAX

Triangle announces that it will pay the entire war tax of 15 cents per reel levied upon film manufacturers and will not transfer this tax to exhibitors.

TRIANGLE

"A CASE AT LAW"

with

Dick Rosson

and

Pauline Curley

A play with a direct appeal to young men, their sweethearts, their parents and to all who are interested in the welfare of American youth.

Released Nov. 18



TRIANGLE

"FUEL OF LIFE"

with

Belle Bennett

A pretty woman with brains is dangerous as a foe, which this society woman proves when she turns business adventuress to protect her son.

Released Nov. 18



TRIANGLE

Keystone Comedy

"HER BUSTED DEBUT"

with

Dale Fuller, George Binns and the Keystone Bathing Beauties

Hilarity, dashed with beauty and seasoned with thrills — just the right appetizer for any movie menu.

Released Nov. 18



Who is June?

June is the most wonderful character in the most wonderful picture in the history of the screen

Before long
METRO
will ask you to judge for yourself

Watch for June!

A word to Mr. Hulsey of Texas

Dear Mr. Hulsey:

Metro Pictures have been favorites with you because they made money and delighted your audiences · Bushman and Bayne have recently come to you in "*Their Compact*" and in "*The Adopted Son*", two productions which you realized were the greatest they ever appeared in ·

For this reason we want to ask you to see "*The Voice of Conscience*" the newest and even a greater success production both for Mr. Bushman and Miss Bayne · After you see it wire us your positive opinion of its value to the box office of every exhibitor ·

We thank you in advance ·

METRO Pictures Corporation
by the President

P.S. Mr. Hulsey, you must know from METRO's productions that we are after the absolute leadership in the motion picture field **WATCH METRO**



METRO PICTURES CORPORATION

presents

The Incomparable

FRANCIS X. BUSHMAN and BEVERLY BAYNE

in the Finis Fox masterpiece

The VOICE *of* CONSCIENCE

Adapted by June Mathis and
directed by Edwin Carewe
in six astonishing acts

RELEASED BY **METRO** NOVEMBER 19



A.J.Wolf, of the Adelphi Theatre, says:

"If possible, Draft 258 is better than *The* Slacker. No Exhibitor should fail to book it. It has everything a great production should have."

100 other Exhibitors agreed with him

The big little star in

Draft 258 is

MABEL TALIAFERRO

Wm. Christy Cabanne directed it.
June Mathis and Mr. Cabanne wrote it.

METRO

SELECT SP PICTURES

JOSEPH M. SCHENCK

presents

NORMA TALMADGE

in

"THE SECRET OF THE STORM COUNTRY"

Norma Talmadge, a personal portrait



From the book of
the same name by

GRACE MILLER WHITE

Picturized by

Mary Murillo and Courteney Ryley Cooper

Directed by Charles Miller

In this, the second in her series of Select Pictures, Norma Talmadge is seen in the role of Tess, the little daughter of the squatter village on the shores of Lake Cayuga, made famous by Grace Miller White in her two popular novels, "Tess of the Storm Country" and "The Secret of the Storm Country."

It is a role which will add new laurels to the heroine of "The Moth," "Poppy," and "Panthea." As Tess, Miss Talmadge gives further proof of her versatile talent as a screen actress of the highest order. Already this picture has broken records wherever it has been shown. "The Secret of the Storm Country" sets a new mark in Miss Talmadge's record of artistic achievement.

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York

Norma Talmadge as Tess



SELECT SP PICTURES

"SCANDAL"

in which LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

Directed by Charles Giblyn; from the serial by Cosmo Hamilton

has scored an instantaneous hit! It has been received enthusiastically by critics, by exhibitors and by the public. The story has been praised as one hundred per cent. entertainment—the star has been acclaimed a brilliant and gifted artist of the screen.

"Scandal" is excellent entertainment!—*Moving Picture World.*



Constance Talmadge and Harry C. Browne in "Scandal"



The lovely star of "Scandal," from her latest portrait

Here is a typical endorsement of "SCANDAL" from an exhibitor of high rank

Chicago, Nov. 3rd, 1917.

Mr. Fred Aiken, Branch Manager,
Select Pictures Corporation,
220 South State Street, Chicago, Ill.

Dear Mr. Aiken:

It is very seldom that I am ever moved sufficiently to voluntarily write a letter to any distributing concern, relative to their productions,—but I wish to say that I started a nine (9) days' run of Constance Talmadge in "Scandal" at the Bijou Dream yesterday morning, and my business was so unusually satisfactory that I was wondering if it was the weather, but today's extraordinary business satisfies me that it is a combination of the star and story, "Scandal," which is responsible for the satisfactory box-office receipts. My patrons are all well pleased.

I have always figured productions from two angles: my personal opinion and box-office receipts. The latter, of course, always having preference over the former, but Constance Talmadge in "Scandal" makes good on both.

Here's hoping that you will be able to offer me many productions in the future of equal merit.

Cordially yours,
BIJOU DREAM THEATRE,
By Sig. Faller, Treas. and Mgr.

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City



For Years and Years and Years

the one best bet in the entertainment world has been

EVA TANGUAY

Can you see the answer?
Delay no longer! Sign up for

"THE WILD GIRL"

in which HARRY WEBER presents the renowned Tanguay for her

First Time on the Screen!

SELZNICK PICTURES

It's your own fault if you are not in on this!

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

WILLIAM S

as

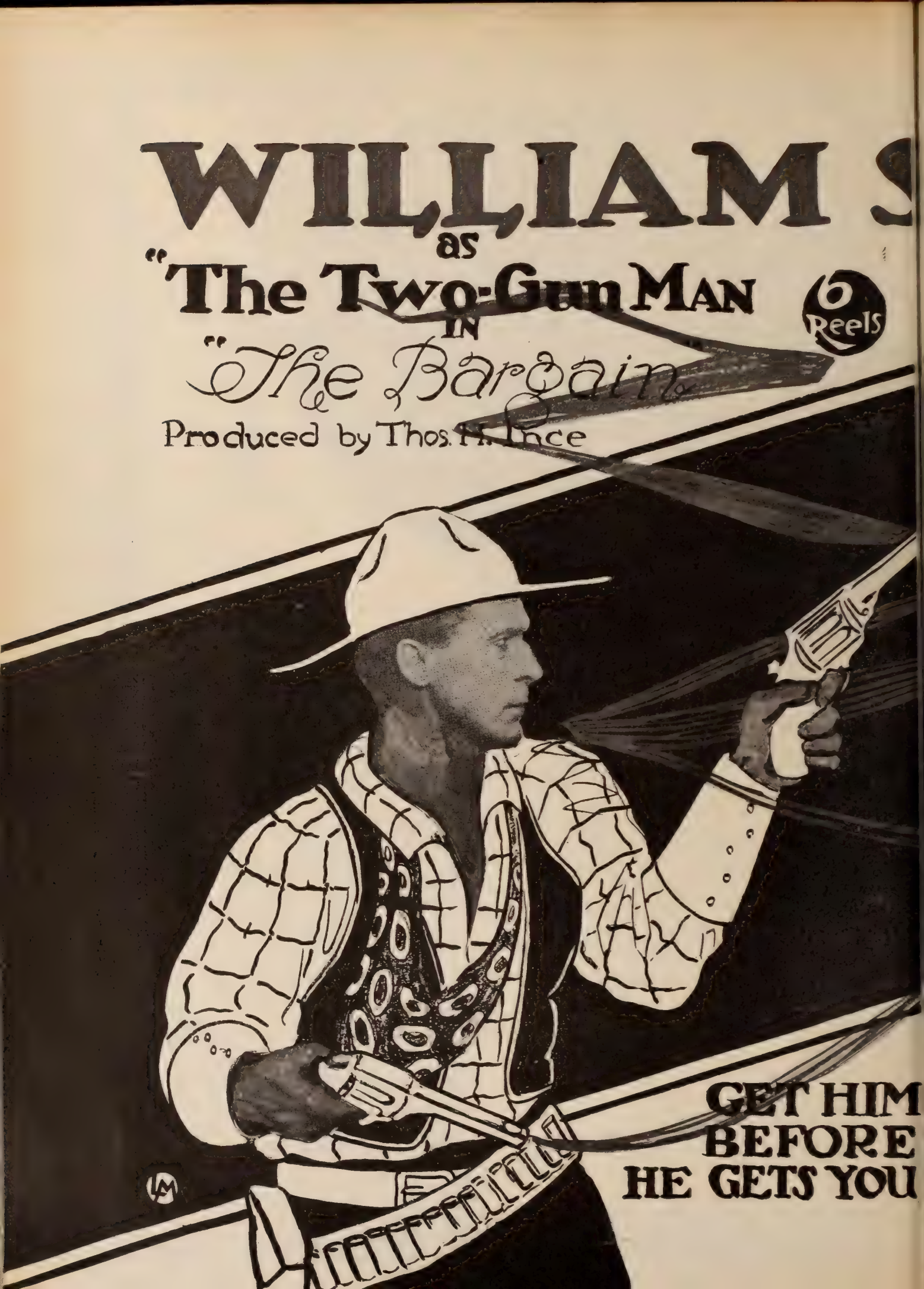
"The Two-Gun Man

IN

"The Bargain"

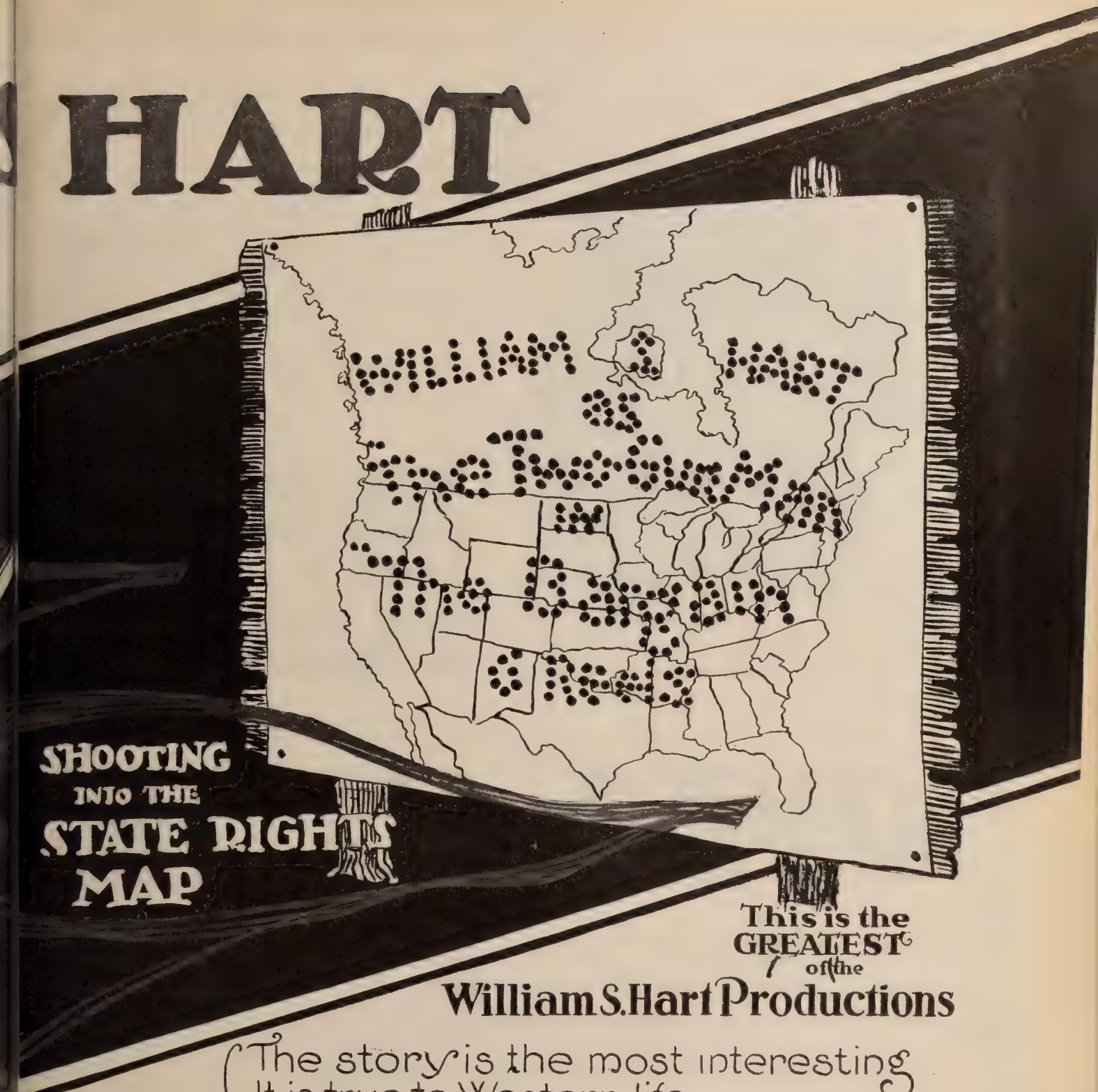
6 Reels

Produced by Thos. H. Ince



GET HIM BEFORE HE GETS YOU

HART



This is the
GREATEST
of the
William S. Hart Productions

Because
- The story is the most interesting
- It is true to Western life
- It is full of stirring situations
- Every scene is packed with action
- William S. Hart made this his Masterpiece

FOR TERRITORIAL RIGHTS APPLY TO

W. H. PRODUCTIONS CO.

71 WEST 23rd ST. 'PHONE, GRAMERCY 2544



With tremendous advertising all of LOEW'S THEATRES will announce a showing of—

"OVER HERE"

This great military film, showing the converting of a virgin forest into a military city for 40,000 United States soldiers in 52 days, warrants greater publicity—greater "fuss"—than any feature open for booking.

Every man, woman and child will want to see it—SHOULD DEMAND to see it and be proud of America!

Secure the privilege of showing it NOW.

WORLD-PICTURES
Exclusive Sales Agent.

MAYFAIR FILM CORPORATION

M. A. SCHLESINGER, PRESIDENT

STATE RIGHTS FASTEST SELLER

MAYFAIR'S masterly production in six-parts, written by Maravene Thompson; directed by Charles J. Brabin.

PEGGY HYLAND

AS

"Persuasive Peggy"

World's Rights and Half of U. S. Territory were disposed of in a week and the rest of the States are

Selling Faster and Faster

Latest Buyers of the Hundred Per Cent Attraction

Hyman & Frieberg
Dawn Masterplay Co., Detroit. } Michigan

Heidelberger and Alsop
Civilization Feature Film Company, Newark } New Jersey

SALES AGENTS:—SHALLENBERGER and PRIEST
Times Building, New York City

Mayfair Film Corporation, 10 Wall St., New York City

HARRY RAPF
Presents
FLORENCE REED
Supported by
ALL STAR CAST
Including
MILTON SILLS and IRVING CUMMINGS

A MASTERPIECE OF FILM ART
THE STRUGGLE EVERLASTING
The Modern Morality Play
BY
EDWIN MILTON ROYLE
Directed by
JAMES KIRKWOOD



MR. FOREIGN BUYER

WHEN YOU ENTERED OUR HARBOR
THE FIRST INSPIRING OBJECT YOU SAW
WAS
THE STATUE OF LIBERTY
ENLIGHTENING THE WORLD

LET US
ENLIGHTEN YOU



DO YOU KNOW

WE POSSESS AN EFFICIENT ORGANIZATION
WE ARE THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS
WE ARE ACQUAINTED WITH YOUR REQUIREMENTS
WE SPEAK YOUR NATIVE TONGUE
WE ARE SPECIALISTS IN FOREIGN FIELDS
WE ARE EXCLUSIVE EXPORTERS OF
WORLD-BRADY-MADE PRODUCTIONS
AND OTHER
DRAMAS-COMEDIES-SERIALS-EDUCATIONALS-CARTOONS
"WE OPERATE EVERYWHERE"

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM
CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42nd ST.
NEW YORK CITY

Many a packed house is directly traceable to an advertisement in the "News."

"If I were hanged on the highest hill,
I know whose love would come up
to me still—"

"Oh Mother Mine"

Kipling thus voiced one of the most telling touches of the new six-reel Edward Warren Production

"WEAVERS OF LIFE"

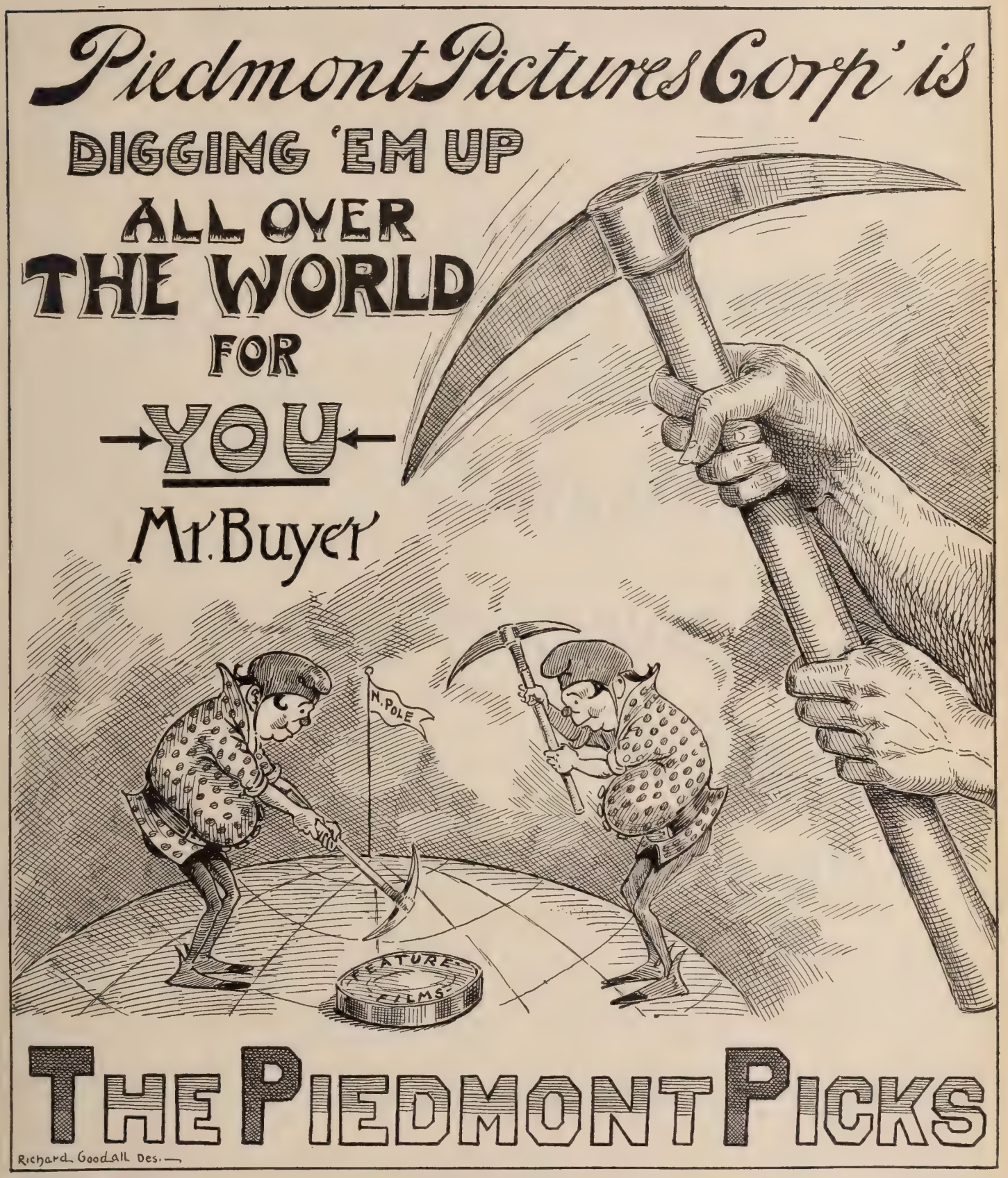
This sumptuously-produced heart story deals with the genuine love which finds that riches have no part in its true manifestation.

This production will do real business for every exhibitor.-It mingles tears and smiles to the end, when one is prepared for the delightful closing episode; for Peggy you know, doesn't marry George.

OFFERED TO STATE RIGHT BUYERS
THROUGH

Renowned Pictures Corporation
1600 BROADWAY, NEW YORK.

Edward Warren Productions
25 WEST 45th STREET. NEW YORK.



LONDON NEW YORK PARIS

729 Seventh Avenue

A magazine's success is measured by its advertising. Look at the News!"

Cosmofotofilm Co Inc.

FOR NEGOTIATION
U. S. AND CANADIAN RIGHTS.

ATTENTION OF
NATIONAL DISTRIBUTORS,
STATE RIGHT CIRCUITS, &c.

FOUR BRITISH SUPER-STAR-PRODUCTIONS

NEGATIVE RIGHTS FOR IMMEDIATE SALE AT PRICES ENSURING HANDSOME DISTRIBUTION PROFITS.

MISS
ELLEN TERRY→

THE BRITISH SARAH BERNHARDT—FOR YEARS LEADING LADY OF SIR HENRY IRVING'S COMPANY—IN A SIX-REEL MASTER PRODUCTION, SUPPORTED BY DENNIS NEILSON TERRY.

"HER GREATEST PERFORMANCE"

MR.
H. B. IRVING→

ELDEST SON AND SUCCESSOR OF SIR HENRY IRVING, IN A SIX-REEL SCREEN VERSION OF THE FRENCH CLASSIC,

"THE LYONS MAIL"

SIR HENRY IRVING'S GREATEST SUCCESS.

MISS
IRENE ROOKE→

ONE OF ENGLAND'S GREATEST EMOTIONAL ACTRESSES IN THE PHENOMENALLY SUCCESSFUL SOCIETY DRAMA,

"LADY WINDERMERE'S FAN"

BY OSCAR WILDE. FIVE REELS.

SIR
JOHN HARE→

THE "GRAND OLD MAN" OF THE ENGLISH STAGE, IN A SIX-REEL PICTURIZATION OF OLIVER GOLDSMITH'S

"THE VICAR OF WAKEFIELD"

PRODUCED AMID THE ACTUAL SCENERY DESCRIBED BY GOLDSMITH.

STARS AND PLAYS WHOSE NAMES ARE HOUSEHOLD WORDS WHEREVER THE ENGLISH LANGUAGE IS SPOKEN.

POSITIVE SAMPLE PRINTS WILL BE SCREENED BY APPOINTMENT
ALL COMMUNICATIONS TO

Cosmofotofilm Co Inc.
CANDLER BLDG.
220 West 42nd St.

Motion Picture News

Vol. 16. No. 21. Nov. 24, 1917

Contents

WATCH YOUR STEP (WM. A. JOHNSTON).....3589
EDITORIALS 3590
THE READER HAS HIS SAY.....3591
TAX DRAWS EXHIBITORS TOGETHER IN ALL SECTIONS 3592
CONFLICTING VIEWS CAUSE W. W. IRWIN'S WITHDRAWAL FROM RUSSIAN POST.....3595
WHAT KIND OF A FELLOW IS ROWLAND?.....3603
HODKINSON ENTERS "TENTH CIRCLE OF FILM EXPERIENCE" 3619
Mutual Sues New York M. P. Corporation.....3594
Varner Defines Purpose of Organization.....3598
Personalities—In and Out of Town.....3601
Mutual's Music Expert Is Also Against the Tax.....3618
Brenon's Position in Producing Field Unique.....3622
Blackton Discusses Charm of Parker Novels.....3623
De Mille Thinks Hunting Helps in Directing.....3624
All-Star Cast in New World-Brady Production.....3625
"Gaston Olaf" Bought for Harold Lockwood.....3626
"Finger of Justice" Shown in San Francisco.....3627
Brenon Heartily Endorsed by First National.....3629
Alice Joyce Signs New Vitagraph Contract.....3630
Paramount Puts Big List on Open Market Plan.....2632
Bluebird Changes Its December Arrangement.....3633
Coming Fox Features Promise Much of Interest.....3634
Comedy Prevails in Latest Mutual Schedule.....3635
Triangle Release Strong Plea for Prohibition.....3636
"Lust of the Ages" Sells More Territory.....3641
First U. S. Corporation's Release Well Received.....3642
Select Reports Big Business in South and West.....3643
Thomas-Raver Combination Take Initial Step.....3647
Exhibitors' Box-Office Reports.....3604
Exhibitor Service Bureau.....3606
Live News from the Producers.....3618
Advance Offerings of the Programs.....3632
Film Specialties 3637
Short Subjects in Review.....3638
In the Independent Field.....3639
The World Market.....3649
Among the Exchanges.....3650
Newsy Reports from All Sections.....3651
Chicago News and Comment.....3652
The Eastern Studios.....3654
In and Out of West Coast Studios.....3655
Just for Fun.....3661
Screen Examinations 3662
"Antics of Ann, The" (Famous Players-Paramount).....3663
"Courage of the Commonplace" (Perfection-Geo. Kleine-Edison) 3663
"Easy Money" (World Film).....3662
"Fatal Ring, The" (Pathe).....3664
"Fuel of Life, The" (Fox Standard Pictures).....3665
"Price of a Good Time, The" (Jewel Prod.).....3662
"Secret of the Storm Country, The" (Joseph M. Schenck-Select 3662
"Seven Pearls, The" (Pathe).....3664
"Sylvia of the Secret Service" (Astra-Pathe).....3664
"Up or Down" (Triangle).....3663
Releases 3672-3675
Accessory 3681

Newsy Announcements of the Week Found in the Ad-Pages

Exhibitors Get Full Value on Bluebird's "Face Value"..3520
Laughs and Pep in Paramount-Mack Sennett Comedies.3521-22
Eight Wise Men in Detroit Now.....3523
"Woman God Forgot" Runs Extra Time.....3524-25
"The Ghost House" considered best Pickford-Huff Vehicle 3526
Billy Ruge Makes More Burlesques for General.....3527
"Nearly Married" is Madge Kennedy's Next for Goldwyn 3528
"The Manx-Man" Gets Praise from Chicago Dailies....3529
While Philadelphia Lauds "Freedom of the World"....3530
Paramount Serial Going Strong.....3531-32
Pathe's Products Please All Patrons.....3533-34-35-36
Hodkinson Talks Straight from the Shoulder.....3537
Earle Williams in Another Detective Mystery Play....3538
Exhibitors Ask for Re-bookings on "Within the Law"....3539
George Walsh Still Smiling.....3540-41
Fox Comes to the Fore With Christmas Offerings.....3542-43
Robert Louis Stevenson's Classic Done by Fox.....3544-45
Virginia Pearson in Daring Picture.....3546
All Unite in Praise of Fox Sunshine Comedies..... 3547
Theda Bara and William Farnum in New Standard Pictures 3548-49
First National Has "Alimony".....3550
Charlie Chaplin and Mme. Petrova Pictures Coming Soon.3551
King Bee's Current Release Full of Laughs.....3552
Paralta's Distribution Plans.....3553-54
Mutual's Insert Displays Powerful Pictures.....3555-56
George Ovey's Latest Comedies.....3557
News and Herald Praise "The Planter".....3558-59
Press Speaks Favorably of Brenon's Work.....3560-61
Thomas H. Ince's Latest Spectacle Now Ready.....3562-63
Alice Howell in Another Burlesque.....3564
Variety of Features from Triangle.....3565-66-67-68
Metro's Current Releases vie for First Honors....3569-70-71-72
"Secret of the Storm Country," Norma Talmadge's Best.3573
Constance Talmadge in "Scandal" a Great Hit.....3574
Eva Tanguay's First Picture Ready.....3575
M. H. Hoffman Offers a New Picture.....3576-77
Loew First to Book "Over Here".....3578
Territory Going Fast on Mayfair's First.....3579
Inter Ocean.....3580
"Struggle Everlasting," Unusual Morality Play with Florence Reed.....3581
"Weavers of Life" Presented by Renowned.....3582
Piedmont 3583
Frank Seng Has Further Plans.....3584
Mary McLane's First Production Ready at Essanay.....3586
"Mystery Ship," Universal's Latest Serial.....3644-45
Brownie Vernon in Butterfly's "Fear Not".....3646

COMING!

MARY MacLANE

HERSELF

Author of

"I, Mary MacLane"

In the

Cinema Sensation of the Year

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 21 November 24, 1917 80

Watch Your Step

THE news agencies under a Chicago date-line have spread a story which saw publication in some Western newspapers somewhat to this effect:

"Chicago picture theatres seize war tax as pretext to gouge public. Uncle Sam asks only pennies, but managers boost prices a nickel to get war profits."

The news accounts went into great detail. Where published they did immeasurable harm, of course, an injury in direct ratio to the inaccuracy of the stories.

But the warning to all of us for caution in every step to be taken in meeting the varying war conditions is clear.

The same distorted view of conditions, the same vision of "war profiteering" is to be expected in every situation where an increased price is demanded without the necessary preliminaries of education and explanation.

* * * *

WE have been pounding away at a higher admission price crusade for many months now. But war taxes and war's problems have for most theatres made a necessity of a crusade.

But, in truth, higher admission prices for most theatres were every bit as necessary a month ago as they are now with all the war burdens. Taxes have merely crystallized and made concrete the necessity for increased revenue.

Too many exhibitors had found themselves merely "breaking even," too many were falling behind, for the business of exhibiting to continue healthy.

If higher rentals and all the increased cost of better picture presentation were necessary—then higher admission prices had to come. If higher rentals, necessary or not, were being paid, the public had to, in turn, pay the piper.

An industry so many of whose retailers were fast becoming unpaid agents for the manufacturers could not boast of health.

So higher admission prices had to come. And just as surely, if war taxes have not already caused you to raise your prices, must you plan and prepare for the step during the coming year.

* * * *

TAKE heed now from the lesson of the Chicago men accused of profiteering.

Even if you have not raised your prices, but are charging the admission tax in extra pennies, prepare now for the inevitable possibility of a flat raise within the year. The war has only begun; as it grows, so will its problems and so will the hatred of the war profiteer. Prepare the way now, that when increases do become necessary you will not be running counter to public opinion.

Education is the keynote. The public knows only that which it is told. It knows of the admission tax, but it does not know—unless you tell it—that:

Rental prices and operating costs are increasing by leaps and bounds.

You are paying a seat tax to the Government.

You are paying, through the manufacturers, a reel tax to the Government.

You are paying express taxes—and a hundred and one other taxes.

You must drive these facts home now—even in cases when your patrons are willingly and complacently paying the small admission tax.

* * * *

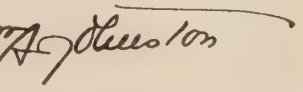
THE manufacturers have learned their lesson of education in the matter of the fifteen-cent per reel tax. They are feeling the stigma of the "war profiteering" charge. It behooves the exhibitor to begin now on Mr. Public that the long months of war to come will bring no danger of a like fate.

Let the patron know that you are not getting off scot free—that is the dangerous impression that is likely to have been created by the methods of advertising used so far to explain the tax. Drive home this message:

"The admission tax is merely *your* share, Mr. Patron; Uncle Sam is also collecting from us and in many ways. In addition our pictures cost us 33% more than a year ago, our operating costs have increased likewise. *We are doing our bit.*"

Remember that the American mind welcomes frankness, explanation and education; it balks and harbors suspicion when moves are drastic and unexplained. Lay your cards on the table, now, and—

Watch your step.



WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1917, by Motion Picture News, Inc.

Speaking Editorially:

A Fair Question

FROM an editorial in The Idaho Statesman, we quote the following:

"The same Congressmen and Senators who framed the income tax clauses of the War Revenue Bill in such manner as to exempt their own salaries and fees from the Government from tax provisions, also saw fit to exempt chautauquas and lyceum bureaus from the taxes paid by theatres, moving picture houses and other places of amusement.

"Newspapers, theatres and moving picture houses are in the same position relative to the lyceums and chautauquas that salaried men occupy toward the Congressmen or other Federal or State employes. Not only are they heavily taxed, while the lyceums and chautauquas go tax-free, but they are continually called upon by the Government to give free advertising for Liberty Bonds, Red Cross, the food conservation movement and other things connected with the war. Newspaper columns have been crammed with this free publicity, and where is the theatre or moving picture house that has not shown slides and even whole reels of pictures with patriotic appeals, besides giving time to the Four Minute Men for their addresses in favor of Liberty Bonds and food saving?"

"Is this quite fair?" asks The Statesman. "Is it?"

Good—Better—Best

WE hate to talk about ourselves, but—

Are you watching our new Exhibitors' Box Office Reports? So many readers have told us of this department's value that we'd hate to have you by any accident miss a good thing.

Have you noticed the new Table of Contents on the right hand page preceding the editorial page? Right at the opening of the book—and in a glance—it gives you all the news of the week in both editorial and ad pages.

Are you following "The Reader Has His Say" on the opposite page? You'll know the exhibitor viewpoint better if you do. And let us tell you that the exhibitor as a writer is no mollycoddle. It's a page brimful of ginger, pep, snap and dynamite.

How often have you asked "What kind of a fellow is—" You'd never know the big fellows from the average interview, but you can almost shake hands with Richard A. Rowland as seen in William A. Johnston's "imaginary interview" on page 3603 of this issue.

Yes, we hate to talk about ourselves, but—

Have you ever noticed that we are never satisfied to rest on our oars, but just keep plugging away our darndest to give you—along with everything you get elsewhere—more and more of the things you can't get anywhere else?

Passing the Buck Note

WE read with interest: "The Trade Review is in receipt of the following communication from Lee A. Ochs—"

Wonder if Mark Twain ever received communications from Samuel Clemens, or if, perchance, O. Henry ever heard whisperings from Sidney Porter?

Gosh, but this fifteen-cent tax does make an "exhibitor's only friend" feel like Dr. Jekyll and Mr. Hyde.

And those new postage rates have made "communications" so expensive a pastime, too.

Prayer of a Waste Basket

I AM the waste basket. The woes of the Belgian, the lot of the Armenian fall on my ears like chants of glory—for I am the persecuted of the earth, the downtrodden, the oppressed.

My abode is in the film marts. I work for an editor. Enough, you say? But wait, Oh, Allah, and save me—from—

Three page stories of thrilling hold-ups which turn out in the last line to have been staged "for a scene in the forthcoming Bul-Bul release, 'The Last of the Moe Egans.'"

Two page rehashes of jokes Joe Miller inherited credited to the handsome Howard Hollywood in an oddly intelligent moment.

Interviews with Dolly Dotty, whose third cousin once saw a National Guard drill and therefore inspires the press agent to six pages of "timely war stuff."

Letters from a private in the Umpty-Umpt Flutileers who "cannot die in battle until he has received an autographed photo of the fair Bessie Mess to wear next his heart."

Press agents who send the scenario and label it "news"; descriptions of the fabulously valuable diamonds worn by the star in Scene 349; adjectives regarding the historic associations of the antique mahogany rolling pin used in Scene 943—and—Oh, Allah—from tearful six-page interviews with Hugh Muckamuck telling how he loves, protects and cherishes the poor exhibitor.

From these, Oh, Allah, and from seven times seventy plagues like unto them, save me.

The Silver Lining to the Cloud

FOR one effect of the war taxes we should be grateful. If clouds must come let us look for the silvery lining.

The necessity of "taking the sting" out of the admission tax has resulted in beneficial co-operation among exhibitors in many sections that had hitherto remained deaf to appeals for organization.

None but the best of results are reported from every city where exhibitors co-operated in newspaper advertising explaining the war tax to the public. Motives were unquestioned and explanations accepted at their face value—something not always occurring where individual exhibitors bore the brunt of the work.

The Man in the Sticks Wants to Know—

WHY the manufacturer takes a stage star not known forty-five minutes from Broadway, charges him a sky-high rental for the production, and then effectually dampens any prospect of satisfying his audience by staging a story that might do credit to a single reeler.

"The other good productions on a program might make me willing to swallow the distinguished but useless star and pay the rental," he writes, "if the producer would only give me a picture that would merit an 'average' rating.

"But when they even fall down on the story—then—well, as a man in the sticks I want to know why they laugh at me as a business man and call themselves magnates."

THE WEST COAST

All Star Features Distributors, Inc.

191 Golden Gate Avenue
SAN FRANCISCO, CALIFORNIA

514 W. 8th Street
LOS ANGELES, CALIFORNIA

Reduced Rentals
5 Reel Features

Effective Nov. 15th. All rentals upon Art Drama Productions will be lowered

New Frints *Stars that Draw*

Send for List of 30 Big Subjects

All Star Features Distributors

191 Golden Gate Avenue
SAN FRANCISCO, CALIFORNIA

514 W. 8th Street
LOS ANGELES, CALIFORNIA

THE WEST COAST

Denver Adds War Tax to Price of Admission

AT a recent special meeting of the Rocky Mountain Screen Club in Denver, which was attended by sixty exhibitors and film men, it was decided to add the actual war tax to the price of admission at all theatres in Denver and tributary territory.

THE action taken means that the public will pay an additional cent for a 10 cent admission, 2 cents extra with a 15 cent or a 20 cent admission, and where 25 cents is the price of admission they will contribute 3 cents to the theatre war tax.

ALL legitimate theatres including vaudeville houses will adopt the plan that has been decided upon by the screen exhibitors. It is estimated that the revenue to the government from Curtis street picture houses alone will exceed $100,000 a year. To meet the demand for pennies on the first day when the tax became effective all box-offices were liberally supplied with pennies from the Denver mint. The Strand laid in a supply of 100,000 and the Princess 50,000.

THE war tax has resulted in several theatres in this section gradually increasing their prices for admission. The Rialto in Denver broke the ice on October 25 by a jump from 15 to 20 cents. They have played to capacity houses since that date. It is predicted that other houses will soon follow the action of the Rialto, which has proved conclusively that no loss of patronage will result from raising the admission to a legitimate standard.

San Francisco Film Men Help Liberty Bond Parade

DURING the Liberty Bond parade in San Francisco a number of prominent film men were standing on top of the marquee of the new Jewel theatre, among them being H. D. Pressy, president of the Jewel Amusement Company, which operates the new theatre, and Harry Leonhardt, general western manager of the Goldwyn Pictures Corporation. In the steam laundry section of the parade a number of pretty girls carried a large American flag, which they held so as to catch coins which were plentifully thrown all along the way to assist in the purchase of bonds.

"We musn't let that pass without doing our bit!" exclaimed Mr. Leonhardt, as, suiting the action to the word, he flashed out a silver coin and threw it into the centre of the flag.

"I'm in on this, too," said Mr. Pressy, as he dug his hand into his pocket, pulled out a coin and threw it. "Here's another dollar!" he shouted to the girls. But as the coin sailed through the air he noted a yellow gleam as the coin whirled its way through the afternoon sunlight and landed squarely in the flag. He had thrown a $20 gold piece.

"Well, it's all for the government," smiled the theatre man, "and, like the pictures we are running, the gold wins."

Leonhardt nearly fell into the flag.

Price Situation in Oregon Is Unsettled

WITH the Evening Telegram of Portland editorially advising theatre people not to raise admission prices above the figure necessary to collect the new war revenue tax, O. P. Hoff, state labor commissioner, making a violent and plausible, if ignorant, attack on the film exhibitors for exacting excess profits from war conditions, and the Orpheum theatre of Portland assuming an "I am holier than thou" attitude and announcing that not for worlds would it take advantage of the public and ask for more than the specific number of pennies required by the war tax, the Oregon price-raising situation is more muddled than ever.

IT is probable that several weeks will pass before the admission schedule is at the figure due for maintenance throughout the season. The public does not fully realize that the proposed five-cent general increase of motion picture admissions is based on a general increase in exhibition expenses, and figures that an increase from 15 to 20 cents means a clear excess profit of 3 cents for the exhibitor. This misunderstanding of the situation is causing many exhibitors to talk of the penny as a power in the box office, and in a number of places the proposed 20-cent ticket is likely to be placed on sale at 17 cents.

THREE Portland down-town first-run houses went to 20 cents before November 1. They were the Liberty, Majestic and Columbia. The Peoples and Star changed prices on the day the law became operative. Unless John A. Jennings suffers a change of heart he will keep the Sunset price at 15 cents, or at least 15 cents for matinees. The Sunset is the other first-run house of Portland, using Vitagraph and Perfection pictures.

Lesser Gives "Bicycling" a Set Back

"BICYCLING" films has been given a set-back at San Francisco, when an exhibitor who had been sub-renting from another theatre owner, was forced to pay rentals to the exchange owning the pictures that been sub-let. The matter was brought to the attention of Sol Lesser, president and general manager of All Star Feature Distributors, when it was learned "The Whip," "Civilization," and "Twenty Thousand Leagues Under the Sea," all owned by this exchange, had been shown in two theatres for two nights each at a one-house rental. Mr. Lesser turned the collection of the bill over to his attorneys, with instruction that prosecution be started if the full amount were not paid immediately. The bill was paid within twenty-four hours.

AN innovation in motion picture exhibition has been introduced to the audiences of the Elite theatre in Merced, California, of which C. H. Douglas is owner. Mr. Douglas is a brother of Leon F. Douglas, inventor of the natural color motion pictures, which have attracted wide attention on the Pacific Coast. Every exhibition has brought crowded houses. Mr. Douglas writes that he finds running full page advertisements in the daily papers and distribution of a monthly program to 500 names on a mailing list bring excellent results in increasing attendance. If the exhibitor is willing to work hard all the time, Mr. Douglas believes, and gives the people a square deal, he cannot lose.

THE necessity of some kind of a circuit of small houses in order to meet high charges on express shipments is urged by W. H. Robinson, manager of the Iris theatre, at Northport, Washington, as the chief need of the exhibitor in the small town. "Unless this is done," Mr. Robinson says, "the little man at the end gets the heavy express bills." Mr. Robinson finds that "Womanhood" has been his best recent feature, because it fully met the claims of the excellent advertising matter published, and satisfied patrons who paid advanced prices. This theatre contains a small balcony and four boxes, with a seating capacity of 400. The lighting system gives red, green and white lights, which can be manipulated to give an atmosphere to the picture being shown.

THE Empress theatre of Hope, Idaho, of which John Larson is owner and manager, is an excellent example of the resources possible for the showman handicapped in the matter of a house. The theatre, which seats 225, was remodeled from a general store, and a change of program three times weekly brings nearly all the town's population of 500. Mr. Larson shows Universal, Pathe and Triangle releases.

West Coast Exhibitors

"QUALITY pictures, well advertised, and courteous treatment to patrons, and perfect projection, are the best business getting stunts I use," says W. B. Martin, owner and manager of the Strand theatre of Modesto, California. His house, which is in a city with a population of 7,000, has a seating capacity of 700, with a change of program four times weekly. Artcraft, Paramount, Goldwyn and Pathe pictures are shown. Mr. Martin urges exhibitors to hammer away for more sensible prices and more modern business tactics by manufacturers and producers. "Get film prices within reason, stop sky-high salaries for stars, cut out advance deposits by all means."

AMATEUR nights, pig and potato stunts, adding and spelling contests, shoe changing, wood sawing, nail driving, pie eating, Sis Hopkins country grocery stores, etc., are the means which George W. Rankin finds profitable in filling his Town Hall theatre at College City, California. More metropolitan methods by advertising and promoting business are unjustified for him, he says, because of the small size of the community.

"WE would appreciate it if you could have the next issue done in Alice blue or a turquoise green, as it is so interesting that it is necessary for us to read same from cover to cover, and as our eyes must be used for divers purposes we will appreciate any attention you may give this matter," writes M. H. Lewis, Artcrafty-like.

"NO improvement could be suggested for the Motion Picture News," writes N. E. Dodd, manager of the Twilight theatre, Haines, Ore. "It looks good to me as it is. The critics' column is most helpful. I don't get a chance to see advance showings, so depend on the critics' judgment in booking programs."

"IT'S a mighty good magazine as it is." C. N. Wonderly, owner of the Rourke theatre, La Junta, Colo.

The Rialto theatre, in association with the San Francisco Examiner, made "Aladdin and the Wonderful Lamp" free to the orphans in the San Francisco public institutions in commemoration of the Liberty Bond observance.

JOHN JOHANSEN, who manages the Yuma and Casino theatres at Yuma, Arizona, was in Los Angeles last week arranging bookings for his two houses.

W. W. WITSON of the Plaza theatre at San Diego is having his theatre redecorated and remodeled throughout, and is having an electric sign, the letters of which are four feet in height and will contain the name of the stars of pictures showing each week, erected for the front of his theatre.

THE Garrick theatre, Los Angeles, has contracted for the Pathe series of pictures starring Mrs. Vernon Castle. The first of the series will be shown the week of November 11, and one each month from then on.

"INTOLERANCE," which is handled by the All Star Feature Distributors in this territory, has just closed a successful three weeks run at the Majestic theatre in Los Angeles. Up to this time the film has played thirteen weeks in Los Angeles to exceptional business.

M. D. "DOC" HOWE of the Temple theatre, Santa Ana, has taken over the Grand Opera House of Santa Ana.

AT a dinner given at the Los Angeles Athletic Club recently, Charles Murray read a postcard from Billy Williams, now a member of the Liberty Army, American Lake, Washington, who is champion amatuer fancy diver, and former cameraman at the Sennett studio. The message stated that cigarettes and smokes were scarce at the cantonment, and the soldiers were being charged higher prices. In five minutes the members assembled donated seventy-one dollars to a cigarette fund and Omars to that amount were forwarded to Williams.

CRANE WILBUR, who has just completed an engagement with the Paul Smith Picture Company at San Rafael when he was starred in "The Finger of Justice," has accepted a four-weeks engagement to appear in stock at Bishop's Playhouse, Oakland, and will be starred in "The Hawk," "Under Cover," "The Great Lover," and "Experience."

H. CALLIS, manager of the Potter theatre in Santa Barbara, has been devoting himself to promoting wrestling bouts between road show nights and openings of the big feature films. The last one was between Bull Montana and a man by the name of Martin. "Bull" will be remembered for his parts in the late Douglas Fairbanks pictures.

Through a friendship existing between "Doug" and Callis, the screen star was induced to journey to Santa Barbara and be present at the match. Needless to say his coming was heralded far and near and a capacity house greeted him.

PAY-AS-YOU-ENTER
Voglesong System
PERFECT PROTECTION
EFFICIENCY
DE LUXE SERVICE
Theatre Managers Write
AMERICAN COIN REGISTER CO.
EMERYVILLE, CALIFORNIA

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED

CAMERA MEN
SENT ANYWHERE

985 Market Street, San Francisco, California

MULTIGRAPHING F 5244 MIMEOGRAPHING F 5244
TYPEWRITING
SCENARIOS MANUSCRIPTS PRESS COPY
Al. Holman & Co. 609 S. Figueroa Street, Los Angeles.

PHONE: HOME 57096
Photographic Reproductions and Lobby Displays
Re-Photo Co.
SUCCESSORS TO ACME PHOTO Reproductions Company
1509 Cahuenga Ave., near Sunset Boulevard, Hollywood, Cal.

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd.
Los Angeles, Cal.
Sunset East 389 *Home 10669*

Film Reports from Portland, Denver and Other Points

HOLTZCLAW RAISES PRICES

G. T. HOLTZCLAW'S Circle Theatre, a five-cent Portland house, jumped to ten cents on November 1. Mr. Holtzclaw has been charging ten cents for his Sunsay shows for a number of weeks. His Fourth Street photoplayhouse was one of the leading five-cent theatres of the city.

Several Portland suburban houses have advanced from ten to fifteen cents, including the Union Avenue, W. A. Graeper; Echo, Joe Bradt; Victoria, J. B. Washtok; Alhambra, W. E. Tebbetts.

The Midway of Newport and the Rialto of Medford are among the Oregon State theatres which have advanced from fifteen to twenty cents.

At Salem, the capital, no decision had been made when this was written, George Bligh of Ye Liberty and the Bligh favoring an advance to twenty cents from fifteen, and George Guthrie being understood to favor a two-cent raise.

THE Hippodrome theatre, the vaudeville-picture house of Portland which has just signed a contract for World productions for the Thursday change of each week, has made but two price changes, an increase of five cents for adults at evening, Sunday and holiday performances, and five cents extra for box seats.

The extra nickel is expected to fully care for the tax on ten-cent matinee tickets and fifteen-cent children tickets evenings, Sundays and holidays, these latter figures remaining as before.

THE Sunset Theatre, Portland, is becoming the most popular point for trade showings of pictures in the Oregon metropolis. The latest offering was by Manager W. W. Kofeldt of Pathe, who gave a number of local exhibitors a midnight matinee consisting of the Pathe play "Stranded in Arcady," with Mrs. Vernon Castle, a "Lonesome Luke" comedy, cartoon comedy and scenic. Refreshments included cigars.

AFTER announcing the acquisition of the Vining theatre, of Ashland, Oregon, George Hunt, of the Page theatre, Medford, sprung the news last week that he has not only relinquished the Vining before he took formal possession, but has sold his Page theatre to Mrs. O. T. Bergner. Mrs. Bergner figured in the original deal as the seller of the Vining.

G. A. FARIS, Vitagraph northwest manager; Manager Eden of the Fox northwest organization; "Monty" Montgomery of Triangle, were among recent Portland exchange visitors.

H. A. ZOLLNER of the Rex theatre, Mount Angel, Ore., has temporarily retired from the motion picture business to look after his 120-acre Molalla ranch.

WILLIAM FOX pictures are to be shown at the Strand Theatre, Portland, during the next few months. The Majestic is using the big Fox features but the regular program features have not been used in the Rose City for several months.

"DEADHEAD" NUISANCE IN DENVER ELIMINATED BY POLICE HEAD

DENVER exhibitors are loud in their praises of the action of Commissioner of Safety Dewey C. Bailey, as announced a few days ago. Commissioner Bailey has issued an order calling in the badges of authority in the hands of several hundred special policemen of Denver and their commissions are to be revoked. It seems that every city administration for many years past has distributed commissions carrying police authority to reward their friends for political activity, in most cases, and they still hold their special commissions. The number has steadily increased every year with the result that the aggregate is not only large but unwarranted.

IT goes without saying that a great many of these citizen policemen are theatre deadheads. Local picture houses have experienced much difficulty with them. Many are regular patrons and also bring their families. A refusal to pass them into the theatre has often resulted in a "rough house" to the annoyance of the management and the disgust of paying patrons. This will be ended through the action of Commissioner Bailey and the deadhead list reduced at least 90 per cent.

O. D. WOODWARD has returned from a trip to Los Angeles and San Francisco and announces the following cast which he has signed for initial productions of the National Film Corporation, of which he is president and general manager: Marshall Stedman, director; Eva Lang and Jack Halliday, leads; William Morse, Edward Wade, Marian Black, Homer Barton, Nelson Stevens, Emmett Nogan, Edith Lawrence, Adele Bradford, Clare Hatton and Ralph Lee.

Eva Lang and Jack Halliday were signed in San Francisco a few days ago, on their return from the Orient where they have been playing star engagements for several months. Both have played leading parts for several years in various stock companies and Mr. Halliday has had some screen experience. Both possess ability.

William Morse is a former Metro actor with Flo Reed and played the title role in "The Shooting of Dan McGrew."

Emmet Vogan and Edith Lawrence were with the Lakeside Amusement Company in Denver during the past summer.

The balance of the cast have had long experience either in stock or vaudeville and their new work will be watched with interest.

While waiting for the completion of the buildings at Denver's new movies city, they are filling in 23 days of stock at the Denham theatre, opening with "The Cinderella Man," Saturday, November 3.

MR. WOODWARD has been a dramatic director for more than twenty-five years. He was manager of the Boyd and Brandeis theatres in Omaha, the Willis-Wood and the Auditorium in Kansas City, and the Denham in Denver. He has directed some of the largest productions ever put on the American stage, such as "The Roundup," "Joseph and His Brothers," "Kismet," "The Holy City," "Cleopatra," and a great many others, using anywhere from one hundred to two hundred and fifty people in the cast. He is a tireless, systematic and intelligent worker, and has personally produced a large number of plays. Local film men and exhibitors are extending the glad hand to Mr. Woodward and wishing him abundant success in his new field of work.

C. C. PERCY, who was manager of the Paris in Denver for four years, succeeds Mr. Cassidy. He enjoys the personal acquaintance and warm friendship of many of the exhibitors in this territory.

George M. Mann, general representative of the Triangle, was a recent arrival in Denver from Salt Lake, en route to New York.

F. E. Whitcombe, owner of the Theatorium at Buffalo, Wyo., was a recent Denver visitor.

R. J. Churchill, local Fox manager, is back from a conference in Chicago with General Manager Sheehan.

D. T. McElhenney, formerly with the Vitagraph in Omaha territory, will travel out of Denver for the Fox Film corporation, beginning November 4.

F. W. NORMAN is another new road man out of Denver for Fox. Mr. Churchill says the local office is meeting with big success in bookings of Fox standards and special features and is looking forward to further increased bookings of the new Sunshine comedies.

The Denver office is being remodeled and redecorated throughout, which will make it one of the most attractive film headquarters in the West.

THE Supreme Denver branch has acquired the rights in Colorado, New Mexico and a part of Wyoming for "The Lust of the Ages," the new production of the Ogden Pictures corporation.

J. W. Scott, Mutual road man, has joined the ranks of the Benedicts. The girl who said 'I will" in response to the usual questions propounded by Rev. J. F. Huckleberry of Beth Eden Baptist church, was Miss Lucille Zerschey, daughter of Mrs. J. J. McCrea, and until the day the ceremony was performed was cashier at the Colonial. Mr. and Mrs. Scott have returned from a brief honeymoon trip and are at home to their friends at 2753 Bryant street.

S. E. Abel, special representative for Select Pictures, left for the East and was a Denver visitor during the last week of October.

"Princess Virtue," May Murray film release which was screened here, has arrived and is now being distributed in Denver territory.

W. A. Bach, assistant to General Manager Goldstein, New York, has left for Salt Lake and Los Angeles after a week's visit in Denver.

The Rocky Mountain Screen club's team in the second Liberty Loan drive finished the campaign with the largest average subscriptions of any competing team.

CASSIDY RELIEVES STANLEY IN SALT LAKE

HARRY CASSIDY, formerly manager of the Universal branch exchange at Salt Lake City, Utah, but more recently road representative of the Mutual exchange out of Denver, Colorado, has been appointed to relieve James J. Stanley as manager of the Mutual exchange at Salt Lake. Mr. Stanley has tendered his resignation to take up state rights subjects in the Intermountain section and will manage the office of the Mammoth Film Corporation at Salt Lake. The Mammoth is a recently formed concern. It already has "The Eyes of the World" and "Who's Your Neighbor?" on the road and has several other prints under negotiation.

WILL J. HOPKINS, familiarly known in theatrical and motion picture circles as "Hoppie," after a seven-years' absence has returned to Salt Lake City, Utah, to join the forces of W. H. Swanson, the theatrical man who owns more than a dozen houses in the West. Mr. Hopkins has assumed the management of the Strand theatre in Salt Lake City.

Mr. Hopkins was for many years connected with Mr. Swanson's interests at the old Rex theatre in Salt Lake. After leaving the Mormon capital he was for seven years with John Cort of New York City. He rejoins Mr. Swanson in the same theatre in which he broke into the theatrical business, although the house has now been renamed to the Strand.

He replaces Walter J. Poulton, who has been manager at the Strand for some time. Poulton is leaving the exhibiting end of the business for the producing field. He is also interested in state rights on several large productions released through Salt Lake exchanges.

SALT LAKE CITY, Utah, theatres made extensive arrangements for made products a week ago when "The Lust of the Ages," produced by the Ogden Motion Picture Company at Ogden, Utah, was given its initial showing at the Strand theatre. On the first night of the picture so many people wanted to see the picture that the management was forced to stop the sale of tickets at 9.15 p. m. More than three thousand people saw the picture on the first day.

SALT LAKE CITY, Utah, theatres made extensixe arrangements for placing in effect the theatrical war tax on November 1. Theatre men gave the tax wide publicity through the newspapers and in the lobbies, and on the day for putting the fee into effect there was no trouble. The theatregoers for the most part accepted the inevitable in a patriotic spirit and it is not expected that business will suffer as a result.

W. H. SWANSON, owner of the Swanson theatre circuit, comprising theatres in Utah, Colorado and Arizona, was the recipient of a most exquisite array of floral gifts from many friends in celebration of his forty-sixth birthday anniversary on October 26. Mr. Swanson acted as host to the old folks of Salt Lake City at the American theatre on that day.

Notable among the 1,500 guests who attended the afternoon performance was William C. A. Smoot, the last of the survivors of the original pioneers who crossed the plains to Utah, July 24, 1847. In addition there were present eight or nine old folks wearing white ribbons, indicating that they had reached the nonagenarian stage.

MR. SWANSON throughout the afternoon mingled with the audience watching with keen satisfaction the enjoyment which the old folks and the orphans of the city derived from the entertainment. A special program had been planned.

Mr. Swanson has been engaged in the motion picture business continuously for a period of twenty-one years. He is said to have been the first to show a motion picture in this country. He met a French inventor in Boston, in whom he had faith and whom he financed in developing a motion picture machine. The first picture was shown in Trinidad, Colorado, in 1895, after Mr. Swanson had been ignored by New York and San Francisco theatrical men.

MR. SWANSON was instrumental in interesting Thomas Edison, the inventor, in the machine. He organized the Universal Film company, the controlling interest of which he sold two years ago for $1,000,000.

Activities in San Francisco, Salt Lake, Spokane and Los Angeles

T. & D. BUYS ATWELL TRAVELOGUE

THE film exchange of the T. & D. circuit at San Francisco has purchased Nevada and Northern California rights for the seven-reel travelogue, "Atwell's Trip Through the Orient." The purchase was made after the film had been viewed three times by Manager E. M. Asher of the exchange, who believes it to be the best film that was ever brought out of the Orient.

THE popularity of Christie Comedies in northern California territories is shown in the fact that Manager E. H. Emmick of the Peerless Exchange has contracted for the weekly showing at the new Jewel theatre at San Francisco, and at all of the T. & D. Circuit houses outside of San Francisco.

SOL LESSER is shortly to leave San Francisco for the East to preside at the meeting of the State Rights Distributors, Inc., which will be held beginning November 20. Mr. Lesser is now thoroughly recovered from the illness due to typhoid fever, which prevented him from continuing his work while East recently, and for the past two or three weeks has been giving his entire attention to business pertaining to the All Star Feature Distributors Exchange and the organization of state rights men.

EUGENE L. PERRY, special representative of the Fox Company, who has been working in the Seattle and San Francisco territory, has completed his work there for the present and is now giving all his time to the Los Angeles branch. He will remain in Los Angeles working with Manager Guy Gunderson, who is to succeed Field Carmichael, shortly to be transferred to an eastern territory.

CHILDREN'S PROGRAM DISCONTINUED IN SPOKANE

DR. H. S. CLEMMER, Spokane, announces that the children's hour program which has been a feature at that theatre for some time has been discontinued on account of lack of patronage.

MANAGER STILWELL, who is ever alert for improvements, has added to the attractions of the Rex theatre, Spokane, a pipe organ which, with special music, is proving a good drawing card at that house.

AT the Lyric theatre, Spokane, Manager J. W. Allender is proving the efficiency of advertising in the serial "Who Is Number One?" simultaneously with the printing of the story of the same in the Sunday "Spokesman-Review." He is playing to good houses under an increased admission.

MANAGER J. C. KNIPE of the Majestic reports that there is no decrease in the attendance since he raised the price of admission. For some time, while playing some of the larger features, he has had an increase of price, so the change was easily made.

LEVIN IN CHARGE OF NOTABLE AT BUTTE

SAMUEL LEVIN, formerly booking clerk for the Notable Feature Film company, with headquarters in Salt Lake City, Utah, has been named as branch manager for that company with headquarters at Butte, Montana. Mr. Levin is now assistant manager of the Denver branch of the Notable concern, but will assume his new duties at once.

Louis Marcus, district manager for the Notable company, made a visit to Butte last week to superintend the opening of the branch office. He says that the growing demand for Paramount and Artcraft pictures in the Northwest has made the establishment of a branch at Butte necessary to insure more rapid and efficient distribution and to establish a closer relationship between the exchange and the exhibitor.

West Coast Exchanges

MANAGER IRVING LESSER of the Los Angeles branch of the All Star Feature Distributors, announces the booking of "The Mad Lover," which this company recently secured, at Quinn's Rialto, Los Angeles, for the week of November 26, and "Today" which will be shown at Tally's Broadway two weeks beginning with the week of December 3.

FRANK CHURCHILL, booker for the Los Angeles Mutual Film Corporation's exchange, has left to become affiliated with the American Film Company at Santa Barbara, where he will have charge of the employment department. George Slater, expert booker, who has been connected with the Mutual Dallas, Texas, branch, will succeed Mr. Churchill at the Los Angeles office.

THE World Film Corporation is now located at their new quarters, 818 South Olive Street, on Film Row, Los Angeles. A feature of the new office is a completely equipped projecting room. T. E. Hancock is the new manager of this branch.

RICORD GRADWELL, vice-president and general manager of the World Film Corporation, was a visitor at the Los Angeles branch last week while en route on a business trip to the various branches of the west coast.

EXHIBITORS were viewing last week "The Planter," produced by the Nevada Film Company, and starring Tyrone Power, which is being handled by the Mutual Film Corporation. This picture will be released the week of November 12.

HUBERT SOLMSON, formerly identified with the Peerless Film Service in San Francisco as manager, has become a member of the Liberty Army at Camp Lewis, American Lake, Washington.

V. E. EBERHART, who has been manager of the World San Francisco branch, has tendered his resignation and been succeeded by E. R. Jensen. Mr. Eberhart will engage in the manufacturing business at Kansas City.

POPULARITY OF PICTURES IN MEXICO ON THE INCREASE

ADELBERTO GONZALES, general manager of Tivoli Cine of Hermosillo in the State of Sonora, Mexico, who is connected with one of the big banking institutions of Hermosillo, and with other Mexican capitalists is interested in theatres in Nogales and Hermosillo, has prepared plans for the erection of four new houses. All theatres of this company are supplied by Los Angeles exchanges.

IN speaking of conditions in Mexico with respect to motion picture theatres Mr. Gonzales states there is greater demand for amusements by the people there now than at any time in the past several years.

"The patronage of our finest theatre at Hermosillo is about equally divided between English and Spanish speaking people," Mr. Gonzales said, "and in order to accommodate both classes we have employed interpreters for the sub-titles. In the event the titles are Spanish we have an English interpreter, and vice versa if the titles are English. We get films containing both Spanish and English titles in Mexico, and so we must be prepared for all emergencies."

AS an illustration of the desire of people in Hermosillo for amusement Mr. Gonzales told of the business of the theatres continuing about normal all season in spite of the fact that this year there were far more heavy rains than usual. In the summer all theatres are closed and airdomes are used. The patrons found they could use umbrellas without obstructing the view badly and this they did night after night during the rains. The business at the airdomes continued good during the entire season.

CONCERNING American films, Mr. Gonzales said most of them were pleasing to the patrons of their theatres. On several occasions Mexican people were shown in a very unfavorable light and there was much dissatisfaction. On one occasion a film came near causing a riot. To use Mr. Gonzales' words "the patrons protested with bricks and shouts." Following the showing of this the theatre was closed for a week, and it took all kinds of political string pulling to prevent the alcalde, or mayor, from keeping the theatre closed permanently. Local newspapers had editorials prepared, but these were never used. The film that caused so much trouble was the Triangle release "Let Katy Do It."

LOIS WEBER and her company recently made a trip to Oatman, Arizona, where nine scenes were shot for "The Man Who Dared God," and while there had the aid of mine officials and workmen, and the entire village turned out to work in mob scenes. By special lighting equipment Miss Weber was able to secure scenes in several of the shafts of the greatest copper mines of the country, in some instances working from eight hundred to a thousand feet below the surface of the earth. William Stowell is the leading man and Mildred Harris plays the feminine lead.

CHARLES GUNN, Triangle leading man, is now devoting his spare moments to the indoor sport of scenario writing.

Announcement

Citizens Trust and Savings Bank

HEADQUARTERS—
MOTION PICTURE ACCOUNTS
in LOS ANGELES, CALIFORNIA

We are enjoying a large part of the motion picture business of this city.

WHY

First— Because we offer fourteen hours of excellent banking service, from eight in the morning until ten in the evening, which affords an unusual convenience for all depositors who are busily engaged during the usual banking hours.

Second—Because we appreciate the worth of, and try to promote the welfare of the motion picture business.

Third— Because our many satisfied depositors bring their friends to the bank, who, in turn, become satisfied depositors.

Fourth—Because all of the stock of this bank is owned by The Citizens National Bank, the total resources of both banks being over twenty-five million.

CITIZENS TRUST AND SAVINGS BANK

Third and Broadway Los Angeles, Cal.

For California, Nevada and Arizona

Fifteen of the best

WM. S. HART PRODUCTIONS

Made by THOS. H. INCE

The collection is the selection of the most successful subjects of two reels each in which the screen's greatest male star was featured. They have stories equally as good as those used today, but in all instances they have been boiled down to speedy action.

These Hart subjects will prove features that will get the money for your theatre. Territory now going fast, so you must write or wire now.

WESTERN FEATURE FILM CO.

180 Golden Gate Avenue, San Francisco, Cal.

GREATER FEATURES CO.

2020 Third Avenue Seattle, Washington

NOW BOOKING

IN WASHINGTON, OREGON, IDAHO, MONTANA

OUR NEW WESTERN PHOTO PRODUCTION

"THE MORMON MAID"

SEE WID'S, FEB. 22nd, 1917

ALSO CHRISTIE COMEDIES—COMEDIES UNEQUALED

TITLES

OF ALL DESCRIPTIONS

Motion Picture Title Co.

BROADWAY 1153
HOME 10525

631 S. Spring Street
Los Angeles

What the Players are Doing

ROY STUART is using a six-shooter carried by his father when he served as sheriff of Hangtown, California, in the early frontier days. This will be seen in "The Medicine Man," in which Roy Stuart takes the part of the Sheriff of El Dorado. Hangtown has been made famous by Bret Harte and a number of the stories picture Stuart's father as the Sheriff.

FORMER employes of the American Film Co., at Santa Barbara, are living high and having plenty of smokes at Camp Lewis, Washington, as the result of a benefit performance given by players of the American Film Co. at Santa Barbara theatre. Fifteen men at Camp Lewis were former employes of the American.

WILLIAM RUSSELL, while between pictures, is spending a few days with Lieut. Roy Edward Wales, a former American actor, who is now a member of the Aviation Corps at San Diego.

JACK CUNNINGHAM has just completed a scenario for Olive Thomas, Triangle star, which is an adaptation from the Katherine Kavanaugh prize screen story of the Photoplay Magazine contest.

A NUMBER of Keystone players, including Max Archer and Eddie Gribben, took part last week in a Red Cross benefit at Seal Beach, Cal.

HARRY DEPP, between appearances before the Keystone camera, is cultivating a fall vegetable garden and claims to have the largest eggplants and onions to be found in California.

ALBERT GLASSMIRE, production manager at the Triangle-Keystone, was given inspiration for a comedy the other morning when Rudolph Bylek, a member of the scenario staff, took him to the studio in his automobile. Bylek claims it is a regular automobile, but Glassmire believes soft coal is used and that it is of the same temperament as David Harum's horse.

J. FARRELL McDONALD has been discovered. Keystone studio associates visited a suburban theatre the other night and saw him playing leads opposite a well known star. Prior to this discovery they thought he had been a director and writer all his life.

RICHARD WILLIS has compiled answers for all classes of players to give on employment application blanks. The most recent of the series is that showing the answers given by a proud mother showing her infant prodigy. The mother, according to Willis, writes: "The child does not need to go to school. She has been around the studios and knows everything. She is the most beautiful child in the world, has the loveliest color of hair and the bluest eyes." Concerning salary she says, "enough to keep her pa and ma comfortable."

JACK KERRIGAN is still walking on crutches except when appearing before the camera.

BESSIE BARRISCALE is said to be the most enthusiastic and unblushing rooter of the film colony's baseball fans.

DARRELL FOSS, Triangle actor, after four excursions into the Santa Monica Mountains, reports having seen a total of fifty deer. No statement is made concerning the number killed, even though this is the open season.

CHARLES GUNN, Triangle leading man, is home from a vacation spent at San Francisco and Portland.

AMY JEROME, leading woman with the Mena Co., has an apartment building in Los Angeles named in her honor. The Clare Apartments is the name of the new structure at Eleventh and Lake Streets, Los Angeles. Incidentally Amy Jerome in private life in Amy Clare.

AT the Vitagraph studio they tell the story on Bill Duncan, the actor director of "Vengeance and the Woman" serial, that he tried to go easy in a fight scene with an extra. He didn't want to beat the man up too much. The following evening he attended the amateur bouts at Vernon and his opponent of the screen battle carried away the honors of the sixth bout card.

EDWARD SLOMAN, American director, is entitled to put in a bill for several thousand dollars. He recently discovered a location within fifty miles of the studios that is ideal for South American atmosphere scenes. Inasmuch as he saved the company transportation on the players is it not right that he should receive the difference in the cost of making the coming Bill Russell subject?

WE have a new mistaken identity story. Carmel Myers was garbed as an Italian peasant and a son of Italy, sightseeing at Universal City, thought he had found his sweetheart who came to America several years ago. It took several minutes to find an interpreter who could explain to him that Miss Myers was just made up and playing she was an Italian maid.

MILDRED HARRIS, Lois Weber Productions' leading woman, narrowly escaped injury one morning this week when a street car ran down her automobile. The rear part of the auto was badly smashed.

UNIVERSAL CITY had as its distinguished guests this week Captain K. Midzutani and S. Iwaka of the Japanese Army, who are in this country to study automobile construction. They were shown about the place of wonders by Frank Tokanaga, Universal's Japanese actor.

MAL ST. CLAIR, Triangle Keystone comedian, bought a Ford the other day and the first time he had it out came back after parking it for a few minutes to find a half dozen just like it in a row. Now he does not know whether he is driving his own fliv or not.

FRED PALMER is a new member of the Keystone-Triangle scenario department. He was formerly with the Sennet-Keystone organization but for the past eight months has been writing exclusively for Lyons and Moran at Universal City.

WILLIAM IRVING was assigned to hiding under a bear rug during certain action in a Keystone set the other day and the company went off for lunch, and he slept for several hours.

A NEW Western is being filmed at Universal City, with Harry Carey as Cheyenne, under the direction of Jack Ford. Molly Malone is to continue as leading woman and besides a number of U cowboys appearing in the subject important parts are taken by Vester Pegg, Helen Wright and Martha Mattox. The story is adapted from one by Frederick H. Bechdolt, with scenario by George Hively.

"THE MYSTERY SHIP" serial company, which has Ben Wilson and Neva Gerber as principals, under the direction of Harry Harvey, are now on the ninth episode and "The Bull's Eye" serial unit has progressed to the third release. This will feature Eddie Polo, with Vivian Reed as his leading woman. The serial is being directed by James W. Horne.

SHERIDAN BICKERS has been added to the Universal City scenario department and is to write especially for Mae Murray.

EDWARD ULLMAN, superintendent of the photography for Universal west coast plants, is taking his first vacation since becoming affiliated with the Universal, almost five years ago.

TWO new Sennett-Paramount comedies were put in production this week, one to be directed by Eddie Cline and the other by Victor Herrman. William Campbell and company, which is headed by Polly Moran, are still at work on "Taming Target Center," and Director Clarence G. Badger is still filming a subject in which Chester Conklin and Marie Prevost are principals. This has not been named. Mary Thurman, Charles Murray and Weyland Trask are the principals of the Herrman subject, while Louise Fazenda, "Slim" Summerville and all the animals of the Sennet lot will take part in the Cline subject.

THE Billy West-King Bee company arrived in Los Angeles Saturday, October 27, and have completed negotiations for the use of the Yorke-Metro studio on Gordon street, Hollywood, where work will be begun shortly on the first picture. Besides Jules Bernstein and Billy West, Leo White came west to play with the company.

THE cowboys of Hartville came into possession of the fact that Roy Stewart was celebrating a birthday—no, he has not said which one—early this week and so the horse opera troupe treated him with such respect that he will never forget. He was chapped, which means he is now taking his meals from a mantle piece or high manger, according to what location may be in use at the times he takes on food.

Daily Change Is Over, Says Marcus

THE age of the daily change has passed, according to Louis Marcus, district manager for the Notable Feature Film Company, with headquarters at Salt Lake, Utah. This company distributes Paramount and Artcraft products in the mountain territory.

"INSTEAD of the daily change of program the week run is coming," Mr. Marcus said recently. "It is in keeping with, and as a result of the remarkable development in the producing end of the business. Just as the quality of productions improves, so the runs will be lengthened. The day of the 'penny dreadful' in juvenile literature passed a decade ago, and with it the cheap paper novel of no value either for real entertainment or instruction.

"Just so is the cheap and trashy film production passing, and as a parallel with the literature, one pays more for good books and they last longer. So with the motion pictures. There is a greater demand for the high-class productions, and houses playing such features as 'The Man From Painted Post,' 'The Woman God Forgot,' 'Arms and the Girl,' the Julian Eltinge series, and other plays of similar calibre are compelled to turn would-be patrons from their doors without tickets, because of lack of house capacity. This is true on four-day runs, indicating that the demand for such productions is so great that in a little time the week-run will be necessary.

"IMPROVEMENT in production is reflected in the physical improvement of playhouses. The most modern conveniences are installed in all new houses, and in those that are being remodeled; every thing to provide for the comfort of the patron is given, and the day of the 'dump' is gone. Motion picture theatres of to-day can well be called motion picture palaces, for they are palatial in their luxury and beauty."

ONE of the snappiest and most readable trade letters issued recently by a film exchange to promote the sale of merchandise, has come from the prolific typewriter of Gordon H. Place, publicity manager for the Notable Feature Film Company of Salt Lake, distributors of Paramount and Artcraft products in the mountain territory. The letter breathes the spirit of youth, and recalls some of the most delightful of boyhood experiences in every man's life. Here are some of the gems from the letter:

"EVER go to a circus when you were a kid? Ever get up at daylight and hike down to the tracks to watch them unload those great mysterious wagons with the canvas covers from under which issued the savage growls of the jungle beasts? Ever follow the wagons and the elephants to the circus lot and hang around the cook-tent watching the roustabouts and the riders and the ringmaster fraternize over the hot coffee? Ever sneak under the 'big top' if you didn't have a quarter to get in at the main entrance?

"Of course you did if you were a sure-enough kid!

"What filled your young brain with the circus fire? Wasn't it the billboards with their perfectly gorgeous 24-sheets? Of course, it was! What kid could resist the alluring temptation to see the beautiful lady leap through the flaming hoop from the back of a galloping milk-white steed? What youngster could stay at home when the calliope tooted after he had gazed in wide-eyed wonder at the brilliantly colored snow-bills picturing all the winders to be seen under the 'big top'?

"HUMAN nature is the same to-day as it was when you wore knee-breeches. Boys and girls and their parents, too, are attracted to amusement offerings by bright colors and attractive advertising, just as they have been since Adam, in his youth, was attracted by the blushing rosy tints of that historic apple.

"Why don't you play on human nature a little stronger and put up one or more first-class 24-sheet stands? It will get the money. It will make your enterprise conspicuous. It will tell all the people that you are in the entertainment business with Paramount or Artcraft, or both.

"THE 24-sheets illustrating Paramount and Artcraft entertainment are without equals for attractiveness. Use them and draw all the people to your house. It pays or the circus wouldn't keep it up year after year. If it's good for them it's good for you.

"WE have Paramount and Artcraft 24-sheet (stock) which we will send free to you if you'll use them. We have special stars and subjects at $1.75 each. Tell us what you want. We'll send it. Then get your bill-sticker on the job. Keep at it a while and you'll see that it pays.

"Shoot along your order right now! What shall we send you first?"

A.C. GOULD Service

You Answer 'Em

Is it necessary for an advertisement to look like a circus parade to get attention?

Has a circus parade ad those qualities that command respect and belief?

What is the objective of advertising—to make a noise or get business?

HIBERNIAN BUILDING
Los Angeles, Cal.
Broadway 7717 A1321

CAMBRIA SPRING COMPANY
"Quality First"
Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

GEORGE W. CHAPMAN COMPANY, Inc.
Makers of all kinds of plaster and papier mache work, miniature sets of every description, and all kinds of props for the special needs of motion picture productions.
Phone: Hollywood 1290 5155 Santa Monica, Blvd., Los Angeles

When you need anything consult the advertisements in the West Coast section of the News.

The West Coast Edition Covers Every News Angle of the Pacific Coast and Intermountain States.

Exhibitors, If You Want to Know What is Going on in Your Locality Subscribe to the "News"

The Reader Has His Say

"Most Interesting Reading in the Trade Field," One Reader Calls This Page—This Week Brings Many Writers Who "Dare You to Publish This"

"I am Writing This to Get It Out of My System"

Editor, MOTION PICTURE NEWS.

DEAR SIR: I am writing this to get it out of my system, but frankly, I do not dare write what I am thinking of.

I would like to know why the exhibitor is to pay all the war tax of the picture industry. We pay taxes on our seats, taxes on reels, tax on express, tax on parcel post, tax on admissions, etc. That makes five taxes.

Yet one manufacturer had the exalted nerve to say that fifteen cents on a five-reel feature is only seventy-five cents. Yes, but he did not think of the other taxes. The tax on the express will be six cents, and so on. They are all howling "Do your bit!" Why do they not take their own medicine?

While I am at it I want to mention something about the service of some of the exchanges. Why is it that most of them will always send you their worst pictures? I am in a town of five thousand and good westerns and comedies always go big, yet I have to fight all the time to get them. It does not cost the exchange any more to send the good ones. I see where the same concern I have in mind has started a service department to help the exhibitor. What good is all their help and advice and their fandangled ideas about putting the picture over if they do not send pictures that can be put over? Send me the good ones and I will see to the rest myself.

It is a wonder the manufacturers would not get wise and cut out the cartoon stuff. It is only good for one thing to me and that is on a busy night it makes a fine chaser.

C. E. LEININGER.
The Grand, East Palestine, Ohio.

Valueless Trade Papers One of the Evils of the Business

Editor, MOTION PICTURE NEWS.

DEAR SIR: If your paper is intended for the exhibitor's benefit and the upholding of the industry and you have enough backbone to publish this letter without fearing you will lose some advertising space—then here it is:

One of the evils we have to contend with in this business is a number of trade publications which are both valueless to the trade and the exhibitor and which insists on staying in the field to complicate matters. First, the busy exhibitor has no time to read anything that is not said by an authority; second, these publications cannot even help the advertiser since they have no prestige but as a rule are only backed by a few exchanges to help put over local stuff in their territory.

We have marked the item enclosed from a recent issue of the . . . They are trying to put over the fact on their first page that all these taxes are just, that they should all be shouldered by the exhibitor.

The whole trouble lies in the fact that the manufacturers are organized, while the exhibitors are not. The manufacturer knows this and is taking advantage of the situation. Such trade papers as we have mentioned know that this is so and that they must do all in their power to keep the exhibitors from waking up to the fact that these charges are unjust. So much are they blinded by selfish motives that they cannot see their own disaster staring them in the face.

The exhibitor has been paying a seat tax now for three years and this alone is a burden on many small theatres. I know of many that existed before this tax and cannot run now, small as this tax may seem by the year. As a result the exchange is losing that portion of the business.

Now we are facing the admission tax. Some exhibitors are paying it, others are trying to charge it to the patrons, but even this latter will mean a loss in patronage. On top of this comes the footage tax—for the exhibitor, when the Government has distinctly placed it on the manufacturer. Had they intended it for the exhibitor they could easily enough have dug up another tax in addition to the admission tax.

The exchanges take great pleasure in seeing that not only the new stuff that is released under the tax brings a payment from the exhibitor but they use it as a graft to charge an extra fifteen cents on all their old junk regardless of age. In our case we use four to five-month stuff with even older fill-ins, but even then there is a fifteen cents per reel charge.

If the food speculator takes advantage of the situation to charge a high price he is called a traitor and an enemy to his government. Then for heaven's sake what is the manufacturer and exchange?

We note that one manufacturer is seeing the white and is not going to charge this tax. We hope that exhibitors as far as possible will remember this manufacturer, not at the present time alone but at all future times.

It stands to reason that the manufacturer's margin is not so close that he cannot afford to pay the tax when we think of the enormous salaries being paid to the stars. I am sure also that there are exhibitors whose margin of profit is large enough to pay this tax if they care to, yet that is not the case with the small town man whose margin is fixed and cannot be improved.

Yours sincerely,
OSCAR KORN.
The Grand Theatre, Bay City, Texas.

Should Uncle Sam Have Shown More Gratitude?

Editor, MOTION PICTURE NEWS.

DEAR SIR: The war tax proposition is certainly going to put thousands of small-town shows out of business but I am going to try and fight it through as long as possible. I think Uncle Sam could have been more liberal as far as the motion picture was concerned. Instead of charging 10 per cent on gross receipts he should have asked one-tenth of one per cent. This would have meant a great deal to us but would not have been felt so badly. I have been doing my best for Uncle Sam in advertising the Liberty Loan ever since it was first broached. Have watched for and read all items in your past issues and am anxiously waiting your magazine from week to week. I love to read and look it over.

Business has taken an awful tumble. My receipts have already fallen off 20 per cent since the draft and what the effect of the new taxes will be no one can say. Enclosed herewith you will find a clipping from my local newspaper showing how I am trying to explain the tax to my people. But I find it a terrible job in a small town.

Wishing the best of success to MOTION PICTURE NEWS, I am,

Yours respectfully,
B. HATKE.
Royal Theatre, Sabetha, Kans.

A Bureau of Advertising Investigation Needed in Picture Business

Editor, MOTION PICTURE NEWS.

DEAR SIR: The motion picture industry needs a bureau patterned after the New York Tribune Bureau of Investigations. The little editorial "Point Your Own Moral" which you published in a recent issue and which I have here attached as Exhibit A, was a step in the right direction.

The out of town exhibitor depends en-

(*Continued on page 3598*)

The Box-Office Reports—As Seen by a Big Exhibitor

¶ When I received your first letter regarding the report service I took it for granted that your request was just one of the many similar requests we receive pertaining to our business and for this reason did not give the matter any particular attention.

¶ After receiving the November 10 issue of the MOTION PICTURE NEWS and looking over the department "Exhibitors Box-Office Reports," and finding five pictures shown recently at the Alamo theatre were listed, and that the consensus of opinion all over the country concurred with my own box-office reports on each of these subjects I readily realized at last that the true, logical, conclusive evidence, if such is possible, had been found through the medium of your department.

¶ In consequence I shall be only too glad to furnish you each week with the report card as requested. I sincerely hope and trust that all exhibitors throughout the country to whom the request is made to co-operate will comply with your wishes with a little more speed than I originally exhibited.

FRED J. DOLLE, President,
Broadway Photoplay Enterprises,
Louisville, Ky.

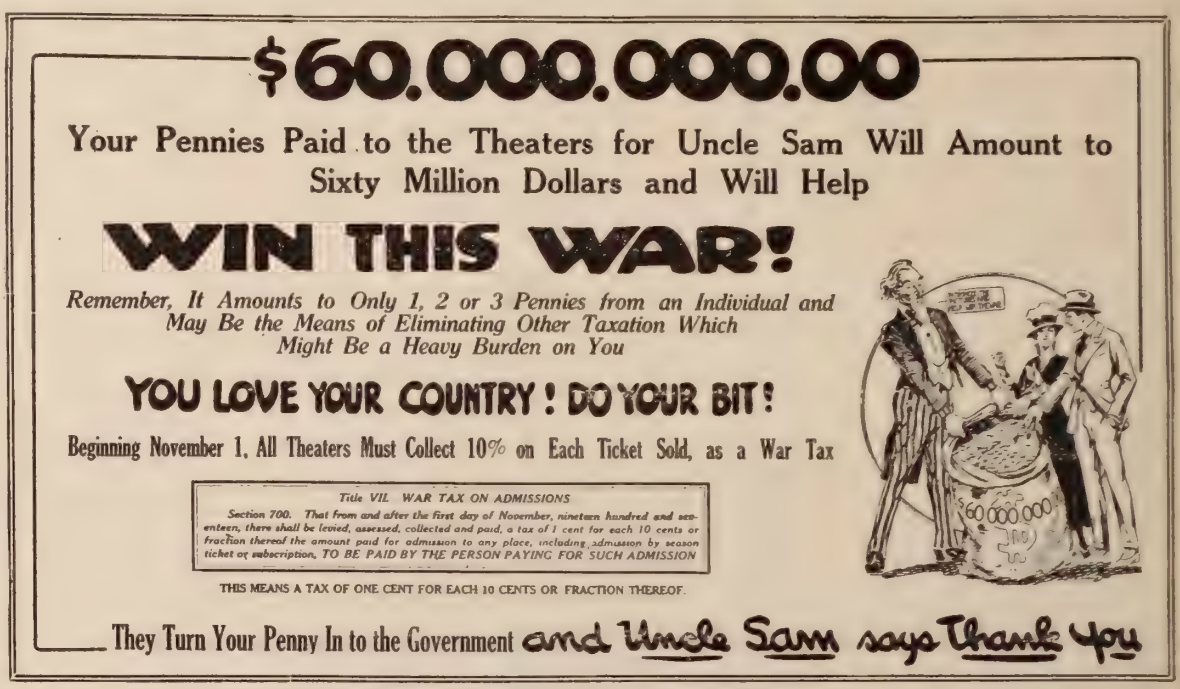
Countless Exhibitor Rallies Outcome of Admission Tax

All Large Cities Reflect First Great Spirit of Uniting on a Substantial Basis That Has Ever Characterized Exhibitor Meetings—Movement Is National to Inform Public Upon Tax

WITH petty politics left out of the discussions entirely, a brand new type of exhibitor meeting has sprung into being in cities large and small throughout the United States.

Fully convinced of the threatening character of the tax, exhibitors have been drawn together for the grave task of informing the public. The result has been not only a co-operation of thoughts, but a co-operation of bank-rolls for advertising purposes.

The reports say that the public is taking to this tax with enthusiasm.



A Half-Page Advertisement Appearing in the Los Angeles Newspapers

Chicago Public Meets Tax in Agreeable Mood

Contrary to all expectations, and much to the joy and satisfaction of the exhibitors, the Dear Old Public, as far as it relates to Chicago, made little or no protest again the Government taxation on tickets. Not an exhibitor in the city had a genuine kick from any of his clientele. The first two days of the tax witnessed a little trouble in educating them on the part of the exhibitor, but immediately afterward they adjusted themselves to conditions and proved themselves patriotic as well as motion picture fans. In fact, there were expressions on many sides that they considered the paying of the tax a privilege. Many of them took the stand that they realized amusements are always luxuries, and, therefore, they had no other recourse than to pay the tax.



A Lobby Display Stand Suggested by Bluebird. This is Mounted in a Prominent Position in the Lobby of New York's Strand Theatre

Ascher Surprised at Results

Nathan Ascher, speaking for the experience throughout his long chain of theatres in Chicago, said: "The people are glad to pay the tax. We were remarkably surprised. There was a slump in business for a day or two, but it could be more readily blamed on the weather. During the past week, again aided by the weather but with a better kind, everyone of our theatres have sent in encouraging box office reports daily. The people took the tax philosophically. They even joked as they counted their pennies for the extra assessment. While we had made provision to meet the tax by mobilizing all of the pennies we could get hold of, most of the people applying for admission during the past week have had their extra coppers ready."

At the Alcazar, Rose and Boston theatres, managed by Harry C. Miller, the admission price still remains at 15c. in all three houses. Out of this, Mr. Miller states, they will be able to pay the tax themselves. These three houses are right in the heart of the Loop district, and one of them, the Rose, is an all night house.

Tax Increases Business

Manager Weil, of the Castle theatre, on State street, also reported a cheerful acquiescence to the ruling on the part of the Government. "The tax has not hurt our business a bit," he said. "In fact, it has increased since the law went into effect. At the Castle theatre the people are paying 20c. admission fee and the 2c. tax without a murmur. Of course there is the traditional grouch to be met with every once in a while who objects. He generally relieves himself in this manner and then digs up the extra 2c."

Following are a few short opinions from managers of Chicago motion picture theatres regarding the statement of the people on the tax:

Sigmund Faller, manager of the Bijou Dream, declared that he had had little or no trouble with the people objecting to the admission tax.

"In fact," he said, "up to the present only two people have kicked at all and one was a Polish woman who couldn't understand what we tried to tell her and the other was a Chinaman in the same boat. The people are paying the tax with smiles on their faces and business is as good as ever.

Costs Exhibitor Money

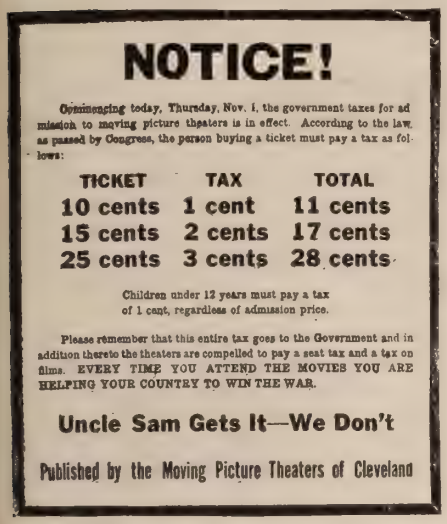
"No one can afford to pay the tax himself. During the first four days the amount I took in that I had to turn over to the Government was $151, or more than my profit. The war tax is going to cost me $1,000 a month, so what I'd like to do," he said, "would be to take the tax and turn my theatre over to the Government."

Mr. Faller is charging 10 and 15c. and requiring the tax of 1 and 2c. extra.

George H. Moore, manager of the Or-

"Inform The Public" Is Slogan of Exhibitors Everywhere

Theatre Men Merge in Cities of All Sizes, Sharing Costs of Strong, Patriotic Newspaper Advertisements—Reports Continue That Public Wants to Pay Tax—Few Sections Feel Depression



This Advertisement Was Run in Each of the Three Cleveland Dailies the Day Before the Box Went Into Effect

pheum, said that he was charging the tax extra and asking 15 and 20c. for admission.

"It's the only safe way to get along," he said. "I have had a few kicks from people, but I guess they must have been pro-Germans. Most of them are paying the tax without quibbling."

A. Zilligan admitted that he had experienced a big drop in business since he started collecting the tax. He started out charging 6 and 11c., but said he thought he could do better by raising his prices to 10 and 15c.

Max Barling, proprietor of the Madlin and Ashland theatres, said he was charging 10 and 15c., and paying the tax himself. He stated that he thought in general Chicagoans were paying the tax willingly.

S. Katz, owner of the Wallace and interested in the big Central Park and others, stated that at his little house he was charging 6 and 11c. and that his experience had been that people came expecting to pay the war tax.

"I haven't had any real complaints," he said, "just a few good natured joshes."

Louis Frank, when questioned on the subject, said that his patrons were paying the tax gracefully.

Exhibitor-Exchange Clash in Los Angeles

The fifteen-cent per reel tax on film has caused much discontent at San Francisco, and caused the exhibitors to reorganize the Exhibitors' League of America Branch there. Wilbert Corey was named president, H. T. Goethe, secretary and Ike Oppenheim treasurer.

In San Francisco, all exchanges except the Triangle and Mutual are charging fifteen cents per reel per day tax, and the exhibitors contending that this was unjust called upon President Louis Reichert of the Exchangemen's Organization, and served notice that service would be discontinued if exhibitors were forced to pay the tax. No action has been taken by President Reichert or members of the Exchangemen's Association.

On another day, thirty or more theatre owners called in a body on M. L. Markowitz, manager of the California exchange handling Bluebird, Butterfly, Jewel and Universal subjects.

THE Palace THEATRE **House No. 6**
S. Z. POLI, Prop.

Box Office Statement, Hartford, Conn.
Actual Tickets Sold to Children Under 12 Years of Age.

Date. _____ 191__

CAPACITY 2225		TICKETS	TOTAL AMT.	U. S. REVENUE
MATINEE	11c			
Closing				
Starting			passes ( )	
Sold				
BOXES 80	36c			
Closing				
Starting			passes ( )	
Sold				
EVENING GALLERY 624	11c			
Closing				
Starting			passes ( )	
Sold				
BALCONY 388	16c			
Closing				
Starting			passes ( )	
Sold				
ORCHESTRA 1130	26c			
Closing				
Starting			passes ( )	
Sold				
BOXES 80	36c			
Closing				
Starting			passes ( )	
Sold				
CHILDREN, Mat.				
MATINEE				
CHILDREN, Eve.				
EVENING				
TOTAL				

War Tax
_____ Treasurer
_____ Manager

Subscribed and sworn to before me this ____ day of _____ 191__
_____ Notary Public.
Witness _____

W. D. Ascough, President of the Maangers' Theatrical Association of Connecticut, Prepared This Box-Office Statement, Which has Been Approved by the Revenue Collectors

When threats of discontinuing service were made, Mr. Markowitz pointed out that his action was directed by the company he represented, and the government, and he could do nothing but collect the tax.

At the same time he called to the exhibitors' attention, the efforts he had put forth in the past to aid conditions for them, in the matter of censorship, etc., and pointed out that the exchangemen had done everything possible for the betterment of exhibitor conditions in San Francisco, and it was up to the exhibitors to befriend the exchangemen now when they were confronted with difficulties.

Newark Happy

Newark exhibitors almost without exception report that their patrons have taken kindly to the new war tax on admission tickets. Local exhibitors are arranging their policies to make the burden of the increased charges of as little inconvenience as possible to their patrons.

Several of the larger picture houses have decided upon the policy of leaving unchanged their admission prices for matinee performances. A five-cent increase in evening admission prices has been put in operation by those exhibitors who have not increased the prices for the afternoon shows. The Strand theatre and the Goodwin are both working on this arrangement and declare it has many advantages over others.

"My plan is to cause as little inconvenience as possible to Goodwin patrons," explained George Turner, assistant manager. "By keeping the price of the afternoon performances the same we encourage attendance at these shows. The night crowds are generally of a little different type than the afternoon patrons. They are often better able to pay and the extra nickle is of little consideration to them.

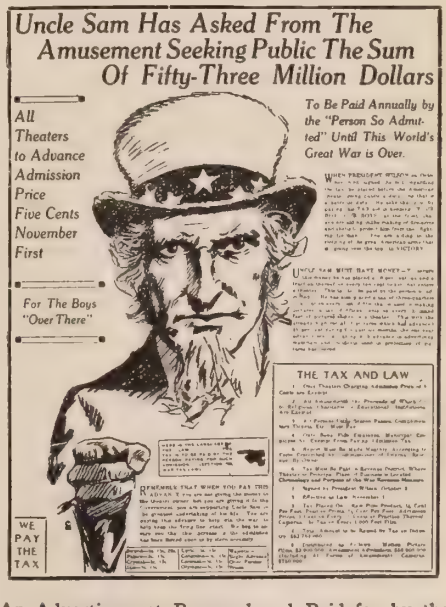
"Then, too, it avoids confusion in theatres that have small lobbies. It eliminates the long line before the box-office that is forced to wait while change in pennies is being counted.

Another advantage of the straight charge in nickel denominations is that it conserves pennies, in which there is a reported shortage. This is a serious matter, and exhibitors can co-operate by reducing its dangers."

A War Tax Suggestion by a Successful Exhibitor

The trouble the exhibitor will find in collecting the new war tax will be to explain to the people that this is an honest-

(*Continued on page* 3597)



An Advertisement Prepared and Paid for by the Exhibitors of Cedar Rapids, Iowa

Mutual Sues New York M. P. Corporation

Asks $400,000 Alleged Damages in Action Instituted in Superior Court, and Also Wants Permanent Injunction on Certain Pictures

THE Mutual Film Corporation, it was announced last week, has filed in the Superior Court of New York a suit for $400,000 alleged damages against the New York Motion Picture Corporation and a group of related concerns. The suit is one that will no doubt commend more attention within the industry than any threshed out in the courts in months.

In addition to asking the large sum in alleged damages, the Mutual action includes a prayer for a permanent injunction restraining the defendant concerns from the further circulation of various motion pictures. The defendants include the Broncho Motion Picture Company, the Keystone Film Company and the Domino Motion Picture Corporation.

The Mutual Film Corporation charges that the New York Motion Picture Corporation and its allies have violated contracts for the exclusive sale of the pictures in question to the Mutual Film Corporation and that they have further refused to deliver to the Mutual additional print copies of the pictures as stipulated in the contract before made and entered into.

"The motion pictures involved," remarked President John R. Freuler, of Mutual, "include all of the pictures made for the Mutual by the defendants in the period of 1912-15, which means the old Keystone comedies, the W. S. Hart pictures of that period, the Charles Chaplin comedies made by Keystone, the early Mack Sennett comedies and the Western productions of Broncho and all Domino pictures.

"The contracts covering these pictures provided that the Mutual Film Corporation was to have exclusive right of distribution in the United States and Canada and that the Mutual was to be supplied with additional positive prints of any of the pictures at any time."

The suit is under the supervision of President Freuler and Samuel M. Field, general counsel for the Mutual Film Corporation. The suit is being handled in New York by John G. Turnbull, Eastern counsel for the Mutual Film Corporation.

Griffith Resumes Operation in Los Angeles

Prepares to Screen Remainder of Three Subjects for Which He Secured Exteriors in Europe—Stars Arrive on the Coast

D. W. GRIFFITH arrived in Los Angeles, Friday, November 2, and immediately began making plans for the work of filming the remainder of the three subjects for which he secured exteriors while on the war front in France. Mr. Griffith brought with him to Los Angeles approximately 80,000 feet of negative film exposed while in Europe. He was accompanied by his cameraman, Billy Bitzer, and the day following Robert Harron, Misses Lillian and Dorothy Gish, and Mrs. Gish, arrived from the East.

Mr. Griffith will use the lot in Hollywood, made famous by the great Babylonian sets erected there for "Intolerance." At this place he will build several big exterior settings, duplicates of ruins he photographed in war-ridden Europe. It is very probable his producing activities will again be centered at the Fine Arts studio, shortly to be entirely vacated by the Triangle-Keystone producing organization.

Mr. Griffith did not make any statement concerning his three productions with respect to the length or stories they will tell. He intimated it is very probable almost as much negative will be made in Los Angeles as was taken in Europe, and the three subjects will be taken from this great assortment of scenes and action.

Lust Exchange Gives Advice About Express Delays

Owing to the irregularity of expressage, Sidney B. Lust, manager of the Lust Exclusive Exchange, Washington, D. C., has suggested to his patrons in the small towns that the exhibitors combine and have on hand several films suitable for all occasions, to be known as emergency films, to be used when shipment of shows is delayed. This should help to lessen the disappointment of patrons and exhibitor. Mr. Lust is also not making bookings so close as formerly, to provide for such delays. Sending films by parcel post is also to be considered.

Seelye No Longer with Pathe Exchange

It was announced at the offices of the Pathe Exchange, Inc., this week that C. R. Seelye, who has been business manager for Pathe for the past year, is no longer connected with the organization.

Levine Acquires Laboratory Agency

H. Z. Levine, who operates a free lance bureau, buying and exploiting special attractions, has acquired the agency of one of the largest laboratories in the East, it is announced, and has moved from the Candler Building to the Times Building.

Dwight Whiting Visits Pathe Exchange Main Office

Dwight Whiting, treasurer and general manager of the Rolin Company, maker of the "Lonesome Luke," "Rolin" and "Toto" comedies for Pathe, accompanied by his wife, is in New York for a few days' visit at the Pathe Exchange main offices. He brought with him a "Toto" comedy called "One Night Only," which is described as a knockout.

Mr. Whiting reports a large expansion of the Rolin Company during the past year, and many improvements in the studios.

Sherwood Does Not Personally Approve Films

H. F. Sherwood, assistant secretary of the National Board of Review of Motion Pictures, has called attention to the circulation of reports, both spoken and printed, in which it was claimed he expressed special approval of a particular photoplay, and has asked MOTION PICTURE NEWS to state that the reports were used without authority. Mr. Sherwood said he has not been interviewed for publication, and if asked to do so, he could not express a personal opinion of a production, as the action of the National Board regarding specific pictures is that of committees and not individuals.

Century Theatre Club Honors the Silent Drama

The first time in its fifteen years of existence, the Century Theatre Club recently turned over its monthly social meeting to the consideration of the play and the screen.

As a good example of what can be done in an artistic way in the film world it selected the Goldwyn organization, and as the latest exponent of new ideas and methods it invited the Goldwyn staff to present its own ideas to the members. Margaret Mayo was selected as the Goldwyn representative and was introduced by Edith Ellis, head of the Goldwyn literary department, who was one of the three founders of the Century Theatre Club.

"Movie Ambulance" Used to Raise More War Funds

The ambulance for service in France which was provided by donations from motion picture producers and their stars, including Mr. and Mrs. Sydney Drew, Ruth Roland, Louise Huff, Bessie Barriscale, Mae Murray, Violet Virginia Blackton, Jackie Saunders and Florence Turner, will not, as was first intended, be put into immediate service for the war. It will be used to raise money for six more of the same pattern, it is announced, and motion picture people will guide the campaign to its goal.

Mrs. J. Stuart Blackton is the chairman of the committee in charge of the work, and others on the committee are Daniel Frohman, J. Stuart Blackton, Jesse Lasky, Edgar Selwyn, S. L. Rothapfel and George Kleine.

Three Mutual Companies Declare Big Dividends

Three of Mutual's subsidiary and allied corporations have declared important dividends and stock redemptions involving large sums in profits paid over to stockholders in these Freuler enterprises.

The companies are the Lone Star Corporation, the concern which produced the Mutual-Chaplin comedies; the Lincoln Film Corporation, which financed the production of the Helen Holmes serial, "A Lass of the Lumberlands," and the States Film Corporation, which made the Helen Holmes serial, "The Girl and the Game."

Conflicting Views Cause W. W. Irwin's Withdrawal from Russian Post

Vitagraph's Head Feared Handicaps to Work Through Lack of Full Co-operation—Makes Public His Correspondence with George Creel, Resulting in Withdrawal from American Cinema Commission

WALTER W. IRWIN, of the Vitagraph Company, has withdrawn from the American Cinema Commission, organized to carry Uncle Sam's message to the people of Russia, Italy and France by means of the motion picture.

Clash of Views

A clash of views over vital matters in the conduct of the commission's operations is given as the reason for Mr. Irwin's withdrawal, with George Creel, of the Committee on Public Information, representing the Washington viewpoint and Mr. Irwin the practical motion picture standpoint. In response to a request from MOTION PICTURE NEWS, Mr. Irwin declared that he did not care to make any statement in addition to the plain declaration of his withdrawal, but solely in the interest of making his position clear he consented to throw open his correspondence with Mr. Creel.

The correspondence, which shows that Mr. Irwin was responsible for an ambitious and detailed scheme of operations for the commission, throws a clear light on the situation and effectually banishes any whisperings of the rumor-mongers. For that reason MOTION PICTURE NEWS presents the letters in full.

The first communication herewith is a reply of Mr. Irwin to a letter from the head of the Committee on Public Information which is withheld out of deference to Mr. Creel and the Government because of its confidential nature. The letter, however, brings out one important point, that of Mr. Irwin's appointment, in the sentence, "When you are ready to go to Russia a warrant will be issued for your expenses." The other points necessary to an understanding of the situation are covered in Mr. Irwin's reply, which is as follows:

Hon. George Creel, Chairman,
Committee on Public Information,
Washington, D. C.

My dear Mr. Creel: Your favor of October 24 was duly received.

When five or six representatives of the Motion Picture Industry, including myself, conferred with you at your office in Washington about September 18, you stated in effect, that innumerable German agents, together with from twelve to fifteen thousand people who had left this country or were deported from it, were spreading the propaganda among the Russian people and troops, that this country is not in fact a democracy, but, on the contrary, is an autocracy of wealth, with autocratic principles equal to those of Germany; that accordingly, the United States is devoid of justice; that it is not preparing for war, nor has it any intention of participating actively as an ally, for its entrance into the war is a mere bluff; that this country does not intend to assist Russia either to win the war or to establish herself as a democracy, and that these false preachments were partly responsible for the demoralization of the Russian Army; that in the judgment of the Government, the wide exhibition of motion pictures demonstrating that this country is a democracy, and showing the social and economic results obtained under a democratic form of Government, and the preparedness of this country to actively participate in the war until its successful conclusion, such pictures as our troops in the French trenches, our tremendous training camps in this country, our great aeroplane fields and factories, our schools and school children, our factories and industries, the life of our workmen and the conditions under which they work, the kind of homes they occupy, clean rooms, clean clothes, the President walking at the head of the parade of those drawn by conscription, the parade of the Red Cross nurses, the great Western farms with the farming done by machinery, munition factories, big railroad stations, tall buildings, cattle herds, chicken farms with incubators, railroads running through mountains, the railroad crossing Salt Lake at Lucin Cut-off, big bridges, etc., etc., would be a most effective medium of counteracting the propaganda of our enemies, by educating the Russian people and troops as to the real facts of our democracy, the results to the people obtained under a democratic form of government, and of our gigantic preparations to make democracy safe; and thereby so increase the morale of the Russian people and troops, as to cause the latter to remain in the trenches, and thus prevent the transfer of the Germans from the Eastern front to the Western front; that if this result could be obtained through the motion picture, it would not only mean the shortening of the war and the saving of hundreds of thousands of lives, but the saving of the lives of tens of thousands of American boys; in fact, that the educational motion picture by aiding in keeping the Russian troops in the trenches, would be an important factor in assuring victory, and likewise would be a decided influence in enabling Russia to more quickly become a stable Republic after the war; and that the Government desired the Motion Picture Industry to recommend a competent man to establish in Russia an organization for the distribution of these pictures, as well as a man for each of the countries of France and Italy to undertake work along similar lines.

From the moment that this country entered into the war, I think there is hardly a man who has not felt every time he met another in khaki, that he would like to find a way to do his "bit," and who has not been turning over in his mind the question as to how he can actively support the President, and thus do his part not only for the American people, but in the cause of democracy.

In my own case, I am too old to be a private, and am likewise too old for a commission as a lieutenant, and could not hope to be a captain without a very long period of study and training. Therefore, I was troubled because at a loss to know what I could do. But from the moment I listened to your recital, I realized that here was a splendid work in which I was thoroughly competent, just as much as I would be for an officership, had I graduated from West Point or Annapolis, and that accordingly, I had no right to consider my family, my personal responsibilities, or my business, or permit those factors to influence me in not undertaking a work which I knew I could accomplish to the fullest extent possible under the conditions existing in Russia; in other words, obtain the exhibition of educational motion picture subjects to the largest possible percentage of the Russian public and to all of the Russian troops within the shortest possible space of time.

The endeavor to make the motion picture a factor in the saving of the lives of thousands of American boys by exhibiting to the largest percentage of the Russian public and to all of the Russian troops within the shortest period of time, in other words, by getting the largest percentage of the people to thinking upon the same subject at the same time, involves a tremendous responsibility to the cause of democracy, to the support of the President, and to the American people. Even now, the Italian lines are being crushed by the Germans withdrawn from the Eastern front.

However, you say in your favor of October 24, that Mr. E. G. Sisson "will be in absolute authority," and that "all expenditures before being incurred must receive his approval."

It is to be assumed that the recommendation by the Motion Picture Industry of me as the proper person to undertake this work in Russia, means that by training and experience, I am an expert, qualified to form the best judgment to accomplish the end under the conditions as I find them, and likewise fully qualified to accomplish the execution of the plan determined upon. It is also to be assumed that Mr. Sisson, who is an accountant, who knows nothing about the motion picture business, and who has never undertaken the execution of a business plan of this kind, is not as well qualified to exercise judgment or to dictate its administration.

Yet, in the final analysis, it would be Mr. Sisson's judgment which would control, for at all times he would be privileged to exercise the power of veto, so that in reality I could carry out no plans without keeping in close touch with him and using the time and energy of explaining them to him and convincing him; instead of meeting conditions as they arose; and, at all times, would be subject to his disapproval either of execution or of expenditures involved.

To thus jeopardize the cause of democracy by placing this work under the authority and control of one incompetent by training or experience to judge or to execute, would in my judgment be unpatriotic.

To determine definitely upon a plan of procedure before leaving for Russia is, of course, impossible. It might well be, that upon arriving in Petrograd or Moscow, I would find that such motion picture exhibitors as there are in Russia, would not readily take and exhibit the pictures to the extent desired, or that the Russian public which is extremely suspicious, would not believe that the pictures were sent by this Government, because of the fact that the exhibitors charged an admission, or that all the exhibitors would not furnish readers to read the Russian titles to the very large percentage of the illiterate, or that our enemies were causing the titles to be incorrectly read and the films to be destroyed by the operators, and that, therefore, it would be inadvisable at that time to establish a system of exchanges; that it might be decidedly more advantageous to obtain the largest theatre or theatres in each of the largest cities, and operate them simultaneously, of course with no admission price, from 9 o'clock in the morning until 12 o'clock in the night, or during the entire twenty-four hours, if the attendance warranted it, by the reason of the proclamations issued by Premier Kerensky, the military Governors of the Provinces and the Civic authorities calling upon the people of Russia to see these pictures, and, if necessary, with extensive advertising in addition to the proclamations; the program of pictures to be changed weekly, bimonthly, or monthly, as the attendance warranted, so that each unit of pictures would be shown to the greatest percentage of the people in each city, and to continue this process throughout the smaller cities, until the hamlets and the crossroads were finally reached. Or it might be that after the initial showing in the larger cities and the proclamations accompanying them, the people would be so aroused and so anxious to see the actual social, industrial and economic conditions of this country, that they would be willing to pay the exhibitors admission price, and that the product could be placed in the hands of the exhibitors without undue fear of its destruction through sinister influence, and that, therefore, the establishment of a system of exchanges would be more expeditious and economical.

Whatever the plan determined upon, each member of the small organization taken from this country, would be thoroughly competent to execute it, and to meet all conditions that would arise.

In fact, after quickly but thoroughly gaining the information as to the operating conditions now existing in Russia, a plan of procedure would be laid out, and the members of the American Unit would spread out over Russia with specific instructions, of which each would be thoroughly competent of execution. What section of Russia I myself would handle is, of course, unknown, but after determining upon the method of operation and developing the specific instructions, my own work would be of the same character as that of my associates.

Under these circumstances, I and my associates would at times be several thousand miles away from Mr. Sisson, and therefore unable to properly explain to him, or, if necessary, convince him of the desirability or necessity of certain expenditures or procedure, or may be, unable to communicate with him at all.

Such conditions would be both impracticable and intolerable in the interest of the results to be attained.

Evidently, the conditions under which exhibitions would be given to the Russian soldiers, would have to be met as I found them, for upon conferring at your request with Dr. Mott, the head of the Young Men's Christian Association, he was unable to tell me how many amusement centers they intended to operate; how many would be in existing barracks; how many they intended to build; when these would be constructed; how they would be equipped; whether he would be able to supply them with expert operators; whether he would furnish experts with which to

(*Continued on page* 3599)

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

M. P. E. L. Protests Fifteen Cents Per Reel Tax

Lee Ochs Issues Eight-Page Letter, All of Which Cannot Be Crowded in Here, Setting Forth Exhibitors' Complaint

Lee A. Ochs, president of the Motion Picture Exhibitors League of America, on Saturday issued an eight-page open letter to the picture distributors regarding the fifteen cent per reel tax.

Mr. Ochs is at pains to explain that he is "acting merely as the mouthpiece of the exhibitors" in presenting the arguments against the manufacturers' attempt to collect the fifteen cent tax. Quoting the exhibitors the letter goes on to give the first really definite and exhaustive statement of the exhibitors' case. MOTION PICTURE NEWS suggests that the late receipt of the communication, it being delayed until after the Trade Review had appeared, makes it impossible to publish the letter in full. Briefly summarized the points it makes are as follows:

.."As the president of the Motion Picture Exhibitors League of America, and acting as the mouthpiece of the exhibitors of the country, I feel it my duty to advise you that the exhibitors of the United States *will not* submit to your arbitrary action of recent date, namely, the imposition of a charge of fifteen cents per day per reel on all film leased by you, as a means of providing revenue with which to meet the footage tax on film as provided in section six hundred of the War Revenue Tax Law.

"I base this opinion on the hundreds of telegrams and letters which I have received and upon the action of exhibitor organizations all over the country since the first brief, curt, mandatory, notes were sent out by your exchange managers advising exhibitors of your arbitrary action.

"It is only through careful study and consideration of the mass of material that has come to me on this subject that I have felt the necessity of transmitting to you that what in reality amounts to a consensus of opinion of the exhibitors of the United States on this vitally important subject. I will endeavor to present to you the various arguments that have been advanced as to why this tax should be paid by you and not by the exhibitor. In doing this I am acting merely as the mouthpiece of the exhibitors, and take this means of pointing out to you that, if you persist in the attempt to collect this unjust charge, it will result in a period of strife and disharmony between distributor and exhibitor at a time when the interests of the industry, patriotism, and civilization, demand a united and co-ordinated body working in the closest co-operation and harmony.

"The exhibitors of the country cannot understand why you consider it necessary to gracefully slide out from under this tax and attempt to place it on their already overburdened shoulders.

"You have made statements in your meetings and in your advertising to the effect that you cannot pay this tax out of your own pockets and remain in business. Do you think that the exhibitor is in any better condition to pay the tax out of his pocket and remain in business, or do you think that he can arbitrarily collect it from his patrons without sacrificing a large part of his business? . . .

"It is by no means clear in the minds of exhibitors, although a statement often reiterated, that if you pay this tax you will be forced out of business. . . Do you mean to contend that it is impossible for you or your producers as business men to save the small sum of $1,575 in the production of a picture, a sum amounting to merely five and one-quarter per cent. in a picture costing $30,000, and a much smaller percentage in a product of higher cost? . . .

"The exhibitors of the country believe that it is the patriotic duty of every producer and distributor of motion pictures to assume and pay this tax, and, judging from the high prices which the exhibitors are called upon to pay for film, believe that the producers and distributors can well afford to pay it.

"The exhibitors point with pride to the fact that in every instance where they have been called upon to do something to aid the Government that they have responded willingly and enthustically. . . .

"The exhibitors emphatically call the attention of the other two branches of the industry to the fact that they are already overburdened with taxes. . . .

"It is their opinion that they should refuse to pay this charge of fifteen cents per day per reel because it is unjust in its method of application. They believe that the "average method" as worked out by the expert accountants employed by the distributors is unfair to everyone concerned, the producer, distributor, and exhibitor. They cannot believe that the average life of an average picture is only fifty to fifty-five days, especially when they are booking pictures that are two and three years old. . . .

"They believe the charge is unjust because it is discriminatory against the small exhibitor forcing him to pay a high percentage of taxation while the first-run man with the big house pays an infinitesmal percentage. . . .

"The exhibitors from all parts of the country hotly resent the arbitrary manner in which the distributors sought to impose this fifteen-cent charge upon them. . . .

"The exhibitors believe, granting for the sake of argument, that it was impossible for the distributor to pay this tax and remain in business, and that he was forced to pass it on to the exhibitor, that a more just and equitable way could have been found of apportioning it, instead of displaying the crass fear of the big first-run theatre which is manifest in the method they adopted.

"The exhibitors call your attention to the fact that many of your exchanges are endeavoring to collect the tax on pictures that were released prior to Oct. 4, 1917, the day on which the law went into effect. This, in their opinion, is nothing more or less than an attempt to collect money under false pretenses, as you, as distributors or producer, are not compelled to pay a tax on such pictures.

"The exhibitors are free to admit that the war revenue law as applied to motion picture films is unjust, inequitable and discriminatory. But they see no reason why, because Congress in its ignorance of the motion picture business, saw fit to pass a law of this kind, that the distributor who has not such an excuse should endeavor to continue the evil and seek to slide it off on the shoulders of the exhibitor. They believe that the remedy lies with Congress and that if the producer and distributor have been unjustly taxed they must seek relief from Congress and not from the exhibitor."

Rembusch Lays Blame on Lee Ochs

MOTION PICTURE NEWS herewith presents part of a communication from Frank Rembusch, national organizer of the A. E. A., concerning the exhibitors' war taxes. Mr. Rembusch delivers a stinging rebuke to Lee A. Ochs, on whose attitude since the beginning of the tax trouble he places the blame for most of the exhibitors' worries. The communication follows:

"The recent revenue act of Congress placed a tax on film stock, which tax went into effect immediately upon the passage of the law early in October. The tax amounts approximately to $5 per reel of 1,000 feet.

"Immediately following the N. A. M. P. I. held a meeting and the producers decided to pass this tax along to the exhibitors by charging each exhibitor 15c. per reel per day. On good authority we are advised that Lee Ochs voted the fourteen proxies of exhibitors directors in favor of placing the added burden on the exhibitors. Evidently Congress expected the film producers to pay this small tax out of their profits the same as any other business, but the producers decided that the exhibitors should not only pay the burden but they added sufficient to the bill as they passed it to net them a neat profit besides.

"For example. a reel that runs usually three hundred days will have earned $45 for exchanges, a profit of about $40 a reel, or about $200 on a five-reel feature per year. This is indeed a great injustice and exhibitors that have any backbone will never stand for it.

"Without asking the exhibitor, the film companies (excepting the Mutual Film Company and many of the state rights companies) added the 15c. per reel on the bills to the exhibitors. In some instances the film companies held up the show if the exhibitor refused to pay the tax. A storm of protests arose all over the country and meetings have been held all over the United States and exhibitors are uniting everywhere against this outrageous extortion on the part of the film exchanges.

"The American Exhibitors' Association wired their state presidents to stand against the imposition and a fight will be waged by the National Organization and the State Organization until not a single exhibitor will pay this tax. At this writing every exhibitor in Indiana, Oklahoma, North Carolina, Chicago, Illinois, and many other cities and states have pledged themselves that they will never submit.

"Arrangements are being made to cancel all services of the producers that insist upon adding the tax. The producers that are asking this tax are mostly all advance deposit producers and it is natural that they would be inclined to add every hardship to the exhibitors' burden as usual.

"This is the second time certain film producers have attempted to escape taxation on film stock by 'passing the buck' to the exhibitor and in each case Mr. Ochs has taken the side of the **film interests against the exhibitor.** It is presumed that because he runs a trade paper which depends on its existence by the advertisement of film interests that he cannot do otherwise. Exhibitors are realizing that the Motion Picture Exhibitors' League is being used by the film interests for their own selfish ends and the only hope for exhibitors is to join the American Exhibitors' Association, which is composed alone of bona-fide theatre owners or accredited managers.

"Here is a bit of history unknown to many exhibitors. Immediately after war was declared, Congress began work on a Revenue Bill which included a proposed tax on theatre admissions and another tax on film stock. We are asked to believe that the National Association of the Motion Picture Industry is instituted to protect the industry as a whole in a big, broad, unselfish way. It was at this time confronted with the most important question in its history. Did they call a meeting of the exhibitor-directors and counsel with them as to what the tax should be? **Certainly not.** However, the producers branch held a meeting and rushed off to Washington with Mr. Ochs advocating that the tax on film stock be entirely eliminated and all the tax for war purposes be placed upon the exhibitor.

"The frame-up was about like this: 'Dear Congress, don't tax film stock, because we expect to make the exhibitor pay it, if you do, in addition to the admission tax.' They did not stop here, but proceeded to state that this tax should be ten per cent on gross receipts. In other words, it mattered not what the exhibitor thought about it, 'we will ask for a high tax on the exhibitors and then Congress will leave us out.'

"Let any fair-minded person ask, did the N. A. M. P. I. do right in asking and specifying a tax without consulting the exhibitor? Was it not the business of the exhibitor to say what his tax should be? And does it not show a very selfish spirit on the part of the N. A. M. P. I. and prove that this organization is a film organization and that the Motion Picture Exhibitors' League of America is working into the hands of the film interests against the exhibitor? Has the N. A. M. P. I. ever done anything that helped the exhibitor? Has it not looked after the film interests first, last and always as a general thing?

"Last Spring Mr. Ochs camouflaged the exhibitor by wiring exhibitors everywhere to ask their representative to favor a tax like the Canadian tax. Many exhibitors followed his instructions, not knowing about the **frame-up,** and we now have the unique spectacle of exhibitors being at present greatly alarmed about the results to their business from the present tax and the record that Congress will now show that they advocated and practically said to Congress, 'Please put a tax of ten per cent on my gross receipts.'

"There is no reason why film producers should not pay their tax and support the Government the same as the rest of us. Let them cut down the general extravagance practised in production and distribution and the salaries of great stars. The interest they get on the money exhibitors have up in advance deposits will pay the tax many times over. If a great company like the Mutual can pay the film tax the balance of the producers should be able to do likewise or go out of business."

John Francis Skerrett Dies

John Francis Skerrett, vice president and general manager of the Nicholas Power Company, died on the morning of November 10 following an illness of several months.

He was forty-two years of age, and is survived by a wife and infant son.

The Power official was a pioneer in the picture game, having been a municipal inspector in the days when pictures were introduced in New York and film trailed through the machine down into baskets or often over the balcony rail to the orchestra. He joined the Power forces several years ago and in addition to being one of the most popular of film men, gained a wide reputation as an executive.

Numerous prominent film men were present at the funeral services, held Monday, at ten o'clock.

Public Takes Kindly to Tax

(*Continued from page* 3593)

to-goodness tax, levied by the Government itself, and that it is not a hold-up on the part of the exhibitors; that it is no trick to get a few more pennies. This is the trouble we experienced in Canada, when we were compelled to do the bidding of the powers that be.

I said that the big idea was to impress the people with the truth of the matter. The Canadian plan is a feasible one, and a replica of that in vogue in Paris.

I would suggest that a theatre have roll tickets printed, with the words "War Tax" prominent, and also show the denomination, viz., one cent, two cents, or three cents, etc. Then have a sign prominently displayed at the entrance of the theatre explaining the new ruling. The War Tax Ticket is to be presented to the doorman, together with the regular admission ticket. Have the tax tickets numbered in the usual way, so that you can check up with the cashier. Allow patrons to buy more than one ticket at a time. This stops future congestion at the box office, and also helps the patron to eliminate the nuisance of carrying a lot of pennies in his pocket. You will find that usually you will sell more tax tickets than admissions. Feature the two words all the time, War Tax, WAR TAX!

The greatest thing that could happen would be for all the exhibitors in a town or city to get together and agree to use uniform tickets, all the same style, and thereby convince the people that the tax comes from the same source and goes to the same treasury. M. KASHIN.

Brooklyn.

War Tax Added to Admissions in Illinois City

At a special meeting of all the motion picture managers of Quincy, Ill., at the Orpheum theatre in that city last week, it was decided to add the war tax to the admission price at each theatre in town, with no exceptions. Business has been reported good in that section, and the exhibitors have expressed themselves as very well pleased with the outlook for business during the coming months.

Exhibitors in Iowa and Nebraska Divided on Tax

While many exhibitors in Iowa and Nebraska are paying the 15-cents-per-day-per-reel tax charged by many of the exchanges, others are refusing, and exchanges in Omaha have received a flood of cancellations. The exhibitors, in their letters to these exchanges, complain that the tax is not just; that the distributing companies are making a big war profit, and they will not pay it.

Exchanges whose companies are not collecting the tax report a big increase in business during the first week of Nevember. "Our increased business will more than pay the $7.50, each 1,000-foot reel will cost us in Government tax," said one exchange man.

A committee appointed at a recent meeting of the Iowa and Nebraska exhibitors at Omaha to investigate the 15-cents-per-reel-per-day and report back whether it is just and whether the exhibitors should pay it, had not reported on Nov. 4. The exhibitors voted to pay the 15-cents-per-reel-per-day under protest, until advised of the instructions of the committee. Many of them are not waiting for the instructions, but others are all paying the charge under protest.

Triangle and Mutual Win Exhibitors' Thanks

Decision to Absorb Reel Tax Brings Forth Avalanche of Favor from All Parts of Country—Move Will, No Doubt, Repay Them

THE announced decision of the Triangle Distributing Corporation and the Mutual Film Corporation to absorb the fifteen-cents-a-reel tax on films going to the exhibitor has called forth a volley of "Thank yous!" from all sections of the country, and both companies appear certain that their move in this connection will be rewarded many times over in gratitude and business from the exhibitors.

In discussing the new war tax shouldered upon the industry, Y. F. Freeman, general manager of Triangle Distributing Corporation, made the following statement as to the position Triangle would take with the exhibitors:

"It is not our belief that the tax of 15 cents a reel imposed upon film manufacturers was intended by the United States Government to be paid by exhibitors, as they have already been taxed 10 per cent. on admission charges. We believe that film producers and distributors should bear their just proportion of the new tax, and we are not in sympathy with any plan that is intended to throw an additional burden on the shoulders of exhibitors. It is for this reason that we have announced to Triangle exhibitors that we will pay the entire tax of 15 cents a reel levied upon Triangle productions."

The attitude of Triangle on the question of war taxes is another indication of the endeavor of the largest producers to treat all exhibitors fairly and squarely. That this announcement is appreciated by Triangle exhibitors is illustrated by the following letter received from J. R. Rainey of the Princess theatre, Clarksville, Texas: "Let me take this opportunity to express my appreciation of Triangle's policy in regard to the war tax. While I think it is nothing more than right that the producers should bear their part, as the exhibitors are to pay their 10 per cent. of the gross receipts, nevertheless you will certainly win favor of the exhibitors, as most of the exchanges are already trying to collect this item from the exhibitors."

President John R. Freuler's announcement that the Mutual Film Corporation would absorb the Federal excise tax and notifying exhibitors that Mutual branch managers had been instructed to cancel the assessment of 15 cents per reel, brought forth a deluge of letters and messages of congratulation and commendation.

Organized exhibitors passed resolutions of commendation, officers of exhibitor organizations, local and state, sent letters of congratulation, and individual exhibitors, from coast to coast, wrote Mr. Freuler voicing the thanks of the exhibitor for his help in handling one of the most difficult situations which has ever confronted the industry.

Resolutions of the Chicago Theatre Owners' Association, affiliated with the American Exhibitors' Association, signed by Louis H. Frank, W. J. Mulligan and E. Thomas Beatty, commended Mutual's action, and follows in part: "Whereas, the motion picture distributors of the United States have, arbitrarily and unjustly, and we believe unlawfully, decreed that each reel of film shall be assessed 15 cents to cover the Federal war excise tax; and whereas this assessment, now in force, works an undue hardship upon the exhibitor of motion pictures, jeopardizes his business; and whereas, the Mutual Film Corporation, through its president, John R. Freuler, has announced its determination to absorb the war excise tax and instructed the managers of its various exchanges to cancel the 15-cent assessment; therefore be it resolved by the Motion Picture Theatre Owners' Association that the thanks and commendation of its members be extended to the Mutual Film Corporation and its president for their fairness and justice in meeting this situation."

Attendance in Pennsylvania Holds Up Well

Reports received by MOTION PICTURE NEWS from its representative in Harrisburg, Pa., indicate that at the end of the first week in which the war tax on tickets has been in force there has not been any serious falling off in motion picture theatre attendance in Central Pennsylvania. Many of these houses have raised their prices and are paying the tax out of the receipts.

In cases were attendances have dwindled to some slight extent, theatre managers for the most part report that increased revenues coming from the higher prices of tickets fully if not more than offset any loss which might be expected to result from the small reduction in the number of theatre patrons.

Practically All Raise Prices

In practically all of the theatres in the cities of 50,000 or more population in central and eastern Pennsylvania, which had been charging only 10 cents admission, the placing of the war tax on theatre tickets resulted in increases of the admission price to 15 cents. The placing of the tax was regarded as presenting an opportunity for exhibitors to put into effect increases in admission prices that most of them have for some time felt should be in force. Many exhibitors, however, had some misgivings as to whether the boost to 15 cents would not result in such a falling off in attendance as to cause a falling off in net revenue, but

(*Concluded on page* 3669)

Varner Defines Purpose of Organization

A Letter Well Deserving Publication, Written by H. B. Varner to Theatre Owners' Association of Los Angeles

H. B. Varner of the A. E. A. has sent the following admirable letter to Mr. Glenn Harper, secretary of the Theatre Owners' Association of Los Angeles, Cal.:

DEAR MR. HARPER: There is no end to the things that you can accomplish as an association that will be profitable to the individual theatre owners. First, you should have a good organization with practically all theatre owners in it. You should discuss and have all the members to engage in the discussion as to the best method of conducting a theatre, not only how to make money for yourself, but you should study what is best for your respective communities—try to eliminate objectionable pictures, and the theatres should join in with the community and work for the best interests of all the people from a moral and civic standpoint.

Through an organization you can use your influence to repeal objectionable laws in your state affecting your business. That one point is of great importance. As an organized body you can prevent discriminating against your business in the various towns and cities where your members do business. The biggest piece of business that you can do at the present time is to get your people all lined up to fight the obnoxious and burdensome tax that was placed on the industry by the extra session of Congress—a 10 per cent tax on admissions, as well as a footage tax, for the theatres either have to pay this tax themselves or pass it on to the public, and we as theatre owners ought to protect the public when it is in our power to do so.

Personally, I have been fighting the battles for the exhibitors of the nation to the best of my ability for more than three years in Washington without reward or hope of reward, and with very little cooperation from the theatre owners of the country. If we had been organized properly and had put forth the proper effort at the extra session of Congress we would not now be burdened with this unjust tax on admission. I fought the matter through the Senate Finance Committee and through the United States Senate, and motion picture admissions were exempted from taxation up to and including 25-cent shows; but I got disgusted and practically quit, and the result is that we are in trouble.

What your organization should do is to have each individual member to personally interview as many of your Congressmen and Senators as possible and urge them to repeal the tax on admissions, and you should have each member to write a strong letter to the Congressmen and Senators from California, calling attention to the fact that the moving picture exhibitors of the country have been extremely patriotic during the period of this war and have done everything in their power for the Red Cross, for Food Conservation, to sell Liberty Bonds, for enlistment in the Army and Navy, and that they have stood loyally back of the President and Congress in this great crisis, and are hoping to continue to do this patriotic work. And then go on to show that this tax is unjust, that no other business in the country has been so burdened, and try to get it thoroughly impressed that the motion picture exhibitors are not all rich and that they are not making any more money than anybody else.

The great trouble has been that we have done too much blowing and bragging about the amount of money we were making when there was no ground for it.

Last, but by no means least, you should get hooked up with the national organization that is in sympathy with your business. Up to the present time the old Motion Picture Exhibitors' League has not done enough for the exhibitors to justify their existence. On account of this fact a new organization was born in Chicago last July known as the American Exhibitors' Association, composed of nothing but bona-fide exhibitors, with headquarters in the Times Building, New York City, in charge of Chas. C. Pettijohn as general manager.

This new organization has been busy getting together the greatest organization of exhibitors ever before organized in the United States, and it is the purpose of this new body to perfect a strong organization in every state in the Union and in that way be in position to be a powerful influence for bringing forth a better day for the exhibitors of the nation. When this organization is completed and is properly financed they propose to have a representative to look after legislation in the interest of the exhibitors in the Capitol of the nation. Your association should be a part of this organization, and your influence should be felt not only in California but in the Capitol of the nation. I feel confident that Congress has no desire to be unjust to the exhibitors of this country. The trouble is that members of Congress have not been properly informed as to our conditions and our needs.

The only way we can succeed is by organization. Every exhibitor in the nation should stand together, because what is best for the exhibitor in North Carolina is best for the exhibitor in California, and when we exhibitors benefit ourselves we naturally are benefiting the entire motion picture industry. Your organization should be one of the instruments to assist in getting the industry of the nation to work together to save it from itself.

With best wishes, I am

Very truly yours,

H. B. VARNER.

Directors' Association Addressed by Jos. Farnham

At the last meeting of the Motion Picture Directors' Association in New York, the members were addressed by Joseph Farnham, president of the Screen Club and general manager of the Frohman Amusement Corporation. During the business session the following directors were elected to membership: James Kirkwood, Roscoe Arbuckle, Hobart Henley, Carroll Fleming, George Irving and Charles F. Miller.

Rodgers Shows Exhibitors How to Save Money

National Organizer David C. Rodgers, of the M. P. E. L. of A., has been in Nebraska recently helping the League of that state gain in membership, and incidentally showing the exhibitors a few methods of economy.

It is announced that the Nebraska plan of annual dues will be changed to dues of one cent per year per seat, with an additional $1 a year for the support of the National Association.

"We are showing the exhibitors where they can save one year's dues in the matter of lights alone," said Mr. Rodgers. "Combining in the League, they can buy lamps 35 per cent cheaper than they could by making individual purchases."

Deitrich Resigns from International Service

Theodore C. Deitrich, for years with the editorial departments of Hearst papers, and who, during the past two years, has been advertising and publicity director of Hearst's International Film Service, has turned in his resignation, to take effect November 22, it was announced this week. It is understood that Mr. Dietrich expects to enter the motion picture producing field as president and general manager of an organization recently incorporated.

The Reader Has His Say

(*Continued from page* 3591)

tirely on trade publications for his viewpoint. Those who have the opportunity to be in touch with central points such as New York and Philadelphia know just how much of the advertising, news and reviews can be depended upon to be the truth. It is an unfortunate condition that no trade paper is entirely free of these false items—and some are worse than others.

MOTION PICTURE NEWS is my favorite trade paper. I read seven weekly publications devoted to trade events but none can compare with the NEWS. And yet—even the NEWS hasn't the courage to call a spade a spade, when from the standpoint of theory your first duty is to your readers and not to your advertisers. The company that made the picture mentioned in your editorial may, perhaps, benefit by your mild reproof, but your exhibitor will go on carrying the wrong impression.

Dare you in the present instance show up the glaring example of fraudulent advertising which I have labelled Exhibits "B" and "C"? With best regards, I am

Very truly yours,

WALTER BROOKS.

The Auditorium, Coatesville, Pa.

[Exhibitor Brooks encloses as Exhibit "B" an advertisement of Pathe's "To-Day," and "The Mad Lover," which declares "The Pennsylvania Board of Censorship passed these remarkable features with high commendation." As Exhibit "C" he encloses the official report of the Pennsylvania Board of Censorship on "To-Day." Suffice it to say that ad and report are far from agreeing.

We thank Mr. Brooks for his declaration that MOTION PICTURE NEWS is his favorite trade paper. We will thank him again should he give us further opportunity to "show our courage."—ED.]

Conflicting Views Cause Irwin's Withdrawal

(*Continued from page 3595*)

train operators; or what equipment the amusement centers would possess, and I procured for him an expert and worked with the expert in laying out the full detail of projection equipment units to meet all conditions, and now you instruct me to put the "Y. M. C. A. matter to one side for the moment."

With conditions such as these, it is apparent that the important matter of serving the troops with the educational pictures would have to be determined and executed, unexplained to or unapproved by Mr. Sisson. I am inclined to think that with the press of important matters, it has been impossible for you to give sufficient consideration to the matter in question, to realize that the proper execution of the work in Russia would constitute a big business undertaking for which but one head must be responsible for the results produced.

In other words, no one not an experienced executive in the handling, distribution and exhibition of motion pictures, would be any more competent to pass judgment upon my plans than he would be to lay out for me a complete and sufficient equipment of projection, either with or without electrical current, or for exhibitions both within doors or without, for it was my intention as soon as the weather broke, to give outdoor exhibitions to ten or twenty thousand troops at a showing, and to have portable equipment by which the entire population of a town could witness a unit of the pictures each evening, or to lay out for me complete exchange equipment to meet conditions under which not even wrapping paper can be obtained.

It of course follows that I could not undertake to handle the moneys necessary for the work of the American Unit any more than I would undertake to handle the moneys involved in the conduct of this company, and that such business must necessarily be attended to by Mr. Sisson, or some other accountant appointed as the official disbursing agent for the Government, but to place such agent in "absolute authority" and to compel me to abide by a rule that "all expenditures before being incurred must receive his approval," would make accomplishment impossible.

With regard to receiving an appointment by the President, I beg to refresh your recollection upon our conversation at your office, the morning of September 18, in which you stated, in reply to questions, that the executives would be responsible solely to the President; that all expenditures would be paid from the Presidential Emergency Fund, and that we would be under the full responsibility of establishing a distribution organization in the respective countries to which we would be sent, and in executing the work of distribution. This Mr. Brady confirmed by assuring us that we would be appointed for the work by the President. Moreover, my understanding from you was, that the pictures to be exhibited in these foreign countries were to be presented as the pictures sent by the United States Government. The title which you say was suggested, "The American Cinema Commission in Europe," implies that the executives were to receive a commission directly from the Government. The authority to present these pictures in behalf of the Government would not, so far as I can see, involve any ambassadorial powers.

In the case of Russia and its present labor conditions, by which labor is almost unobtainable, it would seem that if it became necessary to establish a system of exchanges, or to operate a chain of theatres, that I might be compelled to request the Government of Russia to some extent to detail intelligent soldiers to perform the services, or would be obliged to appeal to the class of people who gratuitously render services in this country in behalf of such causes as the Red Cross, to volunteer their services in spreading the real facts regarding America. Under these circumstances, it would seem that direct appointment by the President would make success much easier of accomplishment.

With regard to a military rank or the wearing of a uniform, the suggestion arose by virtue of information obtained by Mr. Marian and Mr. Powers from persons in a position to judge, and thereafter by statements made to me by Mr. and Mrs. Kaplan who have lived in Russia for the last four years, including the period of revolution and many months thereafter, and with whom some of your representatives consulted regarding the motion picture conditions there, to the effect that the work would be tremendously facilitated, particularly in the most difficult distribution problem to be handled, that of transportation, if the members of the American Unit possessed a military title. Personally, I have no desire to possess a military title or uniform for the sake of my own pride, but I do desire both of them if they would be an asset to the cause; in other words, if the work would be facilitated and the cause thereby advanced, they ought, if possible, be granted as an asset to results, not for the sake of personal pride; for with so much depending upon the exhibition of the pictures in Russia, the cause ought to be granted every possible asset, so as to best cope with conditions now existing in that country. Under these circumstances, a direct appointment by the President or a military title, or both, would be thoroughly consistent with your favor of October 24, in which you say that I was to be granted "all proper recognition" with which to produce success to the fullest extent.

As to the matter of salary, this item can be entirely eliminated as far as I am concerned, and I have no doubt that this statement applies as well to Mr. Powers and Mr. Marion. The $5,000 per year, as you know, was considered for the purpose of partly covering personal expenses. With most necessary articles practically unobtainable, and with the price of those that are obtainable, advanced from several hundred to several thousands of per cent, and with the necessity of the American Unit to take with it even stable articles of food, such as flour, tea and coffee, it is reasonable to assume that my personal expenses for which in traveling about Russia, I could not always account to the Government by voucher, would several times exceed the amount of my compensation. As I explained to you, I looked upon this item merely as one which would partially cover expenses out of my own pocket.

As to being given supreme power in Russia to conduct the business at hand, and to direct the expenditures necessary to produce the quickest and best results, such authority would follow as a matter of course, otherwise no competent man could undertake the work. And this is precisely in accord with our understanding, for in your favor of October 24, you say that you understood that the Motion Picture Industry "in return for full authority and all proper recognition would take charge of the film campaign in Russia," and yet in the latter part of the same favor you say that Mr. Sisson "will be in absolute authority," and that "all expenditures before being incurred must receive his approval."

As I explained to you, I would only attempt to handle the matter in a big way, fully consistent with the presentation by the United States Government, and with getting the largest percentage of people to thinking upon the same subject at the same time; and I assume that the Government would want me to conduct its business in just such a manner, for my observation is that Governments at war make all expenditures necessary to produce all possible influences in the winning of the war, whether such influences be large or small.

If the Government desires me to undertake this work in a manner that will mean success, I shall be only too happy to do so; if it does not desire me so to do, I will be very greatly disappointed, in not being able to do my "bit." But, as a patriot, I feel that it would not be the part of good conscience for me to undertake a work involving such splendid possibilities under conditions which, in my judgment, would make for failure.

Sincerely,
WALTER W. IRWIN.

COMMITTEE ON PUBLIC INFORMATION
Washington, D. C.
October 31, 1917.

Mr. Walter W. Irwin,
1600 Broadway,
New York, N. Y.

My dear Mr. Irwin: I have read your letter with close attention and deep interest, and the change in plans does not affect my appreciation of your patriotic desire to serve. The authority that you wished was promised, and could only have been given, under the Motion Picture Industry's assumption of all expenses. When it became necessary for the Government to assume the entire burden, it became equally necessary for the Government to assume control.

You are mistaken in assuming that Mr. Sisson is an accountant. I have been placed in full charge of the entire Russian matter, and Mr. Sisson, as Associate Chairman, went to Russia as my personal representative, concerned not only with the motion picture end of our campaign, but with the campaign as a whole.

I have been fortunate in making some new arrangements that will carry out my plan effectively, and I shall always be sorry that our differing views prevented me from accepting your offer of service. As new things come up, I hope to be able to call upon you with every assurance of your willingness to aid.

Believe me,
Very sincerely,
GEORGE CREEL,
Chairman.

November 3, 1917.

Hon. George Creel, Chairman,
Committee on Public Information,
Washington, D. C.

My dear Mr. Creel: I greatly appreciate the kindly expressions in your favor of October 31, and deeply wish for the undertaking the fullest results.

If anything new arises in which I can be of service, I beg of you to call upon me with the assurance of my eagerness to be of assistance.

Very sincerely,
WALTER W. IRWIN.

Review Board Co-operates With First National

It was announced last week that arrangements have been made with J. D. Williams, manager of the First National Exhibitors' Circuit, Inc., whereby the productions of that organization will be reviewed systematically by the National Board of Review of Motion Pictures. Mr. Williams has expressed it as the desire of the First National, in line with its policy to present to the country the best productions possible, to co-operate with the National Board to the fullest extent.

Greene Urges Continuation of Patriotic Spirit

Concerning the subject of patriotism as applied to the motion picture industry, Walter E. Greene, president of Artcraft, said last week: "The motion picture men should be thankful that the President of the United States recognizes the importance of the industry. We must not rest, however, but should stand behind the President as a unit. Patriotic slides can be exhibited, and Old Glory should be unfurled from the top of every picture house in America."

Henderson's "Road to France" Read in Public

Daniel M. Henderson, advertising director of McClure Pictures and the Petrova Pictures Company, claims the distinction of having his war poem, "The Road to France," read at the Army and Navy Bazaar recently. He was awarded $250 by the National Art Club for the poem.

Another Triangle Employee Joins the Colors

Donald Fullen, the latest Triangle employee to heed the call of the war bugle, has chosen a rather unusual field in which to do his bit. He plans to go to Seattle to enter the employ of a shipbuilding concern, and will help increase Uncle Sam's merchant marine.

Raver's "Public Defender" Shown at Progress Club

"The Public Defender," Harry Raver's screen production of Mayer C. Goldman's story of the same name, was shown at the Progress Club last Sunday evening.

The exhibition of "The Public Defender," which was arranged through the courtesy of Harry Raver, brought out a large attendance. Among those present were: Judge David Weil, of the Municipal Court, Supreme Court Justice Warley Platzek, Judge Leo Prince, Max D. Steuer, and Saul Rogers, attorneys.

"The Public Defender" met with an enthusiastic reception. A letter of appreciation was sent to Mr. Raver by a leading member of the Progress Club, and stated in part: "The audience applauded the picture generously at its conclusion and countless members expressed their appreciation of 'The Public Defender' both in the light of a powerful argument for a necessary reform and as an excellent entertainment as well."

National Association Computes Footage Tax

Price, Waterhouse and Company Assert Law Is in Some Respects Ambiguous—Cite Ways to Collect Tax on Reels

PRICE, WATERHOUSE & COMPANY, of 54 William Street, New York, in compliance with a request from the National Association of the Motion Picture Industry for a computation of the recently imposed footage tax, replied as follows:

"At your request we have computed the cost of footage taxes imposed on film by the War Excise Tax Law of 1917. The law is in some respects ambiguous; the figures given herein are based on an interpretation of the law agreed upon by your members and are subject to the final determination of the meaning of the act:

(1) The tax will be imposed only on film released after October 4, 1917.

(2) The tax—one-half cent per foot—Sec. 600 X—will be paid only once on each print, not paid each time the print is leased.

"Upon this basis the cost would be nearly 9-10 cent per foot of released positive, the taxes being one-half cent on released prints, one-quarter cent on raw stock, including waste and prints not released, together with one-quarter cent on negative raw film, none of which is leased.

"Sec. 1007 provides that where contracts are made prior to May 9, 1917, the film owner may collect the tax from the lessee. We understand that you have agreed that the manufacturer or producer must in some way make a charge to the lessee to cover this footage tax. This can be done in several ways, some of which are as follows:

(1) Collect the whole tax from the exhibitor who first releases a print. This would be easy for the manufacturer but unjust to the exhibitor. If the latter happened to get a new copy he would pay the whole tax. Sec. 1007 of the law cited, however, seems to contemplate just this method.

(2) Division of the tax among the successive lessees of a print. Unfortunately no one can tell in advance how many times a given print will be leased; the accounting would be burdensome; the plan is not easily worked.

(3) An average charge on all film leased; the charge to be sufficient to reimburse the manufacturer for taxes paid.

"Plan No. 1 is too unjust for serious thought.

"Plan No. 2 is theoretically correct, but the work it would entail would double the total cost of the tax. It would offer special difficulty in the case of replacements of reels or parts of reels, because such replacements if made after October 1, 1917, would pay footage tax. You would have the anomaly of subjects, some copies of which were not taxed, some partly and some wholly taxable.

"Upon the whole, the third method appears to be best. If adopted, the charge to exhibitors would take the form of an addition to the rental of a fixed amount per reel per day, the amount being computed as follows:

Cost (per reel) of taxes—approximately $8.75. Number of rental days earned by each print as per estimate furnished to us and according to the best information we can obtain—average 50. Cost of tax per rental day, per reel—16 cents.

"So far as we can ascertain the average of rental days given above is reasonable.

"The charge would apply on all film, old or new, the manufacturer pays the full tax upon release, and the charge would have to be applied on all film to reimburse the manufacturer's outlay. On the other hand, upon the repeal of the law the charge should cease immediately, although there would then be much film in use on which tax had been paid.

"Even this plan would entail much additional clerical work. The number of tax items would be the same as the number of entries of film rentals, the individual amounts being very small."

Clark to Manage First National Exchange

Will Also Be Treasurer of New Organization, with Quarters in Fifth Avenue—Distribute Subjects in New York Territory

WITH the appointment of R. H. Clark, long associated with the Turner & Dahnken interests on the Pacific Coast, as general manager and treasurer of the new First National Exchange, all speculation as to who would manage the affairs of the new organization were brought to a halt. The quarters of the company are at 509 Fifth avenue.

Mr. Clark's experience began with Turner & Dahnken in San Francisco when their exchange business was taken over by the General Film Company. He left them to associate himself with Sol Lesser, who had just contracted for all the Mutual Single releases. When the World Film Corporation opened its San Francisco offices he was chosen for manager, remaining in that capacity two and one-half years, when he resigned to reassociate himself with Turner & Dahnken as manager of their Tivoli Opera House, which post he held until placed in charge of the new T. & D. theatre in Oakland.

Mr. Clark is surrounding himself with a staff thoroughly familiar with local conditions. Although it will be a few days before the new firm is fully ready for business, Mr. Clark and his salesmen will be on hand to discuss bookings of Chaplin's new "signature-protected" comedies and Petrova films. He states that other releases will be added as rapidly as quality productions can be purchased on the open market.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Universal Files Counter Suit Against Baruch

Universal Film Manufacturing Company, which was sued recently for $50,000 alleged damages by Dr. Baruch for showing in its "Current Events" Baruch walking with former Ambassador Von Bernstorff, has instructed its attorneys to enter a denial that they "falsely and maliciously" intended to injure him, it was announced by Universal this week.

The answer, according to Universal, will contain the allegation, backed by affidavits by Jack Cohn, manager of "Current Events," that Dr. Baruch personally asked Cohn to take the picture, and, when Cohn refused, Baruch carried his appeal to President Laemmle.

Cinekrome Color Pictures Shown at Wurlitzer Hall

The latest results of the natural color cinematographers were unfolded before a trade audience by the American Cinekrome Corporation at Wurlitzer Hall, New York, on Friday evening, November 9.

The demonstration consisted of a short program of miscellaneous scenes designed to show the ability of the Cinekrome process to reproduce all sorts of color schemes.

The process was evolved and worked out by the Kunz, Wheeler Moffat Company, of Boston, and a feature of the new system is the use of a duplex projecting machine, this most ingenious piece of mechanism having been designed by J. E. Robin of the American Standard Motion Picture Machine Company, New York, and specially constructed for the Kunz, Wheeler, Moffat Company, under Mr. Robin's supervision.

A technical description and review of the Cinekrome process will appear in the Camera Department of MOTION PICTURE NEWS in due course.

Special Features Buys "Raffles" State Rights

The Special Features Company, of Knoxville, Tenn., has bought the first block of territory for the open market production, "Raffles, the Amateur Cracksman,"" it was announced last week. This territory includes Georgia, Florida, Alabama and Tennessee, and marks a precedent in state rights circle, as it is probably the first time southern territory has been disposed of before other parts of the country were sold.

"Raffles, the Amateur Cracksman," is being handled by Hiller and Wilk, and the picture stars John Barrymore.

New Mary Pickford-Artcraft Picture Is Started

Following "The Little Princess," the current Mary Pickford feature through Artcraft, the star's next production will be "Stella Maris," it was announced last week by Walter E. Greene, president of Artcraft Pictures Corporation. Work on the picture has already started at the Hollywood Studio, under the direction of Marshall Neilan, who was recently drafted in the National Army but was discharged on account of poor eyesight.

Personalities

"This is *not* a department—it's a pleasure. That is, to the chap who writes it. The effect on the *reader* is not guaranteed. It's a supposed burlesque on the *motion picture news* (take it either way) of the preceding week. And some other things."—Dedicatory Notice.

Wellington's "Where Is Blucher?" had nothing in imperativeness on W. A. J's "Where was the national organization?" in last week's editorial!

However, the editorial says, exhibitors know there is a national organization at exposition time.

So do the manufacturers!

Exposition "taxes" really prepared the manufacturer for these war ones!

Only NOW are lots of us realizing that war is—what Sherman said.

For it's remarkable how a shot in the *pocket* pains!

Plaint of King Exhibitor:
"Pennies, pennies, my kingdom for some *pennies!*"

"Triangle favors only non-taxable music," says News' headline. Now, if *Washington* would only favor *non-taxable film!*

Heading on same page says: "Tailor Holmes aids Spoor in saving food." Trying to reach all the Ho(l)mes in Illinois, I suppose!

Another caption says: "State Censorship on rock at Baltimore convention." Wish someone would take it down and put it in the *basket!*

Best Joke of the Week

Exchange salesman solicits booking for a feature from theatre manager who tells him to bring feature up to the theatre for inspection; after viewing it, theatre manager turns picture down and his operator hands salesman a bill for projection services.

Studio executive who knows the game from the cutting room out has been laid up with illness for many months. Went through his savings and lost touch with people in the business. Too proud to tell those who could help. Large family directly dependent on him. And all he needs is a job.

They Should Kick About the High Cost of Living

Rockefeller
H. Whitman Bennett
Sam Trigger
Chaplin
Maurice Fleckles
Morgan
Earl Hammons
Automobile salesmen who specialize in movie star trade.

"A penny for a puff," suggests Bill Wright of Kalem by way of campaign slogan for the News' cigarette fund. But I wonder if it wasn't a veiled attempt at bribing the reviewers who look at Kalems?

"Her Hour" is announced as Kitty Gordon's next, but I should say it relates more directly to Miss Gordon at a particular time on the last day of the week at the World Film Studios!

"Censors," declares a caption, "trying to get better writers for photoplays." How would the censors feel if the scenario folk sent out this: "Writers trying to get *better censors* for photoplays."?

"The films that made Charley Chaplin famous," says an ad. Or did Charley make THEM famous, to be intensely accurate?

Now that "Persuasive Peggy" has been launched on the sales seas, it's up to her to show us if she *is?*

Modesty note. News claims 11,475 circulation but you'll be surprised what "Personalities" will *yet* do for it!

Million note. It's always a million for Arthur Leslie. First he sued for the late Mrs. Frank Leslie's, and now he has been sued *by* Charles Chaplin in the same amount!

And just as Paramount answers our fears as to "Who Is Number One?" Metro ups and asks "Who Is June?"

What Does the Exhibitor Like Best?
(*Fifty feature films for the best answer.*)
Rainy weather.
Handing out passes.
Advertising films.
Advance deposits.
A blizzard.
The "show" that fails to arrive.
Press agent "facts."

Dear B. A.: How often is your News kolyum to be issued? FRANK KRANE.
Dear Frank:—As often as we feel it coming on. *B. A.*

How the War Tax Hurts Business

From the last issue: "H. M. Thomas of the Strand, Omaha, stated to a News correspondent that his patrons are gladly paying the tax and that not a complaint has been registered since it went into effect. However, he has to help sell tickets now and then as the crowds become too large for the cashier!"

"Exhibitors BARE TEETH at producers who pass tax along," says another heading. *Where's the Comstock society?*

Now that the exhibs *have* bared their teeth at the alleged buck-passing, the producers can only *bite back!*

Because the News has clearly denominated the weapons as molars!

Bet the feller who wrote THAT "head" used to work for a dentist!

Being humoristic he can hardly find his job a *grind*!

I'm waiting for him to describe Mae Marsh as "toothsome."

And to say the public *aches* for Arbuckle!

Can you guess how he'd label my next paragraph?

"The last chew!"

B. A.

IN AND OUT OF TOWN

R. O. Proctor, general manager of Standard Film Corporation, Chicago, arrived in New York last week to look over the market.

S. L. Rothapfel, director of the Rialto theatre, left New York last week for the West where he will spend his vacation. Mr. Rothapfel will spend a week or more in the Southwest.

Carl Pierce, manager of Artcraft Service Department, returned Monday from Montreal, Canada, where he spent several days visiting the various theatres carrying the Artcraft service.

Lewis J. Selznick left last Friday on a business trip to Detroit, Cleveland and Pittsburgh. Mr. Selznick will visit the Select exchanges in the above cities.

Ben Friedman, Friedman Film Corporation, Indianapolis, is in New York on business. Mr. Friedman is making his headquarters at Hiller and Wilk, Longacre Building.

Joseph Partridge, division manager, U. S. Exhibitors' Booking Corporation, left last week for a trip through the West in the interest of the company. Mr. Partridge is organizing the sales forces.

William Alexander, U. S. Exhibitors' Booking Corporation, has returned to New York from business trips to Boston, Philadelphia and other large cities where he arranged for trade showings of the company's first release, "The Zeppelin's Last Raid."

Joseph F. Lee, who is handling the exploitation of Charles Rankin's independent feature, "A Modern Lorelei," returned to New York last Wednesday from a business trip to Pittsburgh and other points south. Mr. Lee disposed of the western Pennsylvania and West Virginia territory for this production.

Rothapfel Leads Exhibitors in Thanksgiving Week Smoke Fund Drive

S. L. Rothapfel, managing director of the Rialto theatre, New York, has agreed to turn over five per cent. of his total receipts during Tranksgiving week to the motion picture division of the "Our Boys in France Tobacco Fund," realizing his patriotic opportunity in helping to supply that prime necessity of trench life—tobacco!

Mr. Rothapfel has written a letter, copies of which will go out to every known exhibitor in the country, urging them also to contribute a small share of their Thanksgiving week receipts for this praiseworthy cause.

The letter follows:

Dear Sirs: A copy of this letter will be sent to every known moving picture exhibitor in the United States. It is written in an effort to mobilize, during the week in which Thanksgiving Day occurs, all of the tremendous force of the combined effort of moving picture theatres in this country in support of a nation-wide movement to supply our soldiers at the front with tobacco.

This national movement was organized and is maintained by Our Boys in France Tobacco Fund, 25 West Forty-fourth street, New York City, to which hundreds of newspapers, magazines and trade journals throughout the country have lent their powerful support. Scores of tons of tobacco have already been shipped to the boys at the front. Hundreds of tons will be needed. The tobacco is supplied at absolute cost by the five greatest tobacco companies in the country, acting in co-operation. Labor, transportation, office facilities—everything is donated free of charge. Not one cent contributed is spent for anything but tobacco at cost of manufacture. Every dollar contributed purchases two dollars' worth of tobacco at retail price. There is no waste.

The Rialto of New York City has investigated the entire project with the utmost care and respectfully invites your sincere co-operation. The Rialto will contribute 5 per cent. of its gross receipts to Our Boys in France Tobacco Fund during the week beginning Sunday, November 25, 1917, and urges you to do the same.

Write today to Our Boys in France Tobacco Fund, notifying them that you will do this. Our fighting men somewhere in France will know and will not forget. Do Your Bit.

The Rialto,
S. L. Rothapfel,
Managing Director.

Motion Picture Division of the Our Boys in France Tobacco Fund

Total to date.....$363.03

A SPLENDID patriotic opportunity is given to every American exhibitor to be of some use to our soldiers in France. They want "smokes" more than anything you can send them. Motion Picture News, which is the official organ of the campaign, urges all exhibitors to place receptacles in their lobbies, for the collection of coins and packages of cigarettes.

No cigarettes can be accepted except in original packages and on which the revenue stamp has not been broken. This is an order from the Government.

How to Go About It

1. Send to Motion Picture News for a card, inviting your patrons to drop pennies and packages of cigarettes into the bowl or box provided.

2. Arrange with the commissary department of your nearest cantonment for distributing (unbroken) packages of cigarettes. In case you have superfluous packages send them directly to Motion Picture News, New York, N. Y.

3. Pennies and other coins collected should be deposited at your bank and a check sent weekly to Motion Picture News. For every 25 cents you collect, you will receive a postal of thanks direct from the trenches. For example: If you contribute $10, you will receive 40 postcards of thanks direct from the trenches in France. These should be displayed in your lobby, photographed for slides or sent out to your mailing list.

Cigarette Fund Remittances

Previously acknowledged	*$326.99*
Pastime Theatre, Tuscumbia, Ala., J. W. Bowser, Manager	*$2.00*
Princess Theatre, Golden, Ill., H. E. Detmers, Manager	*1.00*
New Hippodrome Theatre, Syracuse, N. Y., A. J. Sardine, Manager	*4.63*
Hamilton Theatre, Yonkers, N. Y., A. E. Hamilton, President	*28.41*
	$363.03

Cigarettes also were received from the Princess Theatre, Golden, Ill., and Hamilton Theatre, Yonkers, N. Y.

What Kind of a Fellow Is—Rowland?

Being a Glance at the Real Human Side of the Big Men of the Picture Game—Caught in Action! —Next Week—Adolph Zukor

By William A. Johnston

"MR. ROWLAND," I began, "I have been commissioned by MOTION PICTURE NEWS to interview you; I—"

Mr. Rowland raised a detaining hand. He swiveled his chair, cocked his hat, and deposited two nattily leathered feet upon his desk. His socks were of purplish hue, matching purplish stripes in his shirt.

"Easy," he counseled. "Easy. You mean you commissioned yourself. Let's cut out the bull, now, and begin right. Shoot!"

"Fine! Mr. Rowland," I replied. "Fine! I'll put down your exact words. That's just what I want—an intimate view of your natural self."

"More bull," said Mr. Rowland tersely. "If you took down my exact words you couldn't print them. You know that."

"Very well. Very well. Suppose then we try something conventional. For instance—do you know, Mr. Rowland, why you were chosen to head this series of interviews?"

"Certainly. You and I agreed to it, didn't we?"

"Yes—yes, I know. But we can't say that. We ought to—"

Mr. Rowland laughed sardonically. "Say, why did you pick on me, anyway? Zukor's out of town, isn't he?" he asked suddenly.

"Yes, he's on the West Coast."

"I thought so." Mr. Rowland looked bored. "Say, honestly," he began, "I don't want any of this publicity stuff. Why don't you hand it to our stars? Say." Mr. Rowland grew suddenly interested. "There's an idea! Open up with me—you know—just mention my name and then give a bunch of stuff to each star." Mr. Rowland grew serious and earnest. "Can't you help me out on that? You know—just a little rot about each one. We've got to hand it to them, you know. Be a good fellow." Here Mr. Rowland grew genially playful and leaning over confidentially flicked his cigarette ashes in the interviewer's vest pocket.

"Sorry," I said. "Sorry, Mr. Rowland. But this is on you. Now, why can't we say that you were chosen first because you stand out as a remarkable combination of all branches of the industry. You are an exhibitor, a distributor, a producer."

"Producer?" queried Mr. Rowland. "Well, maybe. I might admit it to you—confidentially. But if I say so it will make some of the boys sore—"

Mr. Rowland looked at his watch. "That reminds me. I'm due in the projection room right away now—"

"But, Mr. Rowland, you haven't told me about yourself."

"See Joe Engel," said Mr. Rowland absently. "I refuse to be quoted."

"But Mr. Engel referred me to you."

Mr. Rowland yawned. "You'll have to excuse me," he said. "I've got to go in and swear at a picture."

Here are a few things said offhand about Mr. Rowland by his co-workers and other acquaintances:

"He is essentially and truly democratic."

"He never worries."

"He shakes trouble easily and is a sort of human buttercup."

"He hates unfairness."

"He will not tolerate a man in his organization who plays selfishly."

"He sticks up for his friends."

"He genuinely enjoys the film game."

"He puts organization first in his business world."

"He is open-handed with ideas—anybody can have them who wants them."

"His clothes are like his attitude toward life—snappy and colorful."

"He believes in efficiency, but not efficiency in art."

"He computes figures as fast as an insurance actuary. He can figure in a twinkling the minimum and maximum receipts on a picture."

"He believes that honesty and fair play in business are of more value than capital."

"He cannot tolerate people who are slow — he wants always an instant answer."

"He detests self-conceit."

"He believes that an employee should never be so busy that his head is not above his job."

"He says that the idea never counts—it's the man who puts it over."

"He is human and eminently sensible."

[This is the first of a series of under-the-skin studies of big men of the picture game, illustrated by Harry Palmer. Watch for coming issues.]



EXHIBITORS BOX OFFICE REPORTS

TITLE	BRAND	EAST	MIDDLE	SOUTH	WEST	EXHIBITORS' OWN COMMENTS
ADVENTURER, THE	Mut-Chap.	Big	Big	Big	Big	"Chaplin still ahead of them all." "Best he has ever done." "Chaplin at his best in this picture."
ADOPTED SON, THE	Met.	Ave.	Ave.	Ave.	....	"Meritorious picture; best thing he has done; but no improvement in business" (South). "Good story. Feud stuff well done. Gives Bushman fine chance."
ARMS AND THE GIRL	Para.	Big	Ave.	Ave.	Big	"Very good picture—one that pleased everybody." "Very good—improvement over others." "Good picture but only fair drawing card." "Better than first picture."
ASHES OF HOPE	Tri.	Big	Big	Big	Big	"Extra fine." "Good as William S. Hart."
BAB'S DIARY	Para.	Big	Big	Extra	Extra	"The next Bab picture is awaited with keen interest." "Clark great." "Best Clark picture yet." "One of her best productions."
BAB'S BURGLAR	Para.	Big	Big	Big	Big	"Not as strong as first 'Bab' picture, but held up all week." "Takes Clark to get this over."
BABY MINE	Gold.	Ave.	Ave.	Ave.	Poor	"Pleased, but did not draw extra business." "Good, but lagged." "Too much same." "Satisfying, but doesn't pull." "Great farce comedy." "Greatest and cleanest comedy I have ever run." "Good wholesome comedy." "Good show, but rather tiresome, is the comment."
BEAUTIFUL ADVENTURE, THE	Mut.	Ave.	Poor	Ave.	Ave.	"Not enough to it for six reels."
BONDAGE	Blue.	Big	Big	Big	Big	"Very fine production. Bluebird improving remarkably."
BOND OF FEAR	Tri.	Ave.	Ave.	Ave.	Ave.	"Fair picture. Story not appreciated by the masses."
BOTTOM OF THE WELL, THE	Vita.	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BROADWAY ARIZONA	Tri.	Ave.	Ave.	Big	Big	"Very pleasing to all ages, desirable attraction."
BURGLAR, THE	World	Ave.	Ave.	Ave.	....	"Splendid picture, stars lack draft."
CALENDAR GIRL, THE	Mut.	Ave.	Poor	Ave.	Ave.	"Not up to Mutual standard."
CALL OF THE EAST	Para.	Big	Ave.	Ave.	Ave.	"Best this talented Jap has done for some time."
CAMILLE	Gen.F.	Poor	Poor	Poor	Ave.	"Classics do not seem to draw unless people know star." "Foreign picture."
CAMILLE	Fox	Big	Big	Big	Big	"Most all of Bara's followers liked this picture."
CASSIDY	Tri.	Poor	Poor	Poor	Poor	"Good picture—no name—no star—no business." "Most morbid production—a business killer."
COLD DECK, THE	Lynch.	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture."
COME THROUGH	U. Sp.	Big	Big	Big	Big	"Rattling good picture." "Four big days on this."
CONQUEROR, THE	Fox	Big	Big	Big	Big	"All patrons pleased." "A little long."
CONSCIENCE	Fox	Ave.	Big	Ave.	Ave.	"Did not entirely please—too allegorical" (Middle). "Interesting story, and the production end ranks well among the program class—average business" (South). "Fair only."
COUNTESS CHARMING	Art.	Ave.	Poor	Ave.	Ave.	"Fair program picture." "Business fell below average of Paramount."
DEAD SHOT BAKER	Vita.	Ave.	Ave.	Ave.	Ave.	"A good picture—pleased patrons."
DESIRE OF THE MOTH	Blue.	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans." "Title not appropriate. Good picture. Monroe Salisbury a comer."
DEVIL DODGER, THE	Tri.	Ave.	Ave.	Ave.	Ave.	"Good drama—Stewart a second Hart, if properly directed."
DOUBLE CROSSED	Para.	Ave.	Ave.	Ave.	Ave.	"Just a fair Frederick subject." "Not up to Frederick standard."
DORMANT POWER, THE	World	Ave.	Ave.	Ave.	Ave.	"Clayton a great favorite here; splendid cast; good scenario." "Picture made friends for the star and the house." "Miss Clayton gaining in popularity."
EFFICIENCY EDGAR'S COURTSHIP	K.E.S.E.	Ave.	Ave.	Ave.	Ave.	"Very pleasing—patrons highly satisfied." "Light comedy. Not enough to it."
EXILE	Para.	Ave.	Ave.	Ave.	Ave.	"Not on level with usual Paramounts. Not much story." "Just a fair picture—star does not draw here."
FATTY AT CONEY ISLAND	Par.Arb.	Big	Big	Big	Big	"The best Arbuckle comedy to date. A lot of the old Keystone slapstick stuff, but very funny. Al St. John and Buster Keaton fine support."
FIBBERS, THE	K.E.S.E.	Poor	Ave.	Ave.	Ave.	"A pleasant picture—good photography." "Fine. Well liked." "Good, but didn't draw."
FIGHTING ODDS	Gold.	Ave.	Poor	Ave.	Ave.	"Very good, but Miss Elliott does not draw yet." "Weak scenario for prominent star like Maxine Elliott." "Not up to Goldwyn's standard."
FIREFLY OF TOUGH LUCK, THE	Tri.	Ave.	Ave.	Ave.	Ave.	"Routine Western."
FOOLS FOR LUCK	K.E.S.E.	Ave.	Ave.	Ave.	Ave.	"Did not draw." "Fair picture."
FLIRTING WITH DEATH	Blue.	Ave.	Ave.	Ave.	Ave.	"Good picture."
FOR FRANCE	Vita.	Ave.	Ave.	Ave.	Big	"Picture backs up a timely title." "Wid roasted this. Our patrons highly pleased." "Picture such as an audience thoroughly enjoys. Fine."
GARDEN OF ALLAH, THE	St. Rts.	....	....	....	Big	"Not a picture that draws the regular 'fan.'"
GHOST HOUSE, THE	Para.	Ave.	Ave.	Ave.	Big	"Better features have been made with Pickford and Huff."
GIRL ANGLE, THE	Mut.	Poor	Poor	Ave.	Ave.	"Good, clean entertainment." "Forced comedy, not liked generally by patrons."
HER COUNTRY'S CALL	Mut.	Ave.	Big	Ave.	Ave.	"Fair patriotic feature, nothing out of the ordinary." "Very pretty picture—star becoming a favorite." "A fair picture—she always draws well" (Middle).
HONOR SYSTEM, THE	Fox	Extra	Extra	Extra	Extra	"S.R.O. at extra prices, everyone pleased." "Has everything that makes a big picture." "Most wonderful." "Broke all records even on a rainy night." "The best picture I ever had in my house. A real box-office attraction if properly advertised."
HOSTAGE, THE	Para.	Ave.	Ave.	Ave.	Ave.	"No life to play, poor, not suited to star." "Poor as to plot."
JACK AND JILL	Para.	Ave.	Ave.	Ave.	....	"Pickford a young Douglas Fairbanks. Huff also clever. Good picture with plenty of action."
LIFE'S WHIRLPOOL	Met.	Ave.	Ave.	Ave.	Ave.	"Best Barrymore ever appeared in, but did not draw" (South). "Very ordinary" (South).
LONE WOLF, THE	Sel.	Big	Big	Big	Extra	"Excellent." "Second week run." "Return business to capacity."
LOVE DOCTOR, THE	Vita.	Big	Big	Ave.	Ave.	"Good stuff"
LUST OF THE AGES	Ogden	....	....	....	Big	"Fine Production."
MAGDA	Sel.	Big	Big	Ave.	Ave.	"Started good, did not hold up." "Business poor in comparison to what she has done" (West). "Splendid" (Middle).
MAN FROM PAINTED POST	Art	Big	Big	Big	Extra	"Not up to Fairbanks standard." "Gets over only on account of speed and melodrama." "Broke records" (West). "One of the best attractions of the year" (South). "Extra big on return date" (East). "Suited everyone—we need more like this."
MAN TRAP, THE	Blue.	Ave.	Ave.	Ave.	....	"Not especially well liked—about 50-50."
MAN WITHOUT A COUNTRY	Jewel	Big	Big	Big	....	"Fine patriotic production that any audience will like" (South). "Great, if publicity properly handled" (Middle).

TITLE	BRAND	EAST	MIDDLE	SOUTH	WEST	EXHIBITORS' OWN COMMENTS
MARKED MAN, THE	B'fly	Ave.	Big	Ave.	Ave.	"Good business, fine, pleased."
MISERABLES, LES	Pathe	Big	Big	Big	Big	"Old but appreciated." "Good business getter."'
MORE TRUTH THAN POETRY	Metro.	Big	Ave.	Ave.	Big	"Petrova's best picture." "Same old stuff."
MOTH	Sel.	Big	Extra	Big	Extra	"Star growing in popularity." "Excellent picture." "Extra big business." "Only fair—fine photography, but draggy."
NARROW TRAIL	Art.	Extra	Big	Big	Extra	"Excellent picture" (East). "Only fair" (South). "Best Hart up to date." "Pinto pony excellent; caused as much comment as Rebecca of Sunnybrook" (East). "Star well liked. Remarkable horse" (South). "House record—best Hart to date—big hit here" (West). "Best of its kind" (Middle).
NORTH OF FIFTY THREE	Fox	Big	Big	Big	Big	"Cave man stuff." "This star draws well."
OH, DOCTOR!	Par.Arb.	Ave.	Ave.	Ave.	Ave.	"Usual Arbuckle comedy—not as good as others."
ONE SHOT ROSS	Tri.	Big	Big	Ave.	Ave.	"Very good; lot of my patrons like him better than Hart" "Routine Western." "Picture fair; photography extra."
ON THE LEVEL	Para.	Ave.	Ave.	Ave.	Ave.	"Better than average Ward picture."
PAINTED DOLL, THE	Pathe	Poor	Poor	....	....	"Don't take to foreign style of acting here."
PARADISE GARDEN	Met.	Big	Big	Extra	Big	"Broke all house records" (South). "Theme offended a great many people, though a good production" (New England.) "Good show, only it is too long." "Very well liked. Best Lockwood in some time." "Exceptionally good picture. Photography very good. Star likable."
PARENTAGE	Seng.	Ave.	Ave.	Ave.	Ave.	"One of the greatest pictures ever made, but could not draw with it" (Middle). "Exceptional picture advertised big, poor business." (East).
POLLY OF THE CIRCUS	Gold.	Big	Extra	Big	Extra	"A dandy picture." "Star popular, story, direction good." "Packed 'em in—drawing power good." "A splendid production." "While not a wonderful picture, it drew extra well and pleased immensely." "Pleased everyone—played capacity—class of picture if this company continues to make will rank foremost in business" (West). "Hope they can keep it up" (East). "Mae Marsh no drawing card" (South). "Despite heavy rain first day went over fine and great." "Three days extra big" (Middle).
PRICE MARK, THE	Para.	Ave.	Ave.	Ave.	Ave.	"Good picture of its kind. Too suggestive" (Middle). "Picture more for the H. B. (high-brow?) than the average. Bad start for this program here" (South).
PRINCESS OF PARK ROW	Vita.	Ave.	Ave.	Poor	Poor	"Good picture, but stars not known." "Good picture, Miss Manning excellent." "Your review Oct. 20, page 2770, is misleading." (We are not infallible. THIS IS WHAT THESE REPORTS ARE FOR.—Editor.)
RASPUTIN	World	Extra	Extra	Extra	Extra	"Excellent." "Very good." "Timely, pleased an intelligent audience—not for average fan." "Better than usual program picture."
REBECCA OF SUNNYBROOK FARM	Art.	Extra	Extra	Extra	Extra	"Pleased all." "Great—credit to industry." "Wonderful." "Great—best Pickford picture ever released." "Great—went big." "Great—the most natural and appealing kid circus possible." "Work up children's matinees on this." "Our patrons considered this Mary's sweetest characterization. A great picture for the kiddies."
SHALL WE FORGIVE HER?	World	Ave.	Ave.	Ave.	Ave.	"Only an average production."
SILENT SELLERS, THE	Met.	Ave.	Ave.	Ave.	Ave.	"Poorest Petrova we have had." "Good star, but picture not up to standard."
SCARLET PIMPERNEL, THE	Fox	Ave.	Ave.	Poor	....	"Star popular, but this type (costume) *not wanted at all.*" (South)
SLEEPING MEMORY, A	Met.	Ave.	Ave.	Ave.	Big	"A good picture." "Very good, photography first class, cast good." "Very good in every detail; should draw." "Star exceptionally good. An unusual picture." "Poor subject" (South).
SOCIETY'S DRIFTWOOD	B'fly	Ave.	Ave.	Ave.	Ave.	"Very good" (South).
SON OF HIS FATHER	Par.	Big	Big	Big	Big	"Very good picture. Very good direction." "Very good, from all angles." "Drew good business for a four day run" (Middle).
SOUTHERN PRIDE	Mut.	Ave.	Ave.	Ave.	Ave.	"Scenario weak." "Not much picture—star very popular."
SPREADING DAWN, THE	Gold.	Ave.	Ave.	Ave.	Ave.	"An unpopular type of picture." "Does not compare favorably with other Goldwyn's." "Patrons satisfied" (South).
SUNSET TRAIL, THE	Para.	Ave.	Ave	Ave.	Ave.	"One of her best pictures, star not popular here" (West).
THEIR COMPACT	Met.	Ave.	Ave.	Ave.	Poor	"Picture fine—business poor." "Stars seem to have lost in popularity—good picture."
THIS IS THE LIFE	Fox	Ave.	Ave.	Ave.	Ave.	"Walsh is a comer. About the best drawing card on regular Fox program." "Star becoming popular very fast."
THOU SHALT NOT STEAL	Fox	Ave.	Ave.	Ave.	Ave.	"Too much of a detective drama." "Average feature—director-actor steals show from star."
TROUBLE BUSTER, THE	Para.	Ave.	Ave.	Ave.	Ave.	"Picture extra good." "Only fair."
VICAR OF WAKEFIELD	Pathe	Big	Big	Ave.	....	"Very entertaining as well as educational. Schools glad to co-operate."
WHEN A MAN SEES RED	Fox St.	Ave.	Big	Ave.	Big	"Just what the title calls for." "Good picture."
WOMAN GOD FORGOT, THE	Art.	Big	Big	Big	Extra	"Drew many strange faces" (West). "Very spectacular, wonderful production, yet not over-pleasing." "Grand, wonderful production." "Elaborate, great cast." "Star and title drew first day." "Big production, no heart interest." "Wonderful picture, good photography, excellent cast, but not a picture the public want at this time. I take my hat off to De Mille as a director—*now give us a change.*"
YANKEE WAY, THE	Fox	Big	Big	Big	Big	"Star well liked—good entertainment." "Much better than average Fairbanks, great drawing card." "One of the best of the Walsh pictures."

EXPLANATION:—"Extra"—extra big business getter; "Big"—unusually good; "Ave."—average, not an exceptional picture; "Poor"—not a box-office picture.

A Question of Honesty

WE are in receipt of a letter from Mr. Henry Goldman, of Green Bay, Wis., who says he has compared our reports with pictures he has run in his house and NINE TIMES OUT OF TEN found them wrong and ALWAYS in favor of the picture.

You do not mean these box office reports, Mr. Goldman, or if you do you are the man who needs most to learn that these reports ARE HONEST.

If you refer to our reviews of pictures, Mr. Goldman, we wish to call to your attention that the reviewer's name is always given, and if he has injured you by reporting too favorably on the picture these box office reports will give you something besides your opinion to back up your complaint.

WE gladly accept all criticism that is fair. We don't doubt Mr. Goldman means to be fair. But when he goes further and says he can "read between the lines" even in our editorials a favoring of the producer, he gets a bit too far away from the facts not to force a little proof on our part to the contrary

These box office reports do not favor the producer, as any man who reads them without reading between the lines can see. They are not based on reports from unsuccessful exhibitors, who give no picture a chance, and therefore the majority of the pictures reported are at least "average" pictures. But they are based on typical successful exhibitors' findings.

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Putting the Punch in the Title

Find Out the "Big Idea" in Your Feature and Use Everything to Drive It Home

SINCE we have been printing these talks on advertising, with special reference to the Sunday displays, the greater portion of the specimens have been of the exploitation of pictures in which stars have been, and rightly, featured over the production itself. This has brought a number of inquiries concerning the exploitation of a picture for the picture itself, and without reference to the cast.

It is a self-evident truism that no feature can be stronger than the cast, if by that one means a comparison between the capable and the incapable, but it is equally true that there are pictures that in themselves are stronger than any star and which deserve to be featured for the stories and the productions themselves.

The one weak point in the star system—at least so far as exploitation is concerned—is that when the star is seen in a poor or unsuitable vehicle the drawing power of the star in the following picture is generally weakened. Few patrons really put the blame where it should rest—on the producer, or the author or the director, but the star must take the blame.

Another weak point in star advertising is the temptation on the part of some of the producers and a great percentage of the exhibitors to announce that the latest production is "the greatest in which Mildred Jones ever appeared," regardless of whether they know or believe that this is true. Of course every producer and every exhibitor knows that he is working against the future when he makes statements that he does not know to be true, but there is a subconscious self-conviction that leads into these practices.

We say this in explanation, because many of the statements in this article bear to a considerable degree on the star pictures as well as those which are featured for the strength of the stories themselves.

Now let us suppose that you have booked a big, smashing picture, one that carries itself because of the event with which it deals, its method of production or its timeliness in presenting some present day problem. In the first place, you ought to see this picture before you undertake to exploit it, as you ought to see all pictures before you try to tell your patrons about them. But if you cannot do this, study the picture carefully. Watch the reviews in the NEWS, read carefully the entire press matter that is sent you and give several hours of study to it.

You cannot expect to have a story dependent on the punch of the story itself go over unless you put the punch behind your advertising.

Every prize fighter has one particular punch with which he wins from the greater portion of his opponents, there is one particular blow on which he relies chiefly to "bring home the bacon." His other blows are effective and contribute toward the result, but there is one that brings the KNOCKOUT. And the same is true of every picture that depends on the essence of the picture itself.

The prize fighter who went into the ring knowing nothing about the power of his own punches and the ones on which to rely would be pretty sure to be licked. And the exhibitor who goes into the exploitation of a picture without knowing what is the thing to exploit.

If you know why you booked the picture you ought to know what to advertise, you ought to know the driving power of it.

All of you who live in the smaller cities through the country remember that when the legitimate was in its glory practically every stage production that came to your city was advertised as "the sensational success direct from New York" or as a play "with the original Broadway cast," and that when you went to the theatre you generally found that it was the same play all right enough, but generally produced by a third or fourth rate cast and often with dirty scenery and travel worn effects. It was this very thing that gave motion pictures their great handicap over the spoken drama. The public was tired of being bunked by policies of the legitimate stage. They recognized that in the film they might get the exact production, with the same cast that New York and Chicago and Boston had been seeing.

The same temptation that led to exaggeration in the legitimate field affects many exhibitors when they book a big feature. They are not satisfied that it is genuinely a BIG feature. They are not content unless they declare that it is the BIGGEST EVER.

"Greater Than 'The Birth of a Nation'" has been worked so much overtime that the expression must bring a smile to the face of every intelligent patron. And yet the same time worn expression is used in one of the displays printed on the opposite page.

There's plenty of room for strong exploitation without exaggeration and superlative.

In the first place the name of the picture itself ought to be a strong appeal, and if the name tiself does not drive home the character of the picture you ought to pick out enough of the spirit of the production to couple the name with the motif of the picture.

There is a reason why the picture was made—tell it to the public. You booked the picture believing that there was a reason why the public would want to see the picture. Don't hide behind "stupendous," "marvelous" and other circus words but jab out every jab you have behind the one thing that really stands out above everything else in the picture.

Now take the advertisement of the Strand theatre, Minneapolis, on the opposite page. The production is "The Mormon Maid" and the advertiser has been able to express the whole spirit of the production in few words and with an attractive design. He advertises the name above the star who appears in this picture, and properly, for the picture is not sold to the public on account of Mae Murray, but on account of the expose of early Mormon methods. The "eye" at the top gives the idea of baring a secret and the hooded figure at the bottom conveys the mystery element. Everything is in keeping and there is one single idea brought before the public that this picture exposes alleged terrible Mormon secrets. There is more punch to this display than had there been a thousand lines strung with adjectives attempting to enumerate a hundred different elements.

Modern theatre, Boston, accomplishes the same result in a different way. Of course the average reader could fairly well guess the character of a picture by that title itself if featured above everything else, but still there is enough explanation to make the first impression a convincing fact. Again the stars are not featured and the ordinary reader would gather that the production is greater than the stars, that there was some reason for it beyond the appearance of the stars—and this is the impression the advertising of every big feature ought to have.

Starland theatre, St. Paul, has relied on the title of "The Man Without a Country" and big type alone. Good space is used in the display and it strikes one immediately upon looking at the page, but there are still a lot of people who haven't meard of "Edward Everett Hale's Famous Patriotic Novel," and there should have been an added kick put behind the picture telling just what it is about.

In writing the advertisement for "The Honor System" the manager of the Lafayette theatre, New Orleans, seems to have deliberately avoided telling what it was about. We defy the man who is not familiar with the subject to get any idea of the picture from the considerable amount of text. The name of the picture and the stripe border might carry the impression to some that it is a story of prison life, *but no advertisement should rely on impression.* Feints are all right in prize fighting, but feints never put over a knockout blow. There is splendid material in "The Honor System" for advertising, yet the impression is left on one that the writer of the advertisement did not want to say that it was a story founded on prison life, but at the last moment he threw in the picture of a man about to be lashed just as added

(*Continued on page* 3608)

Getting the Punch Over on the Title of the Picture

With the exception of the display of the Circle theatre all of the advertisements shown here and explained in the article on the opposite page are reduced one-half. The display of the Circle has been brought down until it is less than one-fourth its original size.

LAFAYETTE
NOW SHOWING
Greatest Cinemelodrama of the Age
3 ACTS The HONOR SYSTEM 3 ACTS
There Are Some Things in Your Life You'll Never Forget—This Is One of Them
EVERY BIT OF IT IS TRUE
It has the entire country talking—twill be talking about it, too, after you have seen the terrible truths it reveals. The Test of a Woman's Love Plays a Vital Part.
5000 People! Cost $300,000
"The Birth of a Nation," "Intolerance," "Womanhood," were great pictures but all three are dwarfed by the magnitude of "THE HONOR SYSTEM"

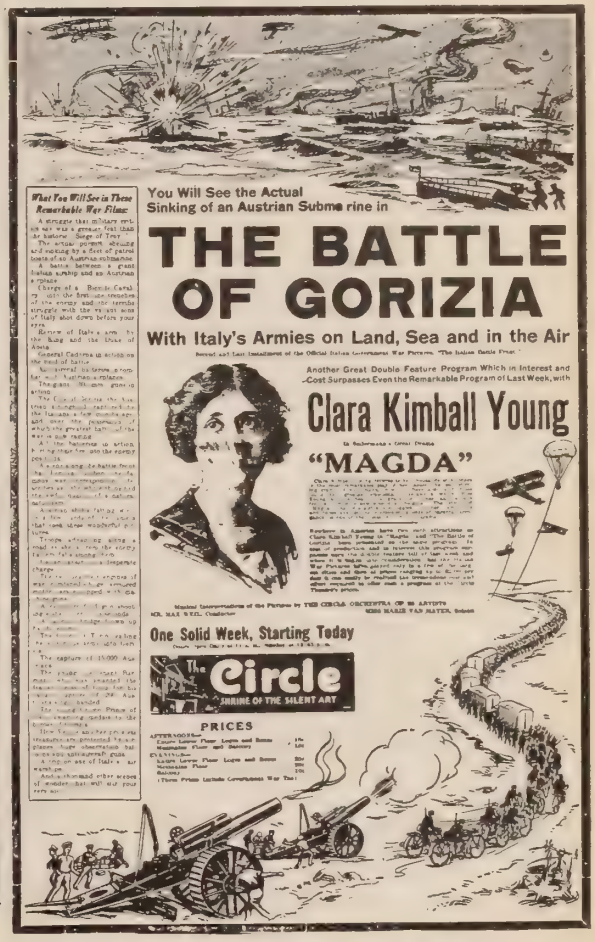


Music by Special Orchestra
Continuous 2:15-10:30—De Luxe Shows 2:15-8:15
Reserved Seats on Sale at Box Office and Grunewald Music Store
Next Week—THE SMARTER SET

The Strand
Beginning Today—
Mae Murray
in
FRANK BORZAGE
ROBART BOSWORTH
in
"A MormonMaid"
A POWERFUL SCREEN EXPOSE of MORMON PRACTICES in UTAH'S EARLY DAYS
FATTY ARBUCKLE
in
"FATTY at CONEY ISLAND"
Coming—"FOOLS for LUCK"



MODERN
WEEK of NOV. 5
A patriotic masterpiece featuring Charles Richman and Anna Q. Nilsson. It's a big love drama staged in the midst of the world war's cannons' roars. SEE—the real ramifying system of counter trench work as our soldiers do in France. SEE—the massive scenes which punctuate the picture and provide highly emotional moments.
"OVER THERE"
The human brain has never conceived the equal of this production, which deals with love, war, and DEMOCRACY for the world. Best scenes ever shown of the present war in France.
AND ON THE SAME BILL
PAULINE FREDERICK
"THE HUNGRY HEART"



GORDON'S OLYMPIA
WASHINGTON ST.
BEGINNING MONDAY, NOV. 5
EXCLUSIVELY AT THIS THEATRE
"Paramount's" First Serial



WHO IS NUMBER ONE?
STORY BY Anna Katharine Green
FEATURING KATHLEEN CLIFFORD
Abounds in Mystery, Intrigue, Perils, Romance and Adventure
IT WILL KEEP YOUR NERVES A-TINGLING



On the Same Bill
Boston's Favorite Geraldine Farrar
IN AN ARTCRAFT PICTURE
"THE WOMAN GOD FORGOT"
The Season's Best Acts in Exclusive Vaudeville
PATHE WEEKLY AND OTHER PICTURES | TONIGHT—Feature Pictures and Vaudeville

STARLAND
TODAY AND ALL WEEK
The Film Feature of the Hour
"The Man Without a Country"
A Jewel Film Version of Edward Everett Hale's Famous Patriotic Novel of the Same Name, Featuring
FLORENCE LA BADIE and H. E. HERBERT
DO NOT MISS IT

NOV. 3, 1917 The PARENTAGE MESSENGER

Are YOU—is YOUR Business—Efficient?

Turn on the Spotlight of Truth and See Where You Stand. Here Are Twenty Pertinent Questions—Can You Answer "YES" to Each One?

For Each Whole-hearted "Yes," Credit Yourself with 5%. If In Doubt Mark Down 3% for Your Answer. The Total Will Show How Closely You Approach 100% Efficiency in Your Business of Retailing Motion Pictures

1 Have you a genuine interest in your business?
Answer.....%

2 Do you mingle with your patrons unobtrusively to learn their likes and dislikes?
Answer.....%

3 Do you keep records that tell you the volume of business played to with programme pictures—independent features—serials?
Answer.....%

4 Are you willing to—do you—act upon suggestions for improvement?
Answer.....%

5 Do you make a comprehensive study of the trade publications?
Answer.....%

6 Is your house clean, inviting, well ventilated, and comfortable?
Answer.....%

7 Do you keep your lobby attractive?
Answer.....%

8 Have you an advertising campaign with an appropriation based on your seating capacity to test your ability to keep all your seats working for you?
Answer.....%

9 Are you making any effort to keep your attendance from dropping off on rainy days?
Answer.....%

10 Is your projection all that it should be?
Answer.....%

11 Does your musical program harmonize with your picture program?
Answer.....%

12 Have you won the confidence of your patrons by advertising truthfully?
Answer.....%

13 Have you made a determined effort to acquire the best billboard locations?
Answer.....%

14 Do you see each film before your patrons, even though you see it at 10 A. M., to be sure it is in perfect condition and is not objectionable?
Answer.....%

15 Do you insist upon courtesy from your house attachees and see that they live up to the rule?
Answer.....%

16 Is your publicity properly prepared and does it reach the home of every logical prospect in your community?
Answer.....%

17 Do you publish a house-program or house organ that carries personality?
Answer.....%

18 Have you issued a standing invitation to all worthy organizations to make of your house a public forum for morning meetings, provided they make arrangements a week ahead?
Answer.....%

19 Have you made friends with the newspaper men in your community?
Answer.....%

20 Are you working on ideas to make your matinees more profitable?
Answer.....%

Parentage "Messenger" devotes a page in its current issue to a test of exhibitors. They are asked to answer twenty questions and to grade themselves on their replies and see how many reach 100%. Here are twenty things well worth thinking about. Give a few minutes each day to each one of them.

Putting Punch In the Title, Secret of Success In Big Picture Exploiting

(*Continued from page* 3606.)

camouflage.

There is no excuse in the world for advertising any picture this way. There is a reason why the public should see every picture, or there is NO reason, and when there is no reason you are losing money by attempting to advertise it. Don't write around a big picture and expect adjectives to carry you through. That day is done.

Now there is another type of a big feature in the display of the Circle theatre, indianapolis, which, by-the-way, is one of the most intelligently advertised houses in the country. The big feature for the week was "The Battle of Gorizia," although there was another feature also shown. This advertisement of nearly five full columns, and accordingly in the greatly reduced reproduction the display appears crowded. But note the way that the writer has been able to bring out the war idea. He has put every punch behind the title of the picture, he has made his illustrative drive home stronger, the fact that it is a real picture of a real battle, and then he has gone further to tell in detail some of the scenes that are shown. You won't find in this advertisement the statement that these are the greatest war scenes ever made or anything of that sort, but with the punchy title to start with, there is smash after smash that convinces you that it is a production you cannot afford to miss. *There is no curse of the fakily written advertisement here.*

Because it helps to emphasize the full scope of the expression, "Putting the Punch in the Title," we have also shown here an advertisement of Gordon's Olympia theatre, Boston, on the Sunday before the opening of the serial, "Who is 'Number One'?" Paramount has been spending hundreds of dollars in Boston explaining this chaptered story. Especially with the first episode of so well an advertised picture about to open the punch is in the title, and the title with a picture of the star was featured and smaller type told the rest. Here is a fine example of trading on the name and on the publicity already given. It was a case where the theatre was justified in playing the serial ahead of such a big feature as "The Woman God Forgot," because here was the one single chance to get the punch home on the serial opening with all its power.

Cuts are essential in the newspaper display of a big picture. We have advised you in the case of other films to use pictures of the stars. Here in the case of the production featured for itself alone, the smash should be put behind the title by explaining the nature of the picture itself as the Strand theatre has done, or there should be scenes, like those in the Circle ad. that "guarantee" the picture. The advertisement of the Starland would have been a hundred per cent. more efficient with cut display.

Make the title of the big picture stand out.

Make every word you use give a reason why the reader should see that picture.

Back these reasons up with cuts that illustrate or explain the production.

Then you are aiming every blow in the same direction, on the same spot, and there is bound to be telling results. The way to win a knockout is to aim for one thing. The way to make a picture a success is to convince the public that it is the one picture with ONE purpose.

In the displays of the Strand and the Circle, no matter where your eye may fall you cannot escape the punch. That's the thing to put behind every picture that you show—punches all with the same purpose, not wild blows that merely fan the atmosphere.

Universal's Service Bureaus Grow Through the West

When W. A. Bach has finished his present tour of the United States, every Universal exchange will have in helpful operation a "Service Department" that will act in an exclusive and special capacity as assistant to every exhibitor in the territory serviced by the various exchanges. Mr. Bach has reached Denver on his way to the Pacific Coast, his further route embracing visits to Salt Lake City, Spokane, Seattle, Portland, San Francisco, El Paso and back to New York with stops arranged to cover the Southern territory.

The Service, or "Make It Pay" department, first became operative and was tested with entire satisfaction by Mr. Bach in connection with Universal's exchange at Toronto, Can. When it was decided to put a man on the road to build up and extend the idea to all Universal branches, Mr. Bach was appointed for the work. He first established the department in connection with Mecca exchange, in New York, leaving C. G. Wood in charge. Taking to the road, Mr. Bach visited the following cities and appointed managers: Detroit, B. B. Greensburg; Chicago, M. L. Firestone; Toronto, Raymond S. Peck; St. Louis, G. H. Giebler. Meanwhile the territory served by Portland, Spokane and Seattle was placed under the "Make It Pay" supervision of Dean Collins, with headquarters in Portland

Seeing the Rialto with Rothapfel

THIS week the title of this series of articles is slightly misleading, for S. L. Rothapfel is out of the city on a vacation earned by his strenuous work in conducting the Rialto and making the plans for the new Rivoli.

But while Rothapfel is not present in the flesh he is there in the spirit and one who has for weeks studied his presentations by his side many feel the very spirit of the Rialto remains whether the director is in person present or not. And it is a remarkable tribute to the ability of Mr. Rothapfel to build up a wonderful organization which runs smoothly when the master is away. For all of the employes have completely entered into the ATMOSPHERE—and there is truly an atmosphere of its own at the Rialto—and that is something that every manager should strive to create for this theatre.

Which reminds us: When the new Rivoli opens in December the head of every department will be some man or woman who has been in the employ of the Rialto. So complete an organization has Rothapfel created that he will not be compelled to go outside his own ranks to find the chiefs in all departments. And while we are not at liberty to tell you the details of the plans for the Rivoli which we know, we can drop a hint here that this new theatre is going to be the greatest and most delightful surprise that the motion picture public has known.

"Me and My Dog," a scenic picture made by Robert C. Bruce for Educational, probably sets a record for applause at the Rialto this week. Five times during the showing of the picture there came great bursts of applause. It is really one of the most remarkable scenics that we have ever seen and it was put on with that care to music and lighting that makes the Rialto showings such successes. A man and his friend, the dog, see scenic wonders in Montana, Washington and Alaska. The subtitles are clever and there is a human touch all the way through that is appealing. Dr. Reisenfeld selected unusually attractive music for this scenic, playing selections from "The Queen of Sheba." And he also arranged a clever effect that took the house by storm, for at the end of the scenic he introduced a picture showing an Indian dance and then a river scene. The lighting effects during the scenic had become striking, the dome now becoming dark blue, with the proscenium red and the blue of the dome gradually fading into a pinkish center. But to continue the "weaving in." A title, "The Land of the Sky Blue Water," was shown and as the Indian scenes were shown Miss Mary Ball in Indian costume stepped in front of the curtain and after the orchestra had played an Indian war dance the melody turned into "The Land of the Blue Sky Water" by Cadman, and Miss Ball sang the song in a manner that brought applause that didn't want to be stopped.

There was another splendid example of weaving in the picture and the music at the end of the Rialto magazine. But first let us consider the parts of the animated weekly. It opens with a cartoon on Wheatless and Meatless Days and then turns into Daniels reviewing marines at Quantico, Va., shown to the tune of "Here They Come," and then did a comedy turn into Mutt and Jeff in "Kanning the Kaiser," an unusually funny cartoon which got over well with the aid of a Fox trot. Few numbers have scored more applause at the Rialto than the pictures of King Victor Emmanuel of Italy visiting the French front. When the veterans who stopped the Germans at Verdun were shown in review there was burst after burst of applause that would have done credits to heroes of some American victory. The stirring music of the "March Royale" and the "March Bombardment" brought out the fullest emotions. An especially clever feature following, Mutual presenting a letter from a boy in France to his folks at home, each paragraph being illustrated by pictures of the soldiers at work in France. "The National Spirit" march set it off and then came a Hy Mayer cartoon showing Liberty standing behind a charging American soldier, and as the orchestra turned into "The Battle Hymn of the Republic" the real welkin of American freedom rang through the big theatre.

Now note another turn into a musical number. Coming immediately after the cartoon and apparently a part of the animated magazine there were some scenes in Jerusalem. The orchestra began to play Max Bruch's "Kol Nedrei," a setting for 'cello and orchestra of the ancient Hebrew ritual melody sung in synagogues on the Day of Atonement. As the picture ended the curtains over the panels on either side of the screen parted, showing in deep blue effects the minarets of Jerusalem and at the same moment, Gaston Dubois, first 'cellist of the Rialto orchestra, seated on the stage in the half light, played the ritual melody in a masterly manner.

Now note that both so-called solo effects were brought in with pictures. There not only wasn't the slightest element of "weight," but pictures and music were so blended that the psychological effect is a most happy one. We have spoken before of making pictures and music and lighting into a harmonious whole. *The Rialto has done it and many other exhibitor can do this—at least now and then and the result will be to set your whole city talking about your theatre.*

There was another clever effect with the feature picture, Elsie Ferguson in "The Rise of Jennie Cushing," a picture by the way with wonderful heart interest. The opening scenes of the picture show the East Side and children dancing to the music of the hand organ. So the Rialto secured a hand organ and with this played "Around the Town." A simple thing, wasn't it? And anyone can do it—anyone who will think can do many "little" things like that which made a BIG hit. And these things are well worth trying. *You can all book the big pictures and all of that, but it is the close touch to detail that helps put them over with the rarer success that marks the Rialto presentation. The LITTLE BIG things count.*

Following the feature, which has little of the comedy element the orchestra came in with selections from "Alma, Where Do You Live?" light and airy music that relieved the strain that one felt after having witnessed the powerful work of Miss Ferguson.

"More Haste and Less Sleep," a Christy, is the comedy feature this week, shown with light and whimsical music.

The overture was Massenet's "Phedre,"

AT THE STRAND WEEK OF NOV. 11

FRANCES HODGSON BURNETT'S story, "Sarah Crewe," shown on the screen with Mary Pickford as the star under the title of "The Little Princess," delighted Strand audiences this week. There was a splendid musical score for this production, and as played by the Strand orchestra enhanced the presentation greatly.

Rossini's "Siege of Corinth" is the overture, and this is followed by the Strand topical, which opens with President Wilson voting in the recent election at Princeton and then turning into pictures of the victorious New York suffragettes. Pictures of the Rochester, victim of a submarine, leaving an American port followed, and then there came great applause with the parade of the women workers of Glasgow, in their working clothes, pledging their aid to England. A Paramount-Bray showed the method of preparing and weaving hats in the West Indies, and then came some views of the sunken Southern Pacific ferryboat at Oakland, Cal. Billy Sunday got much applause in his address starting the Y. M. C. A. Army Fund campaign at Camp Kearney, Cal. Then came another Paramount-Bray, "Over the Jumps with Army Tractors," which pleased the audience mightily. "Spending the Day with the Drafted Men at Camp Upton" gave a splendid local touch, and the topical ended with a picture of Mayor-elect Hylan and his family. All the pictures except those noted were Hearst-Pathe.

There is an interesting picture by Educational this week in "Enemies of the Garden," one of the Ditmar creations. It is a particularly appropriate film in these days of food conservation. The comedy element is supplied by Victor Moore in "Nutty Knitters."

The soloists were Helen Scholder, 'cellist, in "Rhapsoide Hongroise" and Herbert Waterouse, baritone, in "On the Road to Mandalay," and "Believe Me If All Those Endearing Young Charms."

Your Idea—and Ours

WE have printed so much about getting the punch out of your to-day attraction and the division of space on coming offerings that we are glad to print the display of the Zelda theatre, Duluth, Minn. On the Saturday on which this advertisement appeared the three day run of W. S. Hart in "The Cold Deck" was just com-



ing to an end and therefore little space was given that attraction, although the display was made at a place where it could not be missed—right next to the name of the house. Then the main space was given to Mary Pickford in "The Little Princess" and a space of about one-fourth the size to the Pauline Frederick bill the latter half of the next week. It is excellent Saturday afternoon advertising.

While we haven't reached Saturday afternoon in our talks on advertising, we take this chance of saying that in cities where pictures are allowed on Sunday it is a good plan to announce your Sunday bill in considerable display on Saturday, because it catches the attention of those who are making "dates" for the next day.

Make your "date" to meet cheerfulness and courtesy at your theatre to-day. They won't be jealous of each other.

PARKWAY theatre, Baltimore, in addition to its newspaper advertising mails a card announcing the attraction for the week to a big mailing list. A specimen of one of these is reproduced here. The management always illustrates this card with a picture of the star or a scene from the production and then devotes only a few lines to the production. Instead of trying to tell the public "all about the attraction these cards serve to whet the appetite of the fans. Parkway theatre finds these cards valuable not alone for bringing business from those who do not read the daily papers, but also for their cumulative effect. Note that the card also tells the attraction



for the following week.

If you leave all your business to some one else it is probably done per-Haps.

HERE is an idea that may be of value to men who own a string of theatres. It is being used by General Manager Frank B. Buhler, of the Grand Central Market Street Company which operates six houses in Philadelphia. The idea has been followed for some time by newspapers in "charting" attractions at local theatres for the week, especially by the Philadelphia Evening *Ledger* and the New Orleans *Item*.

The idea, of course, of this form of a

CENTRAL MARKET ST. CO.
WEEKLY PHOTO-PLAY PROGRAM
WEEK OF OCTOBER 22ND

	VICTORIA	SAVOY	RUBY	PRINCESS	MARKET ST	AUDITORIUM
MONDAY						
TUESDAY						
WEDNESDAY						
THURSDAY						
FRIDAY						
SATURDAY						

folder, which is sent to the mailing list of all the theatres, is that it saves expense in having six sets of programs printed. There is another argument in its favor, and that is that by giving the names of all of the attractions at all of the houses it is likely to bring the follower of some particular star or one who has heard about a particular picture to one of the company's houses.

Penny-wise is generally picture foolish.

WE tell you often about the value of keeping up to the minute and taking advantage of every opportunity that some

Vote For Kate Saxon For Sheriff

It sounds like a joke! But after next Tuesday it may be a genuine possibility. If we have "votes for women" in this state next year, who knows but what several counties may elect women sheriffs in 1918. But can they perform the duties? One woman, elected Sheriff, cleaned up a rough mining town that had defied her male predecessors. It is graphically shown in the Vitagraph picture, "By Right of Possession" at the Family Theater to-day. See it and know the future. Several clever comedies and the last Sunday Song Revue of the season are on the same programme.

current event gives you to advertise your theatre. And we have illustrated a number examples of doing so, but none better than that of the Family theatre, Rochester, N. Y. On the day before the November election the theatre put in the newspapers advertising like that reproduced here.

Especially since votes for women was one of the issues, this advertisement attracted unusual attention. The remainder of the paper was filled with displays on behalf of the various candidates, and because this advertisement carried the name of a woman it attracted instant attention and centered the interest on the attraction at the Family theatre.



GENERAL FILM is supplying exhibitors with unique small easels for advertising the Bernarr-Macfadden series of physical training pictures. These are in the form of an easel and show Mr. Macfadden in the attitude of a wrestler. These little stands will be found excellent for use in store windows and merchants will probably be glad to use them for your theatre because they do not take up a great deal of space. They might also be used in connection with displays in sporting goods stores.

Put your aim high and instead of shooting once, keep pulling the trigger.

THIS is just a little thing, but little things count in successful picture exhibition. It is nothing new for theatres to give away passes to the first episode of a serial, though we believe that free tickets, unless connected with some contest that bring in more paid than free admissions, are bad things. But here is the



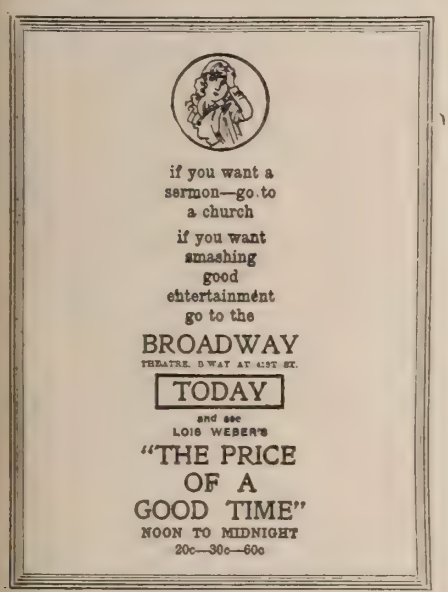
What Live Wires Are Doing

example of coupling the free admission with publicity. Instead of merely printing a card saying that it is good for a look at the first chapter of "The Fighting Trail," the Bijou theatre, Orange, N. J., has used two attractive scenes which will not only intensify the interest of the recipient, but will probably draw paid admission through word-of-mouth advertising. Here is an example of making everything you do count, of getting the utmost out of every penny that you spend in your house.

Most managers would merely issue a ticket. This manager thought about what he was doing and put forward an idea.

Things don't HAPPEN. Some one makes them happen. Do the day's events in your theatre surprise you?

PLENTY of white space is a requisite for good ads. Don't think that you have to fill up every line of space that you buy simply because the space is there. It is a mighty good plan to figure out how



much space you need to say what you really have to say and then buy just twice as much room. Especially if your advertisement appears next to those of other theatres, you will find the white space has more than paid for itself.

For example this display of the Broadway theatre in the New York Sunday papers was placed on a page nearly filled with other advertisements, yet it stood out above them all because the copy writer used plenty of white space.

Your theatre is no longer a nickleodeon. Are your methods?

PALACE theatre is one of the best advertisers whose work comes to our attention. Located in one of the smaller cities, the display of the Palace is uniformly superior to that done by most of the managers in large communities. In



the first place the name of the house, in outline lettering and uniform style is always kept close to the top of the advertisement and there is plenty of white space to set off the typing. The cuts are not crowded next to the text and the manager has not confused the reader by sharing the display with a coming attraction, but he effectively announces his mid-week change by simply using the name of the star who will appear on Wednesday.

Do you think merely about the "picture business" or THE picture that you are showing?

HERE is a novel idea that could be used with especially good benefits by exhibitors in the smaller cities and particularly by the managers of neighborhood houses, although the idea comes from the Comedy theatre, Brooklyn. This theatre is located in a section where it cannot be reached by newspaper advertising, especially since the larger part of the population does not read English papers. This circular is so cut that it may be hung on the door knob.

During the night the manager of the Comedy had one of these hung on the door of every house in the section. There was

Service Bureau Yours Alone; You're More Than Welcome

¶ This whole Service Bureau belongs to you, Mr. Exhibitor.

¶ You are not only invited, but urged to send us your ideas, your suggestions and criticisms. If we can do better for you what we are doing we want to know it.

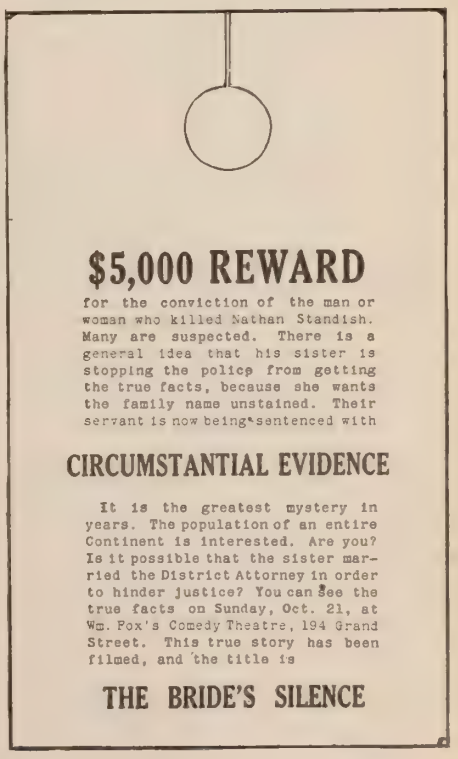
¶ And we want to know what you yourself are doing. Let's have your ideas, specimens of your advertising, accounts of special stunts that you put over, photographs of your lobby displays—in short anything that you think will interest other exhibitors.

¶ You get benefit from reading the ideas of others and you know that co-operation is the keynote of success—so let's do it.

¶ Dash off a few lines, contribute a few cents to Uncle Sam's war funds and we'll do the rest when the letter arrives.

¶ AND DO IT NOW!

no ringing of the doorbell by the distributor and no disturbance of the householder. He found it the next morning and took time to read it. This little stunt was responsible for a record Sunday business at the Comedy.





John J. McNally, Manager New Newark Theatre

High Prices Come to Stay in Newark

Anything that will bring the exhibitor closer to the public and especially his patrons will only reflect to his good."

"High prices have come to stay," declared Mr. John McNally, proprietor of the Newark theatre. "Many said when I opened the Newark theatre as a motion picture house that the Newark public would not pay 50 cents to see any form of screen entertainment. They have done it and are now doing it. My theatre has played to capacity houses practically since its opening a month ago. My 50-cent seats are those that are the first to be sold."

Puts on Actual Race in "The Whip"

Manager Tom Moore, of the Strand theatre, Washington, introduced a novelty during the recent showing of "The Whip" and literally brought his audience to their feet by combining the film drama with the stage spectacle and giving the actual race scene which is one of the big points in the film production. But instead of showing the film scene Mr. Moore secured a treadmill and five horses from the Hippodrome, New York, and staged the spectacle at the proper point. The entire stage setting was in keeping with the race effect.

Mahanoy City Theatre Claims Tax Honor

Manager McAtee, of the Elks theatre, Mahanoy City, Pa., claims the honor of having sold the first war tax ticket with an admission. One minute after the war tax went into effect, Manager McAtee reopened his house and the first ticket was sold to Joel A. Levy, representing the Pathe Exchange out of Philadelphia.

Is This Your Theatre?

In this column the Exhibitors' Service Bureau will print comment from week to week on theatres actually visited, pointing out faults found and commendable features. The name of the theatre will not be mentioned, but if it applies to you and you want improvement, write to this department.

WHEN we walked up to the door of Theatre I a small automobile was standing in front of the door, immediately opposite the entrance. There was no chauffeur and the machine appeared to be the property of someone who was seeing the show. We noticed that others coming to the theatre in machines were compelled to stop at one side or the other and we wondered why the manager of the house, which evidently should make an appeal to the auto-owning trade, did not ask the owner of the blockading car to move it. We found out later that the owner was none other than the manager of the theatre and that the car would stand at that position through the evening.

This house is located in the residence section of a city of 125,000. In many ways it is the most attractive theatre building in the town and the most modern. It was built about a year ago by a realty concern which was improving that section of the city because it believed that amusement near at hand was needed. Construction of good streets brought the theatre within easy distance of everyone in the city who owned a machine and there were thousands of these. The house was just far enough from the center of the town to be in pleasant driving reach and afford time for an evening spin and the enjoyment of the show.

The next thing that we noticed about the house was that the entire front of it was plastered with vari-colored posters of all dimensions, with an occasional streamer flaunting in the wind. It might have been possible for one standing directly in front of the house to discover what series of pictures formed the day's bill, but certainly no one driving by the house would ever find it out. Instead of attracting attention the whole effect of the front was to confuse the possible patron and so disgust him that he would not stop. *No one likes to go into a store and not make a purchase. Neither does one like to have to stop in front of a theatre and diagram the program and probably drive away.*

After that we walked into the house and we were surprised to find that the interior was attractive, that the theatre was apparently well managed from the inside and that there were high-class pictures being shown. These were pictures that were shown for the first time in the city some three weeks previously at one of the downtown houses. In the meantime the films went on a tour of the neighboring cities and this was the first time that they had been shown here again. So it might legitimately be called the second-run house of the city.

When we say that the theatre was apparently well managed from the inside we mean that the theatre was clean, comfortable and cool (it was then summer), that the cashier was polite, the seats comfortable and the projection good. But there was something absolutely impersonal about the theatre. Evidently the manager, when he left his machine standing in the roadway, went to his private office, for there was no evidence of him around.

Three months later we chanced to visit the same theatre again. The car wasn't standing in front of the house, and instead the lot next door had been cleared off and it was well filled with machines parked there. The mass of posters had disappeared from the front of the house and there was a simple display with a strip across the front of the house telling the name of the star and the title of the picture. A little closer look and we saw the manager in front of the house greeting his patrons and another man going about taking the numbers of the cars that were parked there and also recording the numbers of those who passed BY the house.

It did not take an announcement to see that the house had changed management. *And two things had been put into the theatre*—attention and intelligence.

The pictures weren't any better than those that had been shown on the previous visit; in fact they were of the same make. The house wasn't any cleaner nor the projection any better. The physical house remained about the same, but the ATMOSPHERE was wonderfully different.

We learned that the theatre had changed managers only a few days after our first visit. The first thing that the new director realized was that he ought to get business other than the neighborhood trade. And it occurred to him as it would have occurred to any other intelligent man that what he needed was the auto trade that was passing his doors—and passing. So the first thing that he did was to insert a small ad. in the daily papers. He felt that he could not afford to spend as much as the downtown theatres and so he undertook to announce only the name of the star and the title of the picture, counting on the publicity that had been given the production on its first showing to do the rest. Of course he went about developing the neighborhood trade, but the place that most of his money was coming from—or rather his *additional* patronage was to come from the owners of machines.

And he did this in a very short time and very simply. He first got a list of the auto owners and sent them all a neatly typewritten letter calling attention to the change in management, the class of picture being shown, and how easy of access the theatre was. But he followed this up with a couple of form letters. One of these went to every owner of a car the first time after

(*Continued on page* 3613)

Calvert Brings Whole City's Theatres to New Plane by His High Example

"PSYCHOLOGICAL dressing of the photoplay."

That sounds awfully high brow to some of the exhibitors of the country who know little more about their business than to open the theatre, sell as many admission tickets as they can, project the pictures on the screen, count up the cast and go home.

There was a time not so very long ago that the motion picture houses in most of the large cities came within this class, but there has been a marvelous progress in exhibition, and none more marked than the evolution that has taken place in Minneapolis.

Three years ago when conditions which we have just described existed, Lowell A. Calvert became managing director of the New Garrick theatre. He had had early training in newspaper work and then was associated with various releasing companies, and so he was well fitted for his post. But above everything else Mr. Calvert brought brains to the New Garrick. He spent more time in *thinking* than he did in apparent work

And that is the reason why, a short time ago, the head of one of the biggest film companies in this country placed Mr. Calvert among a small group of the leading exhibitors of the country. Mr. Calvert is essentially a modest man and it is difficult to get his story into the trade press, but his position is one that brings him to the fore to show what can be accomplished in motion picture exhibition by the men who will think.

But to get back to the psychological dressing of which we spoke.

Mr. Calvert believes that everything should be in harmony, that pictures, and music and colors should unite in the proper presentation of an evening's entertainment. Few other theatre managers are harmonizing these elements, but more and more are doing so. Mr. Calvert was one of the pioneers in this field.

Special sets around the screen were really an adaptation from the scenery of the speaking stage, but the lighting effect which blends with the music and the picture is a recent accomplishment of the greatest exhibitors. Mr. Calvert pays perhaps more attention to his electrical department than to any other phase of the theatre. There are light cues prepared with each picture, just as they are for the musicians and the effects that one gets at the New Garrick are little short of wonderful. Yet one gets them unconsciously for they do not obtrude. The psychology of color is that it must *blend*. In other words, it must so nearly approach the motif of the picture and the music that it seems a natural part of the whole.

Mr. Calvert pays great attention to his stage settings. They are changed from time to time and always kept in good taste, pleasing in their simplicity and attractive in their modesty. Perhaps they are representative of a series of French windows, with fountains playing outside of them, with palms and shrubbery growing about; they do not reach the massive and gorgeous stage that makes one admire them for the first few times, but they are more along the line of unconsciously knowing that one's surroundings are pleasant, comfortable and a bit unusual.

It would hardly be necessary to say that he has developed his orchestra to a point of perfection, or say much about the style of his house decorations, when a man has reached into new avenues that Mr. Calvert has.

But there must be two sides to every theatre manager, a vein of art and a strain of business. Tucked back somewhere in his busy brain there is a portion that takes care of the business and of theatre. While these other things are basically created for a better business there are still some things that require a business man's nerve to accomplish.

Minneapolis has never been known to be a high priced admission town. For several years quite a few of the theatres have attempted to raise the price from ten to fifteen cents. The attempts were never profitable.

Mr. Calvert decided however that it could be done. Shortly after the first of this year he put out his fifteen-cent sign. It was looked at askance by many of the other theatres and some few immediately started a battle royal. Big pictures at the good old price. Mr. Calvert stuck to it however, with a little better music, a few more constructive ideas, a little more solicitous for the comfort of his patrons, insisting on more courtesy from his employees and in many other ways strengthening up the details of his organization which was worth more than the additional five cents to his patrons. And after a week or two, when the town saw he was in earnest, there were indications of a steady increase. It shortly reached the old proportions—and then the rest followed suit.

It is interesting to see what sort of pictures Mr. Calvert selects. For instance, for the week beginning November 4 the bill includes Mary Pickford in "The Little Princess," Pathe Current Events, "Mutt and Jeff" and an Italian travel picture, while the orchestra and pipe organ rendered Ponchelli's "Dance of the Hours," from "La Gioconda," and there was special incidental music for the pictures.



Lowell V. Calvert, Managing Director, New Garrick Theatre, Minneapolis

This House Develops Auto Patrons

(*Continued from page* 3612)

he has visited the house, conveying the appreciation of the management and calling attention to the bill for the next week or so. The second letter went to all who drove by the house each evening. It referred to the fact that the manager had seen Mr. A—— drive by and called to notice the bill for the next few days, etc. The result was wonderful. The letters were so astonishing that they attracted immediate attention to the theatre.

The manager told us that he was finding that he was getting the business of quite a few people who deliberately passed up the downtown showing of the picture when they knew that they could see it later at his house which was reached in a pleasant ride. *In short this manager was capitalizing on every benefit of his theatre.*

Nearly every house which isn't literally located in a mud-hole can get this sort of business. The auto is no longer a luxury. It is almost a vehicle of the common people. The new manager knew that auto owners liked motion pictures as well as anyone else, and to them he made a simple little appeal that made them know his house was worth while.

Your theatre can in some degree reap the benefit of this example. Why can't this be your theatre?

Magazines to Co-operate with Pictograph

Ten million magazine readers are expected to be attracted to the Paramount-Bray Pictographs as the result of an arrangement whereby the editors of Leslie's, Every Week, Popular Science Monthly, the Metropolitan, Woman's Home Companion and Field and Stream are to prepare and edit the subjects used in "the magazine of the screen."

All the subjects which appear in the Pictograph will also appear in printed form in the magazines

Exhibitor Clears His House After Each Show

Instead of having one continuous show, Exhibitor Frank Eager of Lincoln, Neb., clears out the Lyric at the close of each show, an entirely new house seeing each picture. As a usual thing he packs them in twice a night at 15 and 25 cents.

Mr. Eager, who also runs the Orpheum and the Wonderland, was in Omaha the other day. At the Lyric he shows Gold Roosters three days; "The Seven Pearls" and Pathe News at the Orpheum and "The Fatal Ring," two-reel Luke comedies and a single reel comedy at the Wonderland.



General Front View and "Close Up" of the Lobby of the American Theatre, Butte, Montana, During the Run of "Golden Rule Kate." Note the Signs "Paradise Post Office" and "Red Lite Saloon" and the Primitive Settings

Montana Exhibitor Sets Pace For All In Novel Displays and His Advertising

UNQUESTIONABLY one of the most enterprising exhibitors in the country is located in Butte, Montana, the city made famous by Mary MacLane. He is P. E. Noble, manager of the American theatre, a house that in its physical form and in its atmosphere would be a credit to the largest cities. Manager Noble truly gives the house his personal attention and stands out at the very front of managers. The MOTION PICTURE NEWS is printing this as the first of a number of stories telling of stunts that Mr. Noble has put over with success.

Naturally conditions differ in various sections of the country and in the West the patrons want plenty of "pep" in their displays. This is meant as a foreword to an account of the lobby display that Mr. Noble used in "Golden Rule Kate," the story of a western dance hall in which Louise Glaum was starred. Here is his own description of the display:

"The lobby display is made of set pieces the same as scenery and is screwed together, the scene of the desert country, the cactus, the evening glow of the sunset, together with the cabin in front with the two doors, one opening into the PARADISE POST-OFFICE and the other into the RED-LITE SALOON, has caused unending comment and has been more than worth the time and money to build. I made all of this myself and would be pleased to furnish instructions and data to any exhibitors interested. The box used over the sidewalk is also easily constructed, and would be pleased to furnish full particulars to those interested. The sides are apart from the box and used as inserts, the letters and figure being cut out, reflectors being used inside, together with sixteen globes to furnish the inside illumination. Letters were of red as were all of the lights in the front of the theatre. The entire front from the electric sign to the sidewalk was symbolic of 'GOLDEN RULE KATE' and 'Redlight Saloon,' and that was what we wanted to impress the Butte people with, and from the business we are doing I heartily recommend this to anybody anywhere.

"The lobby display costs only fifty dollars and can be used over and again (of course my time costs nothing, and it only took the spare time of two days)."

Prior to this display and current with it Mr. Noble used one of the cleverest advertising campaigns that we have seen, and while it is applicable to but few attractions and probably would not go in the "effete cast," it was strikingly original and scored a big hit. These were all in large space, ranging from eighth to quarter pages.

All of these displays carried heavy black borders which made them stand out. The first ad bore the words "Sh-h-h. 3-7-77. Warning." This was used because it was the sign used on the body of the I. W. W. leader who was hung by Vigilantes. It had every one guessing, and this was followed by another display headed, "If William S. Hart and Douglas Fairbanks," and the third had a big question mark and the words, "A Minister Tends Bar in the Redlight Saloon." Then followed two quarter pages during the run of the picture, and on the last day an eighth of a page with the words "Have You" and a question mark in bold black type.

Next week we will print some of the lobby displays on other pictures. They are all thoroughly striking, and exhibitors everywhere can get some most valuable ideas from the work of this Montanan who does things with a bold hand, not only in his lobby displays but in his newspaper advertising.

Petrova Brochure to Tell "10 Reasons Why"

Petrova Picture company is preparing a brochure which will tell exhibitors of the country "The Ten Reasons Why" these productions should be booked.

The booklet will explain the drawing power of the star herself, the great exploitation campaign inaugurated in behalf of her productions which includes displays in twenty-five national magazines and a $50,000 newspaper campaign. Emphasis will be placed on the manner in which her vehicles are selected and attention called to the fact that S. L. Rothapfel will act as "Pre-Production Counsel" and will pass on all productions.

Other points which are to be covered are the cost of production of the pictures, the public popularity evidenced from the various announcements of the company in the hundreds of inquiries received, the supporting casts, the mechanical system installed for the laboratory treatment of the films, editing and titling and the remarkable staff of studio assistants who will figure in the making of every Petrova production.

Free "Number Ones" Pack Cincinnati Theatres

Avenue and Royal theatres, Cincinnati, report success with one of the stunt suggestions given in the Paramount advertising book on its first serial, "Who Is 'Number one?'" The newspapers advertised that the theatres would give a pass to the "Number One" employe in all of Cincinnati's large department stores, and the police and fire departments and to conductors and motormen.

It is reported that the plan worked most successfully and that a great share of the "Number Ones" brought their families along to see the first episode.



Here is probably the most unique use to which one of the few remaining horse cars left in the country has been put. Manager M. K. Harmon, of the Odeon theatre, Cottonwood Falls, Kansas, employs it on the interurban line between that town and Strong City as an advertising medium. Mrs. Harmon is on the rear of the car which is carrying a display on Mary Miles Minter in "Her Country's Call" and at the front is Mr. Harmon.

Denver Theatres Use Wealth of Electric Signs In Advertising Their Attractions

William A. Bach, who is touring principal exchange centers and establishing service bureaus for Universal, writes this week of conditions as he observed them in Denver. Mr. Bach is writing a series of articles for the News. These have been appearing for several weeks.

The spirit of Denver that made Curtis street the center of amusement, recreation, etc., in the days of the old West seems to have lived right through, with the result that to-day Curtis street is still the center of gravitation for the entire population of Denver for their amusement. The old gambling houses that lined this street have their direct antithesis in the modern "movie" palaces that make the two blocks from Fifteenth street to Seventeenth street brighter and "crowdier" than any two blocks on Broadway.

Light is the first feature that strikes one in reference to Curtis street. Possibly it is the flat rate in existence in this town that makes them so prodigal of their electric current, but the fact that one house alone uses 87,000 candle power a night on the front is significant of what these two blocks look like after dusk.

Most certainly from the theory that bright lights attract, Curtis street has taken no chance.

And in any town where electric current is at all reasonable Denver's example is a good one to follow. Unfortunately on Curtis street it has developed into a race, with the consequence that each front is simply a glare, which, while it has its effect on the street as a whole, does not really give the individual theatre the benefit it should for the current expended. Another point that the Curtis street exhibitor has overlooked is that a display of his offerings, were it only the name of the feature placed among the lights on the high front above the arch of the lobby that seems to prevail here, would be a wonderful point of attraction.

Much Better Than in East

However, the average display on Curtis street is much better than those I have observed in the cities of the East. Several of the exhibitors have grasped the theory of concentrating on one thing in their display. For instance, one house advertising a new feature of a well known male star concentrated upon this star's name, which in itself fills houses. The photos, which I have pointed out before, are a vital point of attraction and create greater interest than any poster, were most attractively and effectively displayed on a background that brought out their whole detail.

Then a simple but striking cut-out was used of this star in action, evidently produced from a poster, and to strengthen the whole arrangement a most vivid color combination of orange and black was used throughout the whole display.

Again, another house carried out the same idea of concentration by having the name of the play which they were showing cut out in large letters and suspended across the entire front of the house. These letters, which were at least four feet high, made a most striking display and could be seen for some distance, and as the name itself was interest-attracting it produced the business.

Touch of Coney Island

A touch of old Coney Island was imparted this week by the appearance of an orchestra, of which the drum was the most important part, on the outside balcony of one of the theatres. While it attracted the attention and arrested the progress of passersby, I do not think the stunt was productive of many dimes in the box office.

And speaking of the subject of music, the great and somewhat unreasonable competition which exists on this street has led some of the exhibitors into really inexcusable extravagance in the matter of music. Two of the houses, which I understand have just installed elaborate and beautiful pipe organs, are now arranging for large orchestras, which are totally unnecessary. In the matter of music the same principle can be applied as to the display, and that is, concentration on one thing will undoubtedly bring success, and this fact is strongly evidenced by the record of one house on Curtis street which still uses a graphaphone and yet gets the crowds. But on the whole the music is good and the projection is something upon which the Curtis street exhibitors can be congratulated. Several of the houses are installing new screens, which undoubtedly will bring this important point of their houses to even further perfection.

Suburban Houses Unimportant

The keen competition which exists on this street, which enjoys rather an unusual distinction as in Denver there are only one or two suburban houses of any importance, has produced a large rental price for the pictures that are being shown on the street, and moreover this is practically a street of first runs and I do not believe that anywhere in America in such a short length of street can so many big stars in big features be seen.

The result of this terrific competition should be to foster extensive selling. The exhibitors should give their attention to every point that goes to make up their theatre—display, projection, music, comfort, convenience, and last but not least, the pictures they are showing. And again, the location of the house, if properly used, may spell the difference between success and failure. For instance, one house which is ideally located on the street for the transient trade, women downtown shopping, etc., is at present running heavy, highly dramatic features, and it is my opinion, as well as that of many others in Denver, that if this house would switch to a lighter, prettier brand of pictures which would be more to the taste of the casual passerby, the house would do a bigger and better business.

In conclusion, although better than the average display, projection and comfort which exists in the downtown Denver theatres, there is still an opportunity for some house to make for itself a Rothapfel reputation for music, just as one of the theatres here has already gained such a reputation for comfort and elegance.

Exhibitor Uses Serial for 6 Consecutive Nights

Small town exhibitor's problem of getting a full house each night has been solved by G. F. Geidle, of Fargo, North Dakota. He booked the Mutual serial "The Secret of the Submarine," showing five reels each night for six consecutive nights. On one night his receipts exceeded $72.

Speeding up serials is becoming increasingly popular among exhibitors in small communities. One exhibitor recently booked "The Vampires," the Mutual-Gaumont serial at three chapters a week, running the picture every other night until the final chapter.

Ready Made Ad-Talks

Harold Lockwood and Pauline Curley in "The Square Deceiver"—A "Best Seller"

(Metro Five-Reel Production)

"The Square Deceiver" is the first picture in which Harold Lockwood is featured since his transfer to Metro's Eastern studios in New York. It is adapted from Frances Perry Elliott's novel, "Love Me For Myself Alone." Pauline Curley, Mr. Lockwood's new leading lady, is seen for the first time in this production in support. The management of the ———— theatre extends to his patrons a most cordial welcome to the ———— theatre when Mr. Lockwood's latest picture is shown for the reason that he firmly believes that it is the best Mr. Lockwood has ever done. It is a typical Lockwood production, for it smacks of the romantic. Miss Curley is good to look upon. In this picture you will see her in a role that fits her like a "Fifth Avenue Frock" and gives her the opportunity to display those talents which have given her a place in rank with some of the most talented screen stars. Mr. Lockwood has the role of Billy Van Dyke, a young millionaire, who waits for his "dream girl." A certain society-mad millionaire has arrived in New York with his daughter and his ward, Beatrice. By accident Billy meets both the daughter and the ward, but is impressed by the fact that Beatrice, the ward, is something different from the average run of girls. Her guardian needs a chauffeur, and he dons his ex-chauffeur's uniform and hires himself out as the society-mad's chauffeur, wins the girl of his dreams.

Harold Lockwood at the ———— theatre on ———— of ———— week in "The Square Deceiver," with Pauline Curley in chief support.

William Russell in a Clever Comedy-Drama, "Snap Judgment"—Great

(Mutual Five-Reel Production)

The "funmakers," the cartoonists and the comic weekly have told us a lot about the groom who disappointed the bride on the day of the marriage, having overslept or forgotten the engagement, but it is seldom, if ever, that we have heard of the actual occurrence. There may or may not have been an actual occurrence, but William Russell speaks from the screen, and says that such is possible. "Snap Judgment" is the title of the five-reel Mutual release which tells of a young man who forgot that he was to be married on a certain morning until it was time for the ceremony. His intentions are good, but in the spirit suggested by the lines of the once popular song, "Please Go Way And Let Me Sleep," he overlooked this important event in his life, and in his eagerness to get their on time at the same time to assist his fellowmen, he gets into trouble and finds himself in the wilds of Arizona, far from the scene of the supposed marriage ceremony. Not only is he separated from the bride, but he is mistaken for a Western "bad-man," and it takes a lot of money and influence of his fiancee to convince the populace of a certain town in Arizona that he is some one else than Arizona Pete, although he did have to admit that he looked like his friend with the "bad-man" name. At any rate, the bride and groom become husband and wife, but before this takes place there are a number of events which afford excellent subjects for screen conversation.

At the ———— theatre on ———— of ———— week, "Snap Judgment," William Russell.

Ethel Clayton, Favorite World-Brady Star, in "Easy Money"—Romantic

(World Five-Reel Production)

You're on the road to fame as a sculptor. Your uncle has been supplying the money to carry on your education along these lines. He writes that he can no longer continue the practice. Your room rent is due. You haven't sufficient money to buy your next meal. And "you" all the time is a charming young lady. And this charming young lady is asked by a young man to marry him, in order that he may get possession of a large amount of money due him at the event of his marriage to any girl excepting a certain actress of questionable character. What would you do? If you wished to continue your art you would think twice before refusing. In the late World picture Ethel Clayton, as Lois Page, is placed in this situation. "Easy Money" is the very apt title of this five-reel feature picture which will be seen on the screen of the ———— theatre on ———— of ———— week. Miss Clayton has been seen in World pictures for some time back, and it is to be doubted if she has ever once disappointed. In the supporting cast with Miss Clayton are: John Bowers, Frank Mayo, Louise Vale, Eugenie Woodward and Charles Morgan. The story of "Easy Money" was written by Gladys E. Johnson, and produced under the direction of Travers Vale. Lois decides to take the chance, and it happens that she is not only permitted to continue her studies, but she is brought to the realization that she loves the man whom she married for the sake of her career.

At the ———— theatre on ———— of ———— week, "Easy Money," with Ethel Clayton in the leading role.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

November 17, 1917

FEATURES

TITLE OF PLAY	PRODUCERS	
"France in Arms"	Pathe Special	5 reels
"Indiscreet Corinne"	Triangle	5 reels
"The Medicine Man"	Triangle	5 reels
"The Grell Mystery"	Vitagraph	5 reels
"The Adventures of Carol"	World	5 reels
"Miss U. S. A."	Fox	5 reels
"Bab's Burglar"	Paramount	5 reels
"Baby Mine"	Goldwyn	5 reels
"Betty and the Buccaneers"	Mutual	5 reels
"Please Help Emily"	Mutual	5 reels
"Renaissance at Charleroi"	General	4 reels
"John Ermine of Yellowstone"	Butterfly	5 reels
"The Kill Joy"	Perfection	5 reels

SERIALS

"Who is Number One?"	Paramount, 1st Episode	2 reels

INDEPENDENT

"Persuasive Peggy"	Mayfair	6 reels

"The Fringe of Society," with Ruth Roland and Milton Sills Featured

(Hoffman-Foursquare Seven Reels)

Deception even in its mildest form is destructive of human happiness. The longer the deception lasts the greater will be the penalty. In some instances the revelation brings about a better understanding, but this is the exception rather than the rule. Pierre V. R. Key, a newspaper man and for many years musical critic on the New York World, has written "The Fringe of Society," its theme dealing with the result or results of deception in our domestic relations. His story has been adapted to the screen and produced by the George Backer Film Corporation, releasing through M. H. Hoffman, Inc. Ruth Roland, whom he will remember for her work in Pathe's serial, "The Neglected Wife," and who is also a comedienne of note, is cast in the leading role. Milton Sills is in chief support. Leah Baird, the popular screen star, has an important role, and George Larkin, who is seen in daredevil stunts in the "Grant Police Reporter" series of stunt pictures produced by Kalem is also prominently cast. Others in "The Fringe of Society" are Ollie Kirby, Tammany Young and Jules Cowles. The author takes up the question of modern society, and reveals some of its secrets. The social leper and his underhanded methods are "shown up." The husband and wife each love the other, but each believes the other to be a "teetotaler." The husband, outwardly, is a strong advocate of prohibition. What is the result?

The ———— theatre will give the answer when "The Fringe of Society" is shown on ———— of ———— week. Ruth Roland and Milton Sills in the leading roles.

Irene Castle in Baffling Mystery Drama, "Sylvia of the Secret Service"

(Pathe Five-Reel Production)

Irene Castle will be seen at the ———— theatre on ———— of ———— week in "Sylvia of the Secret Service," produced by Astra and released on the Pathe program. This is a "corking" good mystery drama, and one of the best photodramas in which Miss Castle has ever been seen. It is mystery from start to finish. The "Kimberly" diamond has been lost, and Sylvia Carroll (Irene Castle), a girl detective, is placed on the trail of the gang. Much of the action takes place aboard channel boat to England. Later the scene of action changes to New York. Prescott, a young clerk in the establishment which was sending the diamond to England, is responsible for its safe delivery. While aboard the channel boat the diamond disappears, and Sylvia is made prisoner, because it is discovered that she is a detective. The proprietor of the store from which the diamond was sent is murdered, and Detective Hemming, from Scotland Yard, arrests young Prescott for the murder. Hemming arrives in New York on the trail of the "Kimberly" diamond, and there finds that the girl detective, whom he belittled in England, has been assigned by the New York authorities to assist him in locating the gang supposed to be responsible for the robbery. She succeeds in rounding up the gang. One of the gang confesses to the murder of the owner of the diamond.

At the ———— theatre on ———— of ———— week, Irene Castle in a stirring mystery drama, "Sylvia of the Secret Service," in five reels.

"A Case at Law"—Human, Appealing Story, with Dick Rosson Featured

(Triangle Five-Reel Production)

How a young girl brings about the reformation of a young newspaper reporter, and incidentally reforms her father, who is a noted physician, is told in "A Case at Law," a Triangle release featuring Dick Rosson. Pauline Curley presents the principal feminine role, Riley Hatch impersonates the doctor. Jimmy Baggs is a young newspaper reporter and a victim of drink. He meets Mayme Saunders, daughter of Dr. Saunders. Mayme did not remember her father, for he had left her when she was very young in the care of friends. Not wishing to have his daughter know that her father was an inveterate drinker, he went West to try and conquer the habit. It was years later when Mayme met the young reporter, and, taking an interest in him, she advises him to go with her to Sago City in the West. They elope, and for a time her husband goes straight. Getting in with old friends, however, he falls back in his old tracks, and Mayme goes to see Dr. Saunders. The doctor recognizes her as his daughter. The two work together to save the young reporter, and how they bring about his reformation, and how the doctor conquers the drink habit is revealed in this late Triangle picture featuring Dick Rosson. Miss Curley has a role that is well suited to her charming personality, and she enacts the part of Mayme Saunders with appreciation. In the supporting cast with her are Jack Dillon and Ed. Sturgis.

At the ———— theatre on ———— of ———— week, "A Case at Law," a five-part Triangle picture, with Dick Rosson in the featured role.

Belle Bennett in "Fuel of Life"—Story of How a Wronged Woman Sought Revenge

(Triangle Five-Reel Production)

Belle Bennett, recently given a place among the stars of the screen drama, will be seen in the feature role of a five-part of a Triangle picture, entitled "Fuel of Life." It tells the story of the wife of a Wall Street banker, who loves her husband and leads a double life. She finds her husband unfaithful to her, and rather than submit to his perfidy, determines to revenge her wrongs on other men. Miss Bennett presents the role of the wife. Bragdon Brant, one of Angela's new friends, is a rich mine owner in the West. Angela learns that her husband has been lost at sea, and is given a free hand to get her revenge. Brant wishes to get control of a certain railroad, which is the only means of communication to his mine, and he sends Angela to get control of the road. Young Spalding is the owner. Spalding falls in love with her at first sight, but after securing control of the road for Brant, she leaves for the East. She tries to ruin Brant, but is halted by Spalding, who has followed her to New York. He convinces her that she is working toward her own destruction, and proves to her that he is sincere by asking her to become his wife. In the supporting cast are: F. H. Newburg, J. Barney Sherry, Texas Guinan, Lee Hill, Margaret Shellingford, Alberta Lee, Lee Phelps, Eugene Burr, Edward Hayden, Thomas H. Guise and Estelle La Cheur.

Belle Bennett, a new addition to the list of screen stars, will be seen at the ———— theatre on ———— of ———— week in "Fuel of Life."

"His Old-Fashioned Dad"—Story of a Father's Sacrifice for His Son

(General Four-Reel Production)

"His Old-Fashioned Dad" is the title of one of the most appealing screen dramas ever shown on the screen of any theatre. It tells of the sacrifice a father makes for his son, who is at college, and who is unreasonable in his demands for money. The father, an old-fashioned country doctor, has every confidence in his son, but when he has mortgaged his home, and realized on every tangible article which he possessed, he grew suspicious of his son's continual demands for money, and decides to visit him at college. Arriving he finds his son playing poker and he tells his father that he is working on a formula that will make him rich, if he can get the money to complete his experiments. The old doctor, thinking that his son is really old-fashioned, believes him. He leaves to return to his home, and is caught in an automobile wreck. A stranger is killed, and the old doctor leaves certain articles and papers on the person of the dead man, which would indicate that it was he who was killed. He then disappears from sight. His wife collects on the insurance policy, and the money is given to the son to complete his experiments. Later the old doctor longing for a sight of the old home returns, his

wife taking him for a burglar, shoots, and kills him. This is the story that will be enacted for you on the screen of the ——— theatre when ——— "His Old-Fashioned Dad" is shown on the screen. Daniel Gilfether enacts the role of the country doctor and Richard Johnson that of the son.

Alice Joyce in "The Fettered Woman"—Adapted from Chambers' Story, "Anne's Bridge"

(Vitagraph Five-Reel Production)

Alice Joyce is to appear on the screen of the ——— theatre ——— week in an adaptation of one of Robert W. Chambers' most popular stories, "Anne's Bridge." It appears on the screen under the title of "The Fettered Woman." Alice Joyce presents the role of Angelina Allende, who is at college when she receives word that her father has killed himself because he had lost his fortune. Allende is left alone in the world with only the old homestead and two hundred acres of land. She can not work the land herself and being without ready money she accepts the offer of a real estate broker to dispose of the property. He tells her that she will have to accompany him to New York, where he attempts to force his attentions upon her. He is shot by his partner in the scheme who is jealous and the blame is thrown upon Allende. She is sent to the House of Correction and after three years is released. She returns to the old home, disgraced in the eyes of the neighbors. She advertises for boarders and the only applicant is a young man from New York. The two become close friends and he proves her innocence after learning her secret. Webster Campbell, Donald McBride, Lionel Grey and Templar Saxe are in the chief supporting roles. Tom Terriss directed. This Vitagraph production offers Miss Joyce every opportunity to display those talents that only she possesses. There are some nice bits of comedy contained and the main theme of the story will hold your undivided attention for every minute that "The Fettered Woman" holds the screen.

At the ——— theatre on ——— of ——— week, Alice Joyce in screen drama adapted from Robert W. Chambers' story, "Anne's Bridge."

Jack Gardner in "Gift o' Gab"—Story Full of Thrills and Adventures

(Perfection Five-Reel Production)

A series of "hair-raising" stunts and an explanation of how a young man can talk himself into and out of trouble form the material for "Gift o' Gab," a five-reel feature, produced by Essanay and released on the Perfection program. Jack Gardner, who has been seen in some of Essanay's best five-reel Western pictures, has the featured role of Tom Bain, whose propensities for talking prompted his parents to predict for him the career of a Demosthenes or a Cicero. Tom is ambitious to become an inventor and invents what he believes to be a "world beater." He convinces a large manufacturing company that he has invented a machine that will start at one side of a mountain and dig a tunnel through to the other side without the aid of man. His gift of gab helps him in this matter and he convinces the manufacturer that he should give it a trial. He sells the rights to the machine, but it proves worthless. Tom, however, because of his loquacious qualities is engaged as salesman. He has a series of adventures in this capacity that is guaranteed to thrill the most hardened. Then he meets Betty and he convinces her that she is the right sort of partner for him. There is every essential to sustaining interest in the screen drama contained in this late offering from the Essanay studios. Helen Ferguson presents the principal feminine role.

Jack Gardner will be seen in a series of thrilling escapades when he enacts "Gift o' Gab" on the screen of the ——— theatre on ——— of ——— week.

Emmy Wehlen in "The Outsiders," Adapted from Vance's Work of Fiction, "Nobody"

(Metro Six-Reel Production)

Lovers of the silent drama will be pleased to know that Louis Joseph Vance's most popular bit of fiction, "Nobody," has been adapted to the screen. Those of you who have read this work of Vance's remember the character Sally Manvers. Did you ever wish that you could see this character on the screen? It is a pretty sure wager that you have. Well, did you ever have in mind Emmy Wehlen as a good type for the character of Sally? Of all of Metro's stars Miss Wehlen was chosen as the one to interpret this role, and Metro has made no mistake. The director could have looked the length and breadth of the land and he couldn't have come nearer to Mr. Vance's idea of Sally than he did when he selected Miss Wehlen to present this role. "Nobody" has been transferred to the screen under the title of "The Outsiders" and it proves a "winner" among kindred screen subjects. Among the Metro stars who assist Miss Wehlen in enacting this drama are Herbert Heyes, who has the principal male part; Florence Short, Virginia Palmer, Jules Raucourt, Harry Beham, Ilean Hume and Gladys Fairbanks. Every incident of any importance which Mr. Vance created in his story has been transferred to the screen by Director Dowlan. Sally is one of the many shop girls who becomes dissatisfied with the routine of the dreary life they lead. She rebels and resolves to be one of society's "hangers-on." She goes on the roof of the tenement house in which she lives to solve the problem, falls asleep, and is awakened by a heavy storm. The entrance has been closed and she runs across the roofs for an opening. Finding one she descends and finds herself in a beautifully furnished apartment and face to face with a burglar. Then follows a series of events that bring startling results.

Emmy Wehlen, in "The Outsiders," at the ——— theatre on ——— of ——— week.

Vola Vale as the Princess in Royal Romance, "Zollenstein"—Political Intrigue

(General Four-Reel Production)

A royal romance always affords food for entertainment. It is difficult to find more suitable material for reproduction on the screen than that which results from a royal romance. "Zollenstein," with Daniel Gilfether, Vola Vale and Monroe Salisbury in the leading roles, tells of the rulers in the principalities of Zollenstein and Saxonia. The two houses have always maintained the most friendly relations and it is planned to marry the daughter of the King of Saxonia to the son of the King of Zollenstein. The rulers failed, however, to take cognizance of the fact that the young prince was already married to the "maid-of-honor-to-be." Enraged when he learns the truth the King of Zollenstein banishes the young prince and his wife. They go to London, accompanied by Betty, a servant. A child is born. The young princess dies. The prince is recalled to be crowned King of Saxonia on the death of his father. Boris, an illegitimate brother of the deceased king, conspires to have the infant son of the new king killed. He finds Betty, the servant, and she tells him that she has made away with the child. Betty, however, takes the child away. Boris informs the king that his wife and son have died. Betty rears the child as her own and calls him John Mortimer. Years later an envoy sees Mortimer and is struck by his resemblance to the king. He is publicly declared heir to the throne and Boris attempts to disprove the prince's right. Betty arrives and gives evidence of the prince's birth and he is crowned king on the death of his father.

"Zollenstein," a four-part drama, with Daniel Gilfether, Vola Vale and Monroe Salisbury featured, will be at the ——— theatre on ——— of ——— week.

Ann Pennington, Beauty from Ziegfeld Follies, in "Antics of Ann"—Comedy-Drama

(Paramount Five-Reel Production)

Ann Pennington, former "Follies" beauty and now a star in the silent drama, will be seen at the ——— theatre in "Antics of Ann." This clever little dancer from the Ziegfeld Follies' school who has delighted the thousands who have visited the New Amsterdam roof is now doing her "bit" toward entertaining the crowds that flock to the New Century theatre nightly. Miss Pennington is one of the busiest members of the theatrical world. During the day she works before the camera and at night she "trips the light fantastic" behind the footlights. She has found time to enact the principal role in a late Paramount production, "Antics of Ann," and the result of her work will be seen on the screen of the ——— theatre on ——— of ——— week. She has the role of Ann Wharton, a troublesome little pupil at a girls' school. Because of a joke perpetrated at the breakfast table she is sent to her room in disgrace. Looking from her window she sees Tom Randall crossing the campus for the football practice. Ann climbs through the window and joins him. When he leaves her she secretly enters the gymnasium and dons football togs. She rushes headlong into the game and not until it is over do the boys discover her identity. She rushes back to school and is climbing back through the window of her room when Mrs. Bredwell sees her. She is horrified, for she thinks that a man is entering Ann's room. She learns that it is Ann herself and to punish her she makes her display herself before the student body arrayed in football togs. Tom takes her clothes from the locker and plans to return them to her at the dance. His plans fail, however, and the clothes are given to Mrs. Bredwell. Ann, in disgrace, is sent home.

Ann Pennington in "Antics of Ann," at ——— theatre ——— of ——— week.

Vivian Martin in "Molly Entangled"—Story of Ireland and Irish Blue Eyes

(Paramount Five-Reel Production)

"Molly Entangled" is the latest vehicle supplied Vivian Martin in which to ride to the hearts of her thousands of admirers. It is a story of Ireland—Irish blue eyes, golden curls and a teasing smile. Vivian Martin typifies the Molly Shawn who lives with her father, the smithy of a small town in Ireland. Barney is the helper in the fields and toward Barney the big blue eyes of Molly are turned. She likes Barney and Barney likes her. A bitter fued exists between the families of the Barrys and the O'Maras. Jim, the only son in the Barry family, is a black sheep and his parents are anxious for him to marry in order that the vast lands of the Barrys might be kept from descending to the O'Maras, who are distant relatives. Jim while drunk falls down a flight of stairs and is seriously injured. His mother, desiring that he marry so as to leave an heir, asks Jim his choice of a wife. He names Molly and Molly is brought. A midnight wedding takes place and Molly is taken to the big gloomy house of the Barrys as the wife of Jim. Jim recovers, but Molly does not love him. She longs for the old smithy and one day secretly steals away and visits her old home. She finds Barney. While they are talking Jim appears, and realizing that Molly loves Barney he tells them the secret of their marriage. The marriage he tells Molly was performed by a criminal garbed in a priest's vestments. When Molly learns that she is free she throws herself in Barney's arms and happiness reigns in the hearts of both.

Vivian Martin, in "Molly Entangled" will be seen on the screen of the ——— theatre on ——— of ——— week.

Second Episode of Paramount's First Serial—"Who Is Number One?"

The second episode of "Who is Number One?", Paramount's first serial, is titled "The Flying Fortress," and contains some of the most thrilling incidents ever screened. Kathleen Clifford is in the featured role. The mystery of "Who is Number One?" deepens. Aimee assists the Hales against the T-T-T and a flying fortress is placed in operation. The flying fortress plunges through an obstacle. The fugitives, who have marked Tommy as a victim of "Number One," flee aboard a locomotive, but are overtaken by the flying fortress and cornered.

Thrills aplenty characterize this second episode of Paramount's first serial. Action is the by-word—there is action every minute Kathleen Clifford is in the midst of the excitement every minute and convinces by her dare-devil stunts that she is entitled to a place with the screen's most daring "dare-devils."

At the ——— theatre on ——— of ——— week, the second episode of Paramount serial, featuring Kathleen Clifford, "Who is Number One?". "The Flying Fortrss" is the title.

Are You Getting Most Possible Out of Advertising?

Are you getting the most out of your advertising?

It will pay you to read these Ad. Talks whether or not you use them just as they art written. It will save you a lot of time in wading through long-winded press matter to find out what the picture is ABOUT.

That is what you want to tell the public—and in the fewest words possible. But you cannot talk to the public about something of which you know nothing yourselves. Read these before you try to write the advertising for your newspapers.

And after you have read them, you will find that they make mighty good reading notices that most newspapers will give free to theatres that advertise liberally. Try using these in your daily papers.

On another page we discuss exploitation with you each week, but after all it's you that must do the exploiting. Be informed so that you will exploit intelligently.

Saturday Morning "Mats" Prove Big Success

Saturday morning matinees for school children have been tried out with such success by several of the Marcus Loew theatres that they are to be ultimately adopted in all the houses of the circuit, according to reports from Paramount, which is supplying the features for these exhibitions.

Earlier releases of pictures with Mary Pickford and Marguerite Clark have proven especially popular.

LIVE NEWS FROM THE PRODUCERS

Mutual's Music Expert Is Also Against the Tax

Thinks Exhibitor Should Divorce His Program from All Taxable Tunes and Let Distributors Suggest Music for the Pictures

JOSEPH O'SULLIVAN, director of the music service of the Mutual Film Corporation and who has made an exhaustive study of the exhibitors' music tax problems, is also among those who have arrayed themselves against the tax imposed by the authors and publishers. He thinks the exhibitor should eliminate all taxable music from his program.

Concerning the question, Mr. O'Sullivan said: "There is no reason for the exhibitor to feel alarmed over the activities of the American Society of Authors and Composers in enforcing the tax on music composed and published by members of that society. However, precautions should be taken that no taxable music is used, as the simplest and most effective means of eliminating this rapacious element from the motion picture sphere is by ignoring their output and using only non-taxable music.

"The exhibitor who is using Mutual cue-sheets is protected in this matter, as in all the musical settings only non-taxable music is cued in. By following the suggestions in these cue-sheets the exhibitor can rest assured that he will not be liable to litigation on account of music tax.

"Service, to be of real benefit to the exhibitor, should be all that the name implies, and of this service the music suggestions have become an important element.

"Under present conditions it is up to the music service department of the film distributors to eliminate all taxable music from their cue-sheets so as to protect the exhibitor. For screen purposes the so-called 'popular' music is not essential, except in light comedies and direct cues for up-to-date dances, and even of this class of music there is plenty available that is not subject to tax."

Irving Cummings In Metro-Barrymore Feature

"An American Widow" Has Well Selected Cast and Is Being Directed by Frank Reicher—Screen Version from the Play

WHAT Metro has announced as a superb cast has been selected to support Ethel Barrymore in her next Metro wonderplay, "An American Widow," which is now in the process of production.

Heading the list of players is Irving Cummings, who will have the role opposite Miss Barrymore in this five-act feature, directed by Frank Reicher, and adopted by Albert Shelby Le Vino from the play by Kellett Chambers. Mr. Cummings' most recent appearance was in W. A. Brady's "Rasputin, the Black Monk." For the Fox Company he has been co-starred recently in three features with Virginia Pearson.

H. Dudley Hawley, a well known actor of the speaking stage, will make his screen debut with Miss Barrymore in "An American Widow," playing the Earl of Dexminster. His twenty-one years' stage experience includes drama, comedy, vaudeville, stock and musical comedy.

Earnest Stallard will have the role of Tutwiler in the new Barrymore production. Mr. Stallard is considered one of the most distinguished English players now on American soil. He was a member of the late Kyrle Bellew's support in "The Builder of Bridges."

Alfred Kappler is another well known player of the cast of the coming production. Mr. Kappler first won recognition in musical comedy and vaudeville, being featured successfully with Audrey Maple.

An old Metro favorite, George A. Wright, will play a county judge in the new production. Mr. Wright has been seen as a friendly valet in "His Father's Son," with Lionel Barrymore, as Simpson in "The White Raven," with the present star, and in other Metro wonderplays.

"The Secret Game" Has Good Cast

What is said to be a cast of more than ordinary excellence has been chosen to support Sessue Hayakawa in his forthcoming Paramount picture "The Secret Game," directed by William C. de Mille.

The star has the role of Nara-Nara, a Japanese detective; Jack Holt is Major Northfield, head of the Quartermaster's Department, supposedly located in Los Angeles; Florence Vidor is the girl in the case, May Kelso has the role of Miss Loring, while Charles Ogle is Dr. Smith, a ringleader in the machinations of German spies. Raymond Hatton is said to have one of the most unique parts that he has ever had, that of Mrs. Harris, a spy disguised as a woman.

Thomas Meighan Opposite Billie Burke in New Feature

For the cast of "The Land of Promise," in which Billie Burke will be starred shortly, Paramount announces a number of excellent screen players, including Thomas Meighan, who appears opposite Miss Burke in the leading male role.

Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Studeford and John Raymond complete the cast, and in each case it is claimed they were chosen because of their peculiar fitness to the roles.

Farrar Spectacle Eclipses Her Former One

According to W. E. Greene, president of Artcraft, "The Woman God Forgot" is meeting with unusual success, and the records of the company show that the Farrar spectacle has eclipsed "Joan the Woman" in every way.

"The popularity of this subject," said Mr. Greene, "demonstrates conclusively that the objection of some exhibitors to a costume play is unfounded. 'The Woman God Forgot' has played to turn-away business in all parts of the country and has been acclaimed by critics in trade, theatrical and daily papers as a superpicture standing as a colossal monument to the remarkable degree of artistry the motion picture has attained.

"Scores of theatres whose patrons were unable to get into the theatres when the film was exhibited have rebooked the film, the number of such return engagements greatly exceeding our expectations. In New York the Rialto theatre opened at ten o'clock in the morning during the week the subject ran there.

"In Cincinnati, Ohio, the Walnut Street theatre played to absolute capacity, and the newspapers frankly stated that it surpassed any spectacular attraction that had ever visited that city at two-dollar prices. We have reports like this from coast to coast, which tend to show that this picture will prove one of the greatest attractions."

Goldwyn Specials Meet with Favor Generally

Goldwyn Distributing Corporation, according to an announcement made through its publicity department, is having exceptionally good fortune with its special productions, Rex Beach's "The Auction Block," "The Manx-Man" and the Ira M. Lowry production, "For the Freedom of the World."

The Rex Beach feature has been distributed to all Goldwyn offices in North America and is also in Australia, where it is claimed to be meeting with general favor among the exhibitors.

Bookings on "The Manx-Man" are said to be climbing steadily, and Goldwyn attributes much of the impetus of the past fortnight to the claim that exhibitors in many sections have played the production at a good profit. Marcus Loew is now showing "The Manx-Man" in his New York City houses.

Goldwyn offices in the various American zones are said to have booked their prints of "For the Freedom of the World" well ahead. The picture is reported to be one of the most timely war panoramas of current issue.

No ill effects in booking have been felt by Goldwyn, it is announced, because of the war tax situation which recently went into force.

Hodkinson Enters "Tenth Circle of Film Experience"

Prominent Distributor Who Has Returned to Industry After Absence of Six Months Has Had Worlds of Experience in All Branches of Business—First "Circle" Was His Exhibitor Experience

IN the course of an interview given recently by W. W. Hodkinson at the offices of his new distributing organization, he stated that he felt that his greatest usefulness to the motion picture industry had been his knack, as he called it, of bringing together the forces which can and he feels, must work together toward a common goal of stability and success.

Nine Previous Experiences

Mr. Hodkinson spoke of nine previous complete experiences in the business, the present company being his tenth "circle." He added that in each of the previous circles he had worked out his principles as far as circumstances would admit, and had progressed to the next circle because in the larger field alone were new opportunities to be found.

The trade will remember that the first of those circles was a small theatre in Ogden, Utah, from which Mr. Hodkinson, faced with the difficulty of getting the sort of films he wanted, entered the exchange business as a side line, in order, if possible, to have some control of the product he had to show. From this first step his progress has been largely that search for a better product; and for the sort of protection to the exhibitor which he has felt was the fundamental basis of the stability of the business.

In all that fight with conditions up to the organization of the Paramount Pictures Corporation, where he first endeavored to apply the principles nationally, probably the most interesting from the viewpoint of the exhibitor with his own problems in his own territory, is the story of his work in San Francisco.

It was in the old Nickelodeon days, in 1911, that Mr. Hodkinson, then with the General Film Company, faced a situation that, with the thirty-six reels of film then issued, was common throughout the country. There was daily change of three or four reels, requiring each house to use twenty-one to twenty-eight reels weekly, making it impossible for two or more houses to be patronized by the same people, as they inevitably saw films they had seen a day or two before in the other house if they tried the experiment of going to a competitor's show. The big houses, already building, were using the entire first-run output and ruining the business of the smaller exhibitors. As Mr. Hodkinson put it at that time, "These houses pay big rentals, but I don't think the business of all the smaller houses can be ignored on that account. The weakness of the situation is due to the large houses giving the public too much for the money. They should not have been allowed at less than ten cents admission and less frequent changes of film."

A New Angle

Other complicating causes made the situation still more chaotic. Mr. Hodkinson approached this problem from a new and revolutionary angle. His plan was to require the larger houses to charge ten cents and change only two or at most three times a week. The smaller houses were to be put in the same regulations, with a limit of three changes weekly. At that time each exhibitor was trying to get at least one first-run film each day, and filling in with reels already shown by his competitors. The readjustment would give him films of the same age, none of which had been shown in his location before. Here are the words in which Mr. Hodkinson set down the solution of the local situation, six years ago, when no one else, either exhibitor or producer or distributor, saw anything ahead but higher rentals and a general scramble for the newest films without attention to quality or competitive conditions. It is extremely interesting in the light of the present and of whatever plans Mr. Hodkinson may have to offer to the industry. In his report to the General Film Company, Mr. Hodkinson wrote:

The Daily Change

"To offset the imagined disadvantage of switching from daily change to three times weekly, the following advantages may be shown. No conflict or running pictures previously seen, with great emphasis on the fact that the showing of pictures previously seen is responsible for reducing the attendance. Each patron will soon learn that the three places do not conflict and then will attend all instead of one only, having two nights in which to do it, which really figures cutting your number of changes in two but increasing the number of likely prospective customers by three."

This was written before the arguments against daily change were thought of by anyone else, and before the quality picture had come as even a hope for the future. Mr. Hodkinson had this in view, also, as was indicated by the following paragraph:

"Further advantages are that it is easier to get three genuine features than seven, and genuine features properly put on and advertised will cause the first night audience to send others to the second night performance. The running of pictures more than one night will induce the manufacturers to turn out reels with more second-night drawing power while, under present arrangements, the main consideration of the exhibitor is that the reel be new. Such an arrangement would let each exhibitor announce his whole program knowing that no one not seeing pictures in an entirely different locality could have seen any of them. At present no exhibitor cares to put out any poster excepting that covering his new reel, and disappoints his public when it gets inside. And so on, world without end."

The story is completed with the showing of the reports of the San Francisco Exchange for the month immediately preceding the change and that immediately following. Not only did the exchange increase its business by more than 20 per cent, despite all predictions to the contrary and bitter opposition from the theatre managers, but the theatres themselves, after the first weeks, found that new stability and assurance of continued patronage that has been changing the business slowly from a get-rich-quick proposition to a substantial industry. And stability was really new six years ago, as old exhibitors well remember.

Protecting the Exhibitor

It was in San Francisco, in the situation just related, that Mr. Hodkinson first tested out his principle of protection for the exhibitor, in his guaranteed territory, no matter what his rental. After the San Francisco situation was cleared up, a similar plan for the entire United States was offered to the General Film Company by Mr. Hodkinson. A quotation from this plan, as Mr. Hodkinson wrote it in 1912, will illustrate the continuity of his development toward the idea which he put into his first great national distributing organization and also toward what may well be expected of him in his new enterprise. It need hardly be said that Mr. Hodkinson's plans have seldom been limited to himself, but have been capable of adoption throughout the industry, as the distribution principles he laid down in Paramount were accepted generally throughout the distribution and production branches of the trade as a cure for many of the evils of three years ago.

In 1912, writing his outline of a plan for the development of the business of the General Film Company, then at the very apex of its career, Mr. Hodkinson predicted:

"Our future depends on our ability to increase the efficiency of a certain number, a very limited number, of reels so that they can do for us the following things:

"Bring in large rentals per reel, control the business of the best houses, and in time let us eliminate all reels that have no value. Under present conditions there is nothing to prevent the independents from making just as good service as we are renting. In connection with this let a concern or combination place upon the market four, eight or twelve reels weekly of really superior films, say stuff like the Famous Players Company announces, the Helen Gardner stuff, or just pick-up features wherever they may be purchased and that concern will be able to find a market throughout the country for a few superior films that will bring more profits than we will get from our many, especially in view of the fact that such a movement would have as followers the best of the licensed business. What has the General Film Company to-day to offer the man who would get more than five cents admission? Our business is built to cater to the Nickelodeons, although the Nickelodeons are bound to be superseded by the higher class places."

(*Concluded on next page*)

"Scandal" is Considered a Triumph Two-Fold

Constance Talmadge and Lewis J. Selznick Share the Honors Resulting from Production, Distributed by Select Pictures



Constance Talmadge
(Selznick's "Scandal")

ACCORDING to the announcement emanating last week from Select Pictures, through the publicity department, the markedly welcome reception accorded "Scandal" by critics and exhibitors registers a triumph for both Constance Talmadge, the star of the feature, and Lewis J. Selznick, who presents Miss Talmadge in the production, which is distributed through the Select Pictures Exchanges.

The announcement cites that it was Lewis J. Selznick's judgment which placed in the ranks of the stars Miss Talmadge, whose past performances were not sufficient to indicate the latent ability waiting to be developed by director and producer. And, Constance Talmadge has made good with a vengeance, it appears. "Scandal" is her first star picture, and is also the first of her Select Star Series.

It is reported by Select Pictures that exhibitors throughout the country have been very generous in booking "Scandal," and that wherever the picture has been shown the exhibitors have expressed themselves as pleased with this first offering of a new star. This fact is said to have been registered in letters and telegrams received by Select Pictures either at headquarters or through its branches.

In the meantime, it is announced that Miss Talmadge has completed another of her Select Star pictures, "The Honeymoon," which is now being cut and titled.

Jewel Takes Great Pride in Feature Titles

Considers "The Grand Passion" One of Most Appropriate and Luring Ever Used on a Picture—Officials Select Names

JEWEL PRODUCTIONS, INC., which has recently announced a number of attractive titles for their feature productions, considers none more appropriate and alluring than its newest, "The Grand Passion," which is being used on the feature in which Dorothy Phillips again appears as a Jewel star.

Officials began with George Bronson Howard's "Come Through," which was titled by R. H. Cochrane, vice president of Universal, who also named the Jewel feature, "Pay Me," in which Miss Phillips first made her appearance as a Jewel star. Then came "Sirens of the Sea," which answers to the call of a number of godfathers who stood sponsor at the Christening, and Lois Weber herself is responsible for the title of "The Price of a Good Time," which closed a run at the Broadway theatre last week, and in which Mildred Harris is the featured player.

When Thomas Addison's story, titled "The Boss of Powderville" was first seen on the screen in the Jewel projection room, it was decided that its title should be changed, and as is the custom, slips were sent around to the various departments, for the purpose of obtaining a "symposium" on the best possible title for the story of human appeal and power. By an odd coincidence, four of the officials decided on "The Grand Passion" and, when its possibilities as a title were realized, lesser lights quickly followed suit, with the result that "The Boss of Powderville" became, overnight, "The Grand Passion" and lost not an iota of strength by the transition.

Exhibitor Hare Finds That Advertising Pays

One of the many exhibitors who have been tying up with Paramount's "Who Is Number One?" advertising campaign is William O. Hare, manager of the Majestic theatre in Des Moines, Ia.

That he is well pleased with results is evidenced by the following wire, which he sent Paramount: "Very much gratified with first showing of Paramount serial 'Who Is Number One?' at this theatre starting yesterday. Played to capacity all day. Obliged to turn away many during evening. Our method of bringing out great advertising possibilities of title of serial, coupled with Paramount quality and publicity should assure us very satisfactory returns for entire period."

Mr. Hare shows "Who Is 'Number One?'" three days a week.

Jewel Claims Big Business for Its Features

Unusual business has been claimed by Jewel Productions, Inc., on Jewel productions, which, up to date, include "Come Through," "Pay Me," "Sirens of the Sea," "The Man Without a Country," "The Co-Respondent," and "The Price of a Good Time."

Hodkinson's "Tenth Circle"

(Concluded from preceding page)

Interesting History

This interesting bit of heretofore unpublished history was written five years ago, before the first Famous Players production had been released, and when the number of ten-cent houses in the whole United States could be counted on one's fingers. Mr. Hodkinson has, in nearly every case, foreseen and worked out the developments of the industry in its higher business aspects. Each step has been related to those which have gone before, but have not been an imitation of them. And the industry as a whole has, by following the line thus opened, found many of its best paths. The new enterprise can, it is confidently predicted, be looked to not to produce an imitation of any of the previous Hodkinson enterprises, but something as revolutionary as the suggestion of a company with twelve reels weekly superseding in volume of business, a company with sixty reels weekly of inferior product—a thing which actually happened within two years. What the direction of that new movement will be may be indicated in the statement from the Hodkinson offices this week:

"My distribution system is designed to help the exhibitor do what my previous distribution plans, fitted to other conditions, did for the producers. It is still being worked out in its details, but my experience to date convinces me that it is not only feasible but inevitable."

Unique Scenes Presented in Latest Metro Production

Vivid scenes of Red Cross rescue work in desolate "No Man's Land" after a battle are to be shown in "God's Message," Nazimova's first Metro picture. This picturization of Mabel Wagnalls's novel, "A Rose-Bush of a Thousand Years," is being directed by George D. Baker, and the rescue scenes are on Staten Island.

An ultra-Bohemian Parisian cafe of the Latin Quarter was built at the Metro studios for the staging of some of the scenes in "God's Message."



An Effective Close-Up in Triangle's "The Stainless Barrier"



Francis Ford, Who Will Hereafter Alternate in the Direction of Harold Lockwood's Metro Pictures

Viola Dana Starts Picture at Metro Coast Studio

Viola Dana, Metro star, has begun work in "The Winding Trail," her first picture to be produced at the Metro West coast studios, under the direction of John H. Collins. "The Winding Trail" has been written by June Mathis and Katherine Kavanaugh in collaboration.

"The Winding Trail" is said to be a powerful Western drama of the early mining days, and will present historical characters who actually lived in the period depicted in the Metro picture. A strong cast is being engaged to support Miss Dana, including Clifford Bruce, Haywood Mack and Mabel Van Buren.

Bickers Writes Exclusively for Mae Murray

After purchasing two plays written especially for Mae Murray, Carl Laemmle has entered into an agreement with H. Sheridan Bickers, by which this English playwright and dramatic critic will write exclusively hereafter for Bluebird's newest star. Mr. Bickers has previously been engaged as staff writer and title editor for Paralta, and latterly has been acting as scenario and publicity director for Lois Weber.

Work has already been started on the first of the Bickers stories for Miss Murray, which will be produced by her director, Robert Leonard. The plot of this is being carefully handled, as it is intended as a novelty in photodrama, and will, in part, mark the screen's incursion into the hitherto unexploited field of classic pantomime.

In "The Eternal Columbine," as this story is called, Miss Murray will for the first time in motion pictures return to the sphere of her many former triumphs as a dancer.

Triangle Studios Set New Production Record

Work Reported Progressing Steadily on Manuscript and Mechanics for Early 1918 Plays—Six Directors Rest for Renewed Attack

WITH two new stories cast during the past week, three films completed and two pictures, "The Ship of Doom" and "The Sudden Gentleman," shipped, Triangle's Culver City studio appears to be easily keeping pace with the production schedule set some weeks ago.

Director Raymond Wells has started shooting on "Man Above the Law," a story of life with the Navajo Indians on the painted desert. In this tale of the Southwest in which a squaw man rules an entire Indian nation, Jack Richardson has the leading role. He is supported by Josie Sedgwick, Claire McDowell, Olga Gray and Dark Cloud.

An unusual Western story has been chosen as the next vehicle for Roy Stewart, Triangle cowboy star. Director Cliff Smith will work with such well known favorites as Fritzie Ridgeway and George Hernandez, in support of the star.



Latest Triangle Appearance, "The Man Hater" She Hates Men. At least That Is What One is Led to Suspect From the Title of Winifred Allen's Story

Director Jack Dillon is nearing the completion of his latest Triangle offering, "Betty Takes a Hand," in which Olive Thomas is supported by Charles Gunn.

Lynn Reynolds is making rapid strides on the story, "The Gown of Destiny," on which he is handling the megaphone. Some of the costumes to be worn in this picture are said to be marvelous creations while the wardrobe department is working overtime preparing the uniforms for the allied and German soldiers called for in this script.

Stories completed last week at the Triangle's Culver City studio include "Without Honor," featuring Margery Wilson, under the direction of E. Mason Hopper; Director Jack Conway's picture, "Because of the Woman," featuring Belle Bennett, and in which she is supported by Jack Livingston, George Chesebro and other favorites; and "Until They Get Me," a story of the Canadian Northwest, directed by Frank Borzage and including Jack Curtis, Pauline Starke and Joe King in the cast.

In addition to Conway, Hopper and Borzage, the other directors who are waiting for stories are Ferris Hartman, Thomas N. Heffron and G. P. Hamilton.

Hayden Talbot Joins Triangle Scenario Staff

Hayden Talbot, journalist, foreign correspondent and playwright, is the most recent addition to the scenario writing forces at the Triangle Culver City studios. In addition to his newspaper experience, Talbot is well known in the theatrical world and has met with considerable success in the motion picture industry. Among Talbot's plays are "The Little Joker" and "The Truth Wagon," both produced by Oliver Morosco. He also wrote "O Joe," produced by Oliver Morosco at the Burbank theatre, Los Angeles, with Walter Edwards, now a Triangle director, in the title role.

Miss Hazel MacDonald, formerly on the Photoplay Magazine staff, and a well-known newspaper woman, has been added to the force of readers in the Triangle scenario department. Miss MacDonald is now working on the large number of manuscripts which have come to Triangle as a result of its announcement that all aspirants would get a fair hearing, regardless of previous literary achievements.

George du Bois Porter, of the scenario staff at Culver City, has left for New York for a six weeks' vacation.



Emory Johnson and Ella Hall, Just Married (in Reality), and Making Love (in Reality) for "My Little Boy," Bluebird's Christmas Release



Good Characterization and Plenty of Fighting Are Among the Features Which Should Go a Long Way Toward Making Herbert Brenon's "Empty Pockets," a Strong Production

Brenon's Position in Producing Field Unique

Frederick James Smith Comments Upon It in Article Which He Calls "Herbert Brenon's Declaration of Independence"

HERBERT BRENON'S unique and distinguished position in the motion picture industry, brought about by his steady climb to the head of his own plant, company and all, has brought forth many and sundry comments, one of which, by Frederick James Smith, published here, will no doubt be of interest:

I envy Herbert Brenon his opportunity.

Because he is the only big motion picture director in the industry today who is absolutely independent. Which means that no contracts or agreements exist to curb his ideals or curtail his plans.

Consider the tremendous opportunity. Mr. Brenon intends to make his independence mean something. I have talked to him. Fresh from a hospital bed, he is alert, dynamic, brimming over with ideas, restless with nervous energy. He convalesced, let me add, with a telephone—connecting direct with his studio—rigged to his cot.

"My plans are broad but I promise you that I shall not *supervise* productions," he declared. "I shall personally make four, possibly five, productions a year. These will get my individual attention down to the smallest detail. They will be mine in every sense of the word. I hope you will make that statement go on record."

Mr. Brenon, I am sure, feels that the photoplay is not advancing because directors are handicapped by producing and distributing organizations. Gentlemen at de luxe roll top desks decide that exactly so much money may be spent on a picture. They surround a director—no matter how big—with scores of entanglements. Business has harnessed the brains of the screen drama to the grindstone.

None of that for Mr. Brenon. His independence means that, of the great directors, he alone will make each and every picture-drama bearing his name. His studios will not be crowded with the production of dozens of film plays of which he necessarily cannot personally produce.

Speed has been the bane of film production. Mr. Brenon intends to eliminate that. Not that he leans towards art at the expense of business. Or vice versa. Mr. Brenon would not, for instance, cut expenses on a big studio set if he felt that it was necessary to a production. I know, because I have studied his plans for the production of "Kismet." Nor would he waste money by going to California or some other cross-country spot to do the Russian scenes of "The Fall of the Romanoffs." They were staged close to the New Jersey studios. The director created his own atmosphere, instead of getting nature to do it for him.

Mr. Brenon not only controls his own producing corporation, but he has taken over the complete control of his studios, laboratories and factory. He can handle a photoplay from the studio floor to the finished positive print. This because he wants to send a production to the public just exactly as he wishes it. "We will turn out as near perfect prints as possible," Mr. Brenon told me. "There will be no inferior prints in order to save a few cents a foot."

Mr. Brenon has radical ideas on expenditures. "The story will always be my first and foremost consideration," he declares. "I shall not spend thousands on puerile themes that count for nothing. I shall spend my money to get the best story and the most out of it. That means—in the end—the most for art and the most for the box office."

The producer does not believe in stars. No ingenues are waiting at the Brenon Studios to have human themes sugared to fit their limited abilities. "I shall present stars on the screen only where the role absolutely demands it," Mr. Brenon told me. "In 'Kismet,' for instance, Otis Skinner is vital to the character of the beggar, Haji. He built it into a big, vivid, dominating stage figure."

"Love Letters" Title of Dorothy Dalton Picture

Paramount announced last week that the title of the next picture starring Dorothy Dalton, the Thomas H. Ince star, has been changed to "Love Letters." The picture will be released in December, it is announced.

Brisk Demand Claimed for Essanay Productions

Brisk demand for recent Essanay releases is reported by branch managers of the George Kleine exchanges, according to Essanay, which insists that Kleine agents have received reports from exhibitors that indicate that Essanay pictures are very popular with motion picture patrons. Apparently they approve George K. Spoor's policy of presenting comedy-dramas to help offset the worries caused by the war.

"Widow's Might" Is Title of New Eltinge Feature

Following "The Clever Mrs. Carfax," Julian Eltinge's second Paramount play, released this month, the impersonator of feminine characters will be presented in "The Widow's Might," it was announced last week. William C. de Mille will direct the feature, which has as its locale a Western ranch which is said to provide opportunities for scenes and situations entirely different from those in "The Clever Mrs. Carfax," which ran all last week at the Rialto, New York.

Jazzville Built for New Arbuckle Comedy

Jazzville was created in California, wherein the scenes of the comedy, "A Country Hero," which will be Roscoe "Fatty" Arbuckle's next production following "Fatty at Coney Island," were staged. It



Is Fatty Arbuckle a Feminist? This Coy Pose Was Secured from His Latest Paramount Comedy, "Fatty at Coney"

is said Arbuckle spent much time immediately after reaching California not long since, motoring around in search of a site for Jazzville, but no luck attended the trips and it was decided to build the town in the rear of the Arbuckle Long Beach studio.

Alice Lake has rejoined the comedian as leading lady, it is announced. The new Arbuckle comedies will be released through Paramount.

Goldwyn Plans Ahead for Mae Marsh Features

Goldwyn announced this week that when Mae Marsh completes the final scenes in "The Cinderella Man," adapted from the stage piece, the star will begin immediate preparations for her next screen production, giving herself no more than a week-end of rest before starting work again. Her new picture, it is announced, will be "The Beloved Traitor," by Frank Packard.

Since "The Beloved Traitor" includes many episodes dealing with the life of fisher-folk, more open-air work "on location" is said to be necessary for this film than for any previous Goldwyn production. To achieve just the right atmosphere, Goldwyn expects to send Miss Marsh and her company first to the rocky coast of New England.

Since Director George Loane Tucker is giving all his time to the cutting and editing of "The Cinderella Man," a director new to Goldwyn, William Worthington, will take charge of the next Marsh picture. E. A. Thurston will be assistant director.

Educational Gets Wire Praising Hawaiian Trip

R. W. Hammonds, of Educational Film Corporation, last week received a telegram from Eugene H. Roth, of San Francisco, in regard to "A Flying Trip Through Hawaiian Islands" that speaks for itself.

The telegram read: "Have truthfully never witnessed such genuine approval and applause of any scenic picture as was accorded your first part of 'A Flying Trip Through the Hawaiian Islands,' at the opening of our California theater last night. I look forward to equal approval of second part which follows. The picture helped make California opening memorial. Keep up this high standard in your future releases."



Ida May Park Is Directing Dorothy Phillips In a Series of Bluebird Dramas

Blackton Discusses Charm of Parker Novels

Declares That Quality of Humanness Is Element That Makes Them Successful and Popular—Puts Himself into All His Work



J. Stuart Blackton

DISCUSSING the peculiar quality of Sir Gilbert Parker's works of fiction, Commodore J. Stuart Blackton, who is producing for the screen some of the best known novels by that writer, for release by Paramount Pictures Corporation, said recently: "It is not so difficult to put one's finger upon the element in Sir Gilbert Parker's books that renders them so signally successful and so universally popular. It is the quality of humanness. Perhaps I have had a better opportunity than most persons who have read Sir Gilbert's books to judge, because in addition to having read them I have talked long with the author while I was producing 'The Judgment House,' and have discovered that he puts something of himself into all his works.

"Sir Gilbert Parker is a student of human character also. He reads the natures of men and women with a discriminating eye and a retentive mind. He has a charity for the foibles, frailties and follies of men and women that is as wide as the sea, and an appreciation of their efforts that is generous in the extreme. Add to this the fact that he is an artist in letters, with remarkable powers in the way of characterization and descriptive writing, to say nothing of ingenuity at plot construction, and you have the ideal combination for an author of books that will be read and remembered by everyone who cares at all for fiction that embodies strength and historical accuracy, coupled with a human interest that makes the characters and their doings realistic and compelling.

"I count it as a great privilege to have been associated with Sir Gilbert Parker for even a brief time, while filming some of his works. I count it also a privilege to have had the task of translating these to the screen. And I know instinctively that when 'The Judgment House' is released by the Paramount Pictures Corporation on November 19 it will do justice to the author. With me it has largely been a labor of love. I have never worked harder to put into a picture the real essence of the writer's original thought. And having used every endeavor to follow him, I feel that I have succeeded."

Mothers' Clubs Desire to See Tucker Feature

Request Comes to McClure Pictures from President of the Federation, Who Thinks Film Carries a Message for Every Woman

THE unusual interest which is said to have been created throughout the country by George Loane Tucker's production of "Mother," distributed as a territorial feature by McClure Pictures, was strongly accented last week when an unusual request was received by McClure in the form of a letter. The communication was from the President of the Federated Mothers' Clubs of America, bespeaking a showing of the Tucker feature before members of the various branches of the organization, which are located in the principal cities of the United States.

In her communication, the leader of the movement which numbers among its membership women of all classes and walks of life, states that the McClure picture "Mother" carries a message for every woman in the land.

The McClure organization has the request under advisement and arrangements may be made, if possible, whereby Elizabeth Risdon, star of "Mother," will appear at the showings in New York City, making a short address on the subject dealt with in the Tucker feature. Miss Risdon at present is starring in the William Faversham production of "Misalliance," by George Bernard Shaw, current at the New Broadhurst theatre.

"Mother," which was filmed by George Loane Tucker from the novel by Eden Philpott, "The Mother," deals with the theme of mother-love. The picture is a human document, depicting the hopes and fears of a fond mother for an erring son and points out a strong moral to the children of the present generation. It is considered one of Mr. Tucker's most noteworthy efforts.

Pokes and Jabs in Jaxon "Burglar" Comedy

Pokes and Jabs become burglars, with what are said to be most laughable results, in the current Jaxon comedy, "Breaking In," a General Film release. This is the sixth and last picture of the fourth series of Jaxon comedies released through General and will be followed by a fifth series of six subjects, according to present plans.



Without Even a Description, Exhibitors and Public Would Know That Mary Pickford Is in Our Midst Again. Her Inimitable Characterization of Child Parts Has Full Sway Once More in "The Little Princess," Her Newest Artcraft

DeMille Thinks Hunting Helps in Directing

Director General of Famous Players-Lasky Corporation in New York for Brief Stay—Centers Interest on His "Specials"

CECIL B. DEMILLE, director general of the Famous Players-Lasky Corporation, who is in the East on his first visit in this territory for some time, made some interesting statements regarding his vacation and directing when seen by a representative of MOTION PICTURE NEWS.

"The last time I took a vacation," remarked Mr. DeMille, "I made the serious mistake of coming to New York first. The result was—there was no vacation. So this year I went off into the country first and came to New York last. Now, I've had my rest, you see, and I'm all ready to jump into the whirl of things."

"Speaking of pictures—I'm immensely interested just now in my special 'DeMille' pictures. The first is 'The Whispering Chorus,' by Perley Poor Sheehan. Honestly, there's one of the most dramatic, most powerful psychological stories I've ever read. It is a wonderful piece of work. Miss MacPherson has written the scenario. I can't say much about it yet—save that it is a purely modern story with an element of sacrifice that equals that in 'A Tale of Two Cities.'

"I do not apprehend any momentous changes in directorial or productional policies with us in the year to come," pursued Mr. DeMille. "Of course we are striving for advancement—always. Really, there isn't such a great deal more to be said. It is just a case of forge ahead and make each picture better than the last. But variety—variety—that's the thing.

"What we must avoid is having a hundred photoplays, each with the same type of plot—no matter how good each may be, individually speaking. There must be variation; it is essential, vital. That is what makes the game interesting—like hunting moose," he smiled—"it's the search for novelty.

"I am an absolute believer in the vital necessity, also, of allowing individuality to develop in directors and actors. I never tell a director to 'do it that way.' I tell him what is needed and watch him do it in his own way. I take suggestions from everyone. Why, I've had splendid ideas given me by extra people. You are never too old or too wise to learn in the picture business. You know, that idea of individuality is preserved and fostered in the whole organization—in the business as well as the artistic departments. It's the only way. It's democratic!"



J. Gordon Edwards Directed Theda Bara in Fox's "Cleopatra"

June Caprice on Eleventh William Fox Feature

The cast has been nearly completed and work has been commenced at Fort Lee on June Caprice's eleventh photoplay under the management of William Fox. The company of the young star, whose last release was "Miss U. S. A.," will include players who have nearly all worked together previously in Fox productions.

The role of the leading character, Dola Belton, is divided, Kittens Reichert portraying Dola's childhood period and Miss Caprice carrying her on through later years. Other women in the company are Florence Ashbrook, who played in "The Scarlet Letter," and Inez Marcel, who had parts in "The Mischief Maker" and "A Small Town Girl." Dan Mason, who has appeared in "Thou Shalt Not Steal" and four or five other Fox pictures; Richard R. Neill, who was cast in "A Child of the Wild," "The Battle of Life" and "The Ragged Princess," and Tom Burrough, have also been chosen for the new picture. Three or four roles remain open.

The scenario of the production is by Adrian Johnson and the director is Harry Millarde, who produced "Every Girl's Dream" and "Miss U. S. A." for Fox.

Bluebirds Fly Again to Broadway in New York

After a lapse of one week, to introduce the latest Jewel production, "The Price of a Good Time," at the Broadway theatre, full-week showings of Bluebirds resumed there Sunday, November 4, with presentations of "The Winged Mystery," with Franklyn Farnum the star. This is a prerelease, the regular schedule calling for distributions of "The Winged Mystery" throughout the country November 26. In this feature, Mr. Farnum, who plays a dual role, has the aid of two leading ladies in progressing a mystery tale—Claire Du Brey and Rosemary Theby.

Berman Returns from Three Weeks' Western Trip

H. M. Berman, New York manager of Jewel Productions, Inc., returned to New York last week after a three weeks' Western trip in the interest of Jewel productions.

In Chicago, Mr. Berman's first stop, headquarters at 220 South State street, reported a flourishing condition under the managership of Eli Van Ronkel. In Kansas City, the next stop, a publicity drive for the Thanhouser Jewel Patriotic feature, "The Man Without a Country," resulted in the placing of the feature, on November 3 and 4, in Convention Hall.

In St. Louis headquarters were seen to be imperative with the increase in the business of the Kansas City territory which Kansas City alone could not handle and Mr. Berman there established headquarters and will this week appoint a St. Louis manager.

Mr. Berman leaves Thursday on another three weeks' trip in the interests of Jewel Productions, Inc., whose features so far include George Bronson-Howard's "Come Through," "Pay Me," "Sirens of the Sea," "The Man Without a Country" and the Ralph W. Ince production, "The Co-Respondent," starring Elaine Hammerstein.

New Stars Announced in Falcon Features

Mollie McConnell and Daniel Gilfeather, leads in "His Old-Fashioned Dad," a drama said to contain unusual heart interest, are new stars in the Falcon Features. The picture is the fourteenth of the features released by General Film, and was supervised by H. M. and E. D. Horkheimer.

The next subject in the Falcon series will be "Zollenstein," it is announced. The picture is described as a drama of romance and intrigue, featuring Vola Vale and Monroe Salisbury.

"Lest We Forget" Used Large Number of Extras

Through information furnished by the publicity department of Select Pictures, it became known last week that it is estimated 27,000 people have been used in the filming of "Lest We Forget," the war drama in which Lewis J. Selznick is presenting Rita Jolivet. After six months of steady work, the picture itself is completed, and the titling and cutting practically so.

"Lest We Forget" was made by the Rita Jolivet Film Corporation, and will be distributed through Select.

Pathe Committee Lauds Baby Marie Osborne Feature

The report of the Pathe film committee on "The Little Patriot," a five-reel Gold Rooster Play to be released December 2, is said to read: "Best Baby Osborne picture yet."

The story is said to be full of human interest and little touches, but is not without its decided thrills.

All-Star Cast in New World-Brady Production

"The Volunteer," Featuring Madge Evans and Henry Hull, Also Presents Kitty Gordon, Ethel Clayton, William A. Brady and Others

PROBABLY the most distinguished cast that has ever been put together for a World-Picture Brady-Made is the one assisting Madge Evans in "The Volunteer," a new production by that company in which little Miss Evans and Henry Hull are the featured players. The list includes Kitty Gordon, June Elvidge, Ethel Clayton, Evelyn Greeley, Carlyle Blackwell, Montagu Love, Harley Knoles and William A. Brady.

The World Brady press department admits that it is true that each of the screen players, directors and magnates whose name occurs in this enumeration appears for not more than a minute or two with little Madge, and thus for the occasion becomes a "bit" actor or actress. But it is a fact nevertheless that every one of these artists of the film has a separate scene with the diminutive star.

It all happens like this: In "The Volunteer," which is a play about the war but not of it in a battlefield sense, little Madge years, whose father goes to France with his regiment, while her mother joins the Red Cross at the front. In this exigency Madge Evans is sent to relatives out West, to remain until the conflict is over.

But before she goes, the little star bids good-bye to all the notables in the World Studio at Fort Lee, and to most of those who are not notables but vastly important factors in the making of motion pictures—such as electricians, grips, property men, scene painters and the like.

For the opening scene of "The Volunteer" director Knoles had a platform built outside the studio wall nearly up to the roof, and from this he "shot" the whole interior of the great structure with its seven picture plays in the course of simultaneous manufacture. It is believed that the inner life of the photoplay actors is more fully shown in little Madge's newest production than ever before.

Larry Trimble Directs Petrova's New Feature

Is the Second Subject Star Will Make in Series of Eight to Be Distributed Through First National Exhibitors' Circuit



Madame Petrova, Who Has Made "Daughter of Destiny" as Her First Feature Contribution as Star of Her Own Company

THE announcement was made this week by Madame Petrova that Larry Trimble has been engaged to direct the second of her eight starring features to be distributed through the First National Exhibitors' Circuit. Trimble has been prominent for many years on both sides of the water as a director.

Work on the new Petrova production was started almost immediately after the final scenes of "Daughter of Destiny" had been shot, and the picture is said to be now well under way at the Petrova studios.

In looking back over the career of Larry Trimble, the publicity department of Petrova Picture Corporation recalls that the director and producer is the author of some of the earliest successes of the Vitagraph Company of America, with which organization he began his screen career in 1908. He also produced the Florence Turner feature, "Auld Lang Syne," and "The Battle Hymn of the Republic." At the formation of the Florence Turner Picture Company in 1912 Trimble left Vitagraph to become managing director of the new organization, and for three years produced a series of screen plays starring the Vitagraph favorites in England.

Returning to this country in response to a bid received to direct the production of Rex Beach's novel "The Barrier," Mr. Trimble immediately established himself as one of the screen's most distinguished workers. He was immediately engaged following this to picturize "The Spreading Dawn," a new Goldwyn offering starring Jane Cowl.

Mr. Trimble will be assisted in his direction of the dramatic star, Madame Petrova, by a staff of carefully selected experts.

Enid Markey Engaged by National for Feature

Enid Markey, who played a role in "Civilization," has been engaged by President William Parsons, of the National Film Corporation, for the part of Jane Porter in that company's production of "Tarzan of the Apes."

This picture includes, in addition to Miss Markey, such players as Elmo Lincoln, True Boardman, Kathleen Kirkham, Gordon Griffith, Bessie Toner, Thomas Jefferson, George French and Colin Kenny.

Director Scott Sidney last week produced some wild animal scenes. Elmo Lincoln performed his hilarious stunt of pulling a lion from the cabin window by its tail.



Scenes from "The Voice of Conscience," a Metro Feature Production Co-starring Francis X. Bushman and Beverly Bayne

"Gaston Olaf" Bought for Harold Lockwood

Will Be His Next Metro Production Following "The Square Deceiver," Recently Completed—"Getting Even" Title Chosen

IT was announced last week by Yorke Film Corporation that Harold Lockwood's next Metro play following "The Square Deceiver," which has been completed and awaits release on December 3, will be an adaptation of Henry Oyen's novel, "Gaston Olaf," the rights of which have been acquired for Lockwood.

The adaptation has been made by Francis Ford and Mary Murillo, and the business of screening the book began this week under the direction of Ford, with Fred J. Balshofer supervising. The photoplay will be known under the title of "Getting Even," it is announced.

The story of "Getting Even" is of the North woods and the characters concerned are described as people of the great outdoors—big, rough and ready, and with red blood coursing through their veins. The chief figure is Gaston Olaf Francois Thorson, a blood-brother of the big outdoors, strong but generous and just, with some reputation for lawlessness made at the expense of men who questioned his nationality. Gaston is an American, born and reared, of a French mother and a giant Norse sire. After six months "in the brush" he descends upon Havens Falls, a lumber camp settlement, with his partner, Tom Pine.

The role of "Gaston" is being played by Mr. Lockwood, who has filled many roles of a like nature.

Essanay to Make Cantonment Films for Government

IT was announced last week by Essanay that it has closed a contract with the United States government to make moving pictures of many of the military cantonments in various parts of the country. Already, it is made known, two directors and their cameramen and other assistants are in the field, and others are expected to follow them soon. The government will show the pictures throughout the country, and the proceeds will be turned into the Divisional Staff for soldiers in training in this country and those at the front in France.

Essanay recently sent a squad of cameramen to Rockford, Ill., where the government has built its Illinois cantonment and where thousands of Illinois drafted men are in training for war. The object was to show by living pictures how the men are treated and how they enjoy the life, so their friends and relatives back home may rest at ease regarding their welfare. This picture was not made for the government. The men are shown at mess, in their sleeping quarters, playing outdoor games, drilling, at bayonet practice, and in other forms of their work. The picture gives an excellent view of the buildings, both inside and out.

The picture will be shown in every theatre in Chicago and in most of the cities and towns of the state and adjoining territory.

Last George Ade Fable Is Current Release

The last of the George Ade Fables in Slang, made by Essanay, and which is called "The Fable of the Back Tracker from the Hot Sidewalks," is the current release of the General Film Co. This completes the second series of twelve Ade Fables.

One of the best of the last six Fables in Slang is said to be "The Fable of the Toilsome Ascent and the Shining Table Land," which is the eleventh release in the series.

"Man Without a Country" Welcomed in Minneapolis

E. H. Goldstein, general manager of Jewel Exchanges, last week received the following telegram from B. N. Juddell, Jewel manager at Minneapolis: "Please place order additional print "Man Without Country." Picture opened at Strand theatre biggest business in years. Received with great ovation. "Pay Me" opened New Garden theatre to two hundred ninety.

Mr. Goldstein has expressed himself as well pleased with the prospects of Jewel Productions, Inc., all over the country. The offerings include "Come Through," "Pay Me," "Sirens of the Sea," "The Man Without a Country," "The Co-Respondent" and "The Price of a Good Time."

"France in Arms" Shown to Distinguished Gathering

It developed this week that the five-reel Pathe special, "France in Arms," was shown by the United States representative of the Cinematographic Division of the French army to a distinguished gathering at Washington recently. Among those present was President Wilson, in addition to members of the Cabinet, many Senators and Congressmen and most of the Ambassadors of the allied governments.

Walthall Boosts Patriotism Before His Next Feature

Henry B. Walthall, who recently completed his first Paralta play, "His Robe of Honor," has been aiding patriotic organizations on the West Coast before starting work on his second feature for Paralta.

Recently a benefit was given for the Red Cross in the form of a fair, in Central Park, Los Angeles, at which Mr. Walthall headed a number of entertainers. Picture actresses served tea and refreshments.



Dorothy Dalton, The Thomas H. Ince Star, Whose Smile is Second in Brilliance Only to Her Artistry

Los Angeles Fears Enforcement of Censorship

Los Angeles, which for the past eighteen months has been free from motion picture censorship, is threatened with the enforcement of the ordinance, which has not been effective, Mayor F. T. Woodman being back of the movement, for the organization of a censorship board and revision of the present ordinance, which will provide that the city shall charge a fee of $2 for the inspection of each reel or film. All motion picture organizations, including the Motion Picture Producers' Association, Motion Picture Theatre Owners' Association, and the Los Angeles Chamber of Commerce and the Merchants' and Manufacturers' Association, are opposed to the passage of amendments to the present ordinance or the enforcement of the same as it stands now on the ordinance books.

Norma Talmadge Feature Packs a Loew Theatre

According to an announcement issued last week by Select Pictures, all house attendance records at the New York theatre were broken on November 6 when Norma Talmadge's second Select Picture, "The Secret of the Storm Country," kept the Loew playhouse packed with auditors from early morning until the end of the last showing at 1 o'clock the following morning.

Fox Shows Fallacy of Circumstantial Evidence

The fallacy of accepting circumstantial evidence in murder trials is said to be proved in "Troublemakers," the Fox Standard picture featuring Jane and Katherine Lee.

In the picture, child wit upsets the whole theory of prosecutlon and establishes the innocence of a young man condemned to electrocution. The humor in "Troublemakers" is said to dissipate any possible gruesome impressions.

Virile Drama Selected for William Fox Star

The new photoplay on which Theda Bara started work a few days ago in the Eastern studios of William Fox is claimed by the Fox publicity department to be a gripping, virile drama, the action and scenes of which are in and around New York.

After her long sojourn in California, where, after finishing "Cleopatra," Miss Bara also finished two other Standard productions, the star complained that she found it rather hard to work under the artificial light of the Eastern studios.

Helen Chadwick Now Stars for Astra Film Corporation

Helen Chadwick, is is announced by Pathe, is now one of the stars of the Astra Film Corporation. She recently signed a new contract, and her first part under it is in the all-star cast of George Fitzmaurice's production, particudars of which are expected shortly from Pathe.

Miss Chadwick's first picture was an Astra-Pathe Gold Rooster play.



Henry B. Walthall Presents Himself as a Lawyer in His First Paralta Play, "His Robe of Honor."

Paralta Plays Ready for Release This Month

Kerrigan Feature Is Expected to Be Handled by Hodkinson's New Company Middle of Month—Barriscale Feature to Follow

PARALTA Plays announced last week, close on the heels of the news that its productions would be released through the newly formed company with W. W. Hodkinson at the head, and details of which were carried in last week's MOTION PICTURE NEWS, that Paralta features would make their debut in the distributing field about the middle of this month.

The first production to be released, it is announced, is the story of adventure starring J. Warren Kerrigan, "A Man's Man." The feature is in seven reels, and is expected to prove a great favorite with the women patrons of the motion picture theatres.

About the first of December is the time set for the release of Bessie Barriscale's initial Paralta Play, "Madam Who," described as a secret service classic, laid in the period of the Civil War. In the production Miss Barriscale is supported by Ed Coxen, Howard Hickman, Joseph J. Dowling, David M. Hartford and Allan Crandall.

"His Robe of Honor," starring Henry B. Walthall, is announced for release about the middle of December, following which another Kerrigan feature, "Turn of a Card," will be released. Then is scheduled Miss Barriscale's second Paralta Play, "Rose o' Paradise." All of these productions are completed, and six companies are at work at the Paralta West Coast studios.

Carl Anderson, president of Paralta, left New York last week for Los Angeles, where he expects to spend several weeks at the studios consulting on the future developments of the Paralta organization.

"Finger of Justice" Shown in San Francisco

Opened October 29 at Savoy Theatre, with All Seats Sold Out Two Days in Advance—Attracts People Who Seldom Visit Theatres

"THE Finger of Justice," the new morality photodrama produced under the auspices of the Rev. Paul Smith at San Francisco and closely following the story of the recent "cleanup" in that city, opened at the Savoy theatre, San Francisco, on Monday evening, October 29. The house, with seats all reserved at 25 and 50 cents, sold out two days in advance, and the picture is continuing to big business.

There was an alleged attempt, on the part of the producer's enemies, to have the police censor stop the showing of the picture on the opening night, but this was merely in the nature of a campaign move. Sergeant Peshon, the police represenative, attended the first showing, but he found nothing to call for interference. Some of the scenes show the inveigling of innocent girls into disreputable places, and the women of the underworld play an important part. There is nothing, however, that should be kept from the view of any picture patrons, and the lessons are all strong and beneficial. This picture is attracting to the Savoy many hundreds of people who have never before patronized theatres of any kind.

From the professional point of view, "The Finger of Justice" is logical in story and action, well constructed and calculated to keep up the interest of all classes of patrons. It was made with great rapidity, but Director Louis W. Chaudet worked with enthusiasm and the production reflects credit upon him.

Mildred Manning Again in O. Henry Stories

Mildred Manning, star in many of the earlier O. Henry stories, will be featured again in a new series of O. Henry stories now in the course of preparation by Broadway Star Features, it was announced last week.

Miss Manning's reappearance will be probably in "The Last Leaf," a New York story in which the action is laid in the Washington Square neighborhood. It is said to be one of O. Henry's tenderest, most whimsical stories and will no doubt prove an excellent vehicle for the little actress. Ashley Miller, who has directed Miss Manning in feature releases, will direct her in the O. Henry subjects.



Last Week We Showed Marguerite Clark in the Act of Falling Into a Bathtub with All of Her Clothes On. Contemplate the Above, then Join Us in Wondering What Paramount's "Sub-Deb" Stories are Going to Lead Marguerite Into Next

Marguerite Clark to Make Fairy Story for Christmas

MARGUERITE CLARK, whose most recent escapades in the sub-deb stories, the third of which, "Bab's Matinee Idol," is scheduled for release November 26, have met with apparent hearty approval in all theatres where the pictures have been shown, is already at work upon a Christmas play for Paramount, it is announced. The feature is said to be in the nature of a gorgeous fairy tale, the title of which is "The Seven Swans." The picture is expected to be elaborate in every detail of setting and costuming and will present the diminutive star in a role that is said to be ideally suited to her talents.

J. Searle Dawley, who directed the Bab stories, is also handling the Christmas picture and declares that he is finding a lot of pleasure in the work, and results certainly prove the same.

The studio looks like a series of pictures taken from some of the gift books of fairy stories. There are interiors showing bedchambers wherein royal princesses are wont to woo Morpheus. Stately towers arise and it is claimed no stage of an English pantomime ever presented a more fanciful and picturesque appearance. Actors, clad in the resplendent raiment of the imaginary kingdoms of childhood dreams, are everywhere and Miss Clark, herself bewitchingly garbed in velvet and ermine, might well have stepped from the pages of Hans Christian Anderson or the Brothers Grimm.

Metro Chooses Good Cast for Emily Stevens Feature

WHAT Metro has announced as a superior cast of players has been engaged to support Emily Stevens in "Daybreak," a coming Metro feature from the play by Jane Cowl and Jane Murfin. The production is being directed by Mr. Capellani, this being his first picture for Metro.

Julian L'Estrange will play the leading masculine role of Arthur Frome, the husband of Edith Frome (Emily Stevens). L'Estrange has supported Pauline Frederick in "Zaza," "Bella Donna" and "Sold" for the Famous-Players.

Augustus Phillips, a Metro favorite, will be seen as Dr. David Brett. He has appeared prominently in many Metro pictures starring Viola Dana.

Evelyn Brent, another Metro favorite, is cast as Alma Peterson. Miss Brent has appeared in a long list of Metro pictures, including "The Millionaire's Double" with Lionel Barrymore, "The Weakness of Strength" with Edmund Breese, and "The Iron Woman" with Nance O'Neil.

Hermann Lieb, formerly in the vaudeville sketch "Dope," will be seen as the attorney, Herbert Rankin. Mr. Lieb entered motion pictures in 1909.

Joe Dailey, who played the role of Peter in Metro's production of "Romeo and Juliet," starring Francis X. Bushman and Beverly Bayne, will be Ordway the butler, and Mrs. Evelyn Axzell will appear as Meta Thompson, the maid.

"Daybreak" will be produced in five acts and will be personally supervised by Maxwell Karger, general manager of Metro's Sixty-first street studio.

Omaha Picture Public Buys Heavily of Bonds

Motion picture theatre patrons as Liberty Loan bond buyers kept pace with the patrons of the legitimate houses in Omaha, Neb., according to figures released this week.

When ex-Vice-President Fairbanks spoke in Omaha theatres for the Liberty Loan bonds, twice as many were sold at the Strand, a motion picture theatre, as were sold at any other house in the city except the Orpheum, playing vaudeville. When General Wood, army commander at Camp Funston, spoke in Omaha three times as much was realized at the Strand as at any other house except the Orpheum.

Voshell Assists with New Clara K. Young Feature

Jack Voshell, who for more than a year has been assistant director under Joseph Kaufman, who recently finished "Shirley Kaye," Clara Kimball Young's latest picture, has been engaged by Harry I. Garson to assist Emile Chautard, the French director, in Miss Young's future releases.

Jacques Bizeul, who met with a painful automobile accident, is about again and taking full charge of the camera work of "The Marionettes," on which Miss Young is busily engaged.

Lois Weber Goes to Arizona for Authentic Scenes

"The Man Who Dared God," newest of Lois Weber productions, required authentic scenes in a copper mining district. To provide them, Miss Weber took her company, headed by William Stowell and Mildred Harris, to Oatman, Ariz., where the Big Jim, Arizona Ray and United Verde copper deposits are being worked. The trip was made from Universal City, Cal.



Guaranteed to Make Any Woman Turn Her Head for a Second Inspection Is This Startling Dress Which Adorns Margarita Fischer in American-Mutual's "A Daughter of Joan"



Fannie Ward (Pathe)

Pathe Offers Advertising for Russian Art Film

An announcement from Pathe this week states that to insure the Russian Art Films being given presentations throughout the country in keeping with the high class productions, the company will allow its exchanges to give three or more twenty-four sheets on "The Painted Doll," the first of the pictures, free to exhibitors who will post them.

"The Painted Doll" was released on October 21. The second picture, "The Queen of Spades," is released November 18. The advertising matter on this picture includes one, six and two styles of three-sheets, colored photographic lobby display, two 22x28 photographs, slide, music plot and campaign book.

Kenyon Is Author of Hart's Second Artcraft Subject

Charles Kenyon, one of the best known American playwrights, has written a film play around William S. Hart, the Thomas H. Ince star, which is being released by Artcraft, entitled "The Silent Man." Hart appears in the role of a miner who is defrauded out of his claim. Mr. Kenyon made a close study of Hart, it is said, and framed his story in such a way that the delineator of Western roles is given a wide range of action.

Care with Petrova Picture Causes Delay

Frederick L. Collins, president of the Petrova Picture Company, in response to inquiries as to why "Daughter of Destiny," the first Petrova picture, has been delayed beyond October 22, the date first announced, has announced that the feature was completed by Madame Petrova exactly as scheduled, and that the postponement was due to the extraordinary care that has been taken to insure the mechanical perfection of the picture, in titling, tinting, and cutting. It is said the picture has been gone over at least six times by expert cutters.

It is expected the picture will be shown at the Rialto theatre in New York soon.

Brenon Heartily Endorsed By First National

Producer of "Empty Pockets" and Other Features Receives Many Telegrams from Throughout Country Concerning Recent Contract

PROBABLY no motion picture producer, according to information furnished by the Herbert Brenon Department of Exploitation, ever received a more hearty or complete endorsement than that accorded Herbert Brenon by the heads of the First National Exhibitors' Circuit.

The announcement that the First National Circuit had acquired the distribution rights to Brenon's production of "Empty Pockets," details of which were announced last week in MOTION PICTURE NEWS, aroused the members of the organization to a degree of enthusiasm, it is said.

Brenon was accorded an unusual endorsement when the "Empty Pockets" deal was closed, through the fact that the purchasing board of First National, including S. L. Rothapfel, T. L. Tally, H. S. Schwalbe, Fred Dahnken, Aaron Jones, Robert Lieber, E. H. Hulsey and J. D. Williams, unanimously endorsed the deal. Immediately upon the circulation of the announcement, however, the various members seized upon the occasion to wire their endorsement to the New York headquarters with remarkable results.

"Congratulations on closing deal with Herbert Brenon for "Empty Pockets," wired J. T. Turner and Fred Dahnken of San Francisco, "as we consider Brenon to be the greatest director in the business today and his productions are sure-fire big money from box office standpoint. 'Empty Pockets' should do an enormous business throughout the country."

A. H. Blank, of Des Moines, was equally enthusiastic. "Congratulations for closing with Herbert Brenon for his production of 'Empty Pockets,'" he said. "You couldn't have done better."

Robert Leiber of Indianapolis wired: "Highly pleased to know that you have closed Brenon 'Empty Pockets' for the First National. Brenon is always to be relied upon as a producer. Not only does he know how to get out an artistic production but he seems to know the public mind.

Other telegrams and messages regarding the deal were of like nature.

Work Starts on Charlie Chaplin's New Plant

Comedian Personally Swings First Shovelful of Earth, and His Brother Proves Himself Adept in Use of the Pickaxe

CHARLIE CHAPLIN formally started the construction of his half million dollar motion picture plant last week, when without ceremony and in the presence of a few members of his company he plunged a shovel deep into the earth of his $30,000 plot of ground in the Hollywood dictrict of Southern California, and later watched a gang of workmen go at things for all their worth.

Sidney Chaplin, the comedian's brother, also distinguished himself by swinging a pickaxe for several minutes after his brother carted away the initial slice of earth, and then the members of the company took a hand in shoveling the excavation to a greater depth.

There were no speeches, fireworks or brass bands. Everything was done in a very quiet manner, without the eternal barbecue and usual handshaking. A few of the nearby neighbors knew something was happening, but the community as a whole was ignorant of the proceedings and everything moved smoothly.

Within four weeks the one-time McClelan estate will have taken on quite a different appearance. From every outward appearance there will stand a quaint English village.

Chaplin plans to spend more than a half million dollars improving the property. Everything used in the construction work and all of the equipment will be the very best obtainable, and no expense will be spared in putting in innovations unique in studio construction.

The entire plant will not be completed for at least two months, but there will be enough completed within the next three weeks so as to enable the star to start on his initial production for the First National Exhibitors' Circuit, for which organization he will make eight pictures.

Lasky Sends Melford and Hayakawa Company to Hawaii

GEORGE MELFORD, Lasky director, and a company of fifteen departed from San Francisco Thursday of last week for the Hawaiian Islands, where exteriors for a subject starring Sessue Hayakawa will be filmed. The company went direct to Honolulu, and from there will journey to Hero Island, a thirty-six hour ride from Honolulu. The story to be filmed is "Hidden Pearls," and is laid in the island a number of years ago.

Principals of the producing company besides Melford and Hayakawa are Margaret Loomis, the dancer, who will play the feminine lead; James Cruze, Noah Beery, Charles Gildert, and others. Paul Perry is the cameraman, and Henry Kotam assistant cameraman. Kotam is a native of Hawaii, and this is his first visit back to the islands since he left there ten years ago. In addition to his work as assistant cameraman, he will serve as interpreter and guide.

This will be the longest and perhaps the most expensive trip taken by a Paramount or Artcraft producing unit, and the fact that Melford was selected as director is a distinct honor to this producer. It will be remembered that Melford won the Lasky thousand-dollar prize for making the best paying subjects at this studio during the past year. Mr. Melford has been with the Lasky Company for three years, and during that time he made more than thirty productions. His most recent subject, which has just been completed, is "Nan of Music Mountain." A new contract has just been made with Director Melford by the Lasky Company.

Alice Joyce Signs New Vitagraph Contract

Renewal Assures Exhibitors of Unbroken Chain of Joyce Features During Coming Year—Is Now Working in Ninth Production

ALBERT E. SMITH, president of Greater Vitagraph, has announced that Miss Alice Joyce has renewed her contract with the company, the papers having been signed last week. Thus exhibitors are assured of an unbroken chain of Alice Joyce releases for the coming year.

The renewal of Miss Joyce's contract calls attention to the number of Vitagraph releases this player has had during the last year. Beginning with "Whom the Gods Destroy," which was released on December 18 last, Miss Joyce has appeared in eight features during a period of less than eleven months, and is now at work on her ninth picture, a Robert W. Chambers story.

Two of her releases, in which Harry Morey was featured with her, "Within the Law," and J. Stuart Blackton's "Womanhood, the Glory of the Nation," were super-features.

In most of her productions Miss Joyce has been co-starred with Harry Morey and the team has proved one of the most popular combinations in motion pictures today.

In addition, Miss Joyce appeared with Marc MacDermott in "An Alabaster Box," which was released on September 10, and was featured alone in "The Fettered Woman," released November 5. In this she played the role of a girl forced to leave college at the death of her father, and in some of the lighter scenes of the play she was the embodiment of girlishness and juvenile naivete.

Quite in contrast to this was her portrayal of Mary Turner, the falsely accused shopgirl in "Within the Law," and her work as Mary Ward, the tragic heroine of "Womanhood." Her ability to play both light and heavy emotional roles perhaps accounts for her constantly growing popularity among motion picture audiences.

Greater Vitagraph Plans to Add New Line of Comedies

GREATER VITAGRAPH is going to add to its program in a few weeks a brand new line of comedies, according to a statement given out by Albert E. Smith, president of the company.

These comedies, which will be one-reelers, will not interfere with the production of Big V's, because Mr. Smith recently put two new companies to work on the well known Vitagraph brand of slapstick, now having three in action. The new brand is expected to be a higher grade of comedy, made from the works of some of the best known humorists of the present day, and will be produced under the direction of Graham Baker, well known as the author of most of the Big V comedies.

Edward Earle and Agnes Ayres, two Blue Ribbon feature stars, will be featured in this new series of humorous productions.

These comedies will mark the transition of Graham Baker from slapstick to legitimate fun. Mr. Baker, who was associated with Lawrence Semon in the production of the Big V's as author and assistant producer, was, like Mr. Semon, a cartoonist before he took up the work of providing laughs for picture fans. During the two years he has been writing comedies he has come to be known as one of the leading humorists of the picture business.

President Smith, discussing the new comedies, said: "We were moved to return to this line of production by reason of the fact that the people must be afforded laughs, and slapstick comedy does not appeal to every one. Vitagraph was the first company to produce one-reel comedies of the higher class—the drawing-room comedies, we might call them—and in these comedies we featured John Bunny and Flora Finch, Wally Van and Lillian Walker, Mr. and Mrs. Sidney Drew, Hughie Mack, Kate Price and others. These were all very popular with the public and the pictures in which they appeared still measure up to the best standards of production. So good are they that they are today among our most popular offerings, and they are getting laughs all over the country under the title of Favorite Film Features. In addition we have the Frauk Daniels comedies—the Kernel Nutt and Mr. Jack series—which are also drawing well."

"Petticoats Versus Pants" Is Next Mutual-Horkheimer

"Petticoats Versus Pants" has been selected as the next of the series of Mutual-Horkheimer star productions featuring Anita King, it was announced last week. It has been set for release December 3.

Miss King is cast as "Efficiency Ann," who carries the doctrine of feminine emancipation to the women of "Red Dog," the run down, vice ridden, boss dominated western community where she operates an eating house. The role is said to be admirably suited to Miss King's talent and personality. She is distinctly the type of self-sufficient women who would be expected to handle the rough and ready male population without gloves.

The story deals with the feminist movement, not so seriously as to offend and not so lightly as to stir the ire of ardent suffragists. It ties the picture up with one of the most thoroughly agitated of domestic questions.

"Mother" Evokes Interest That Seems Country-wide

McClure Pictures, the organization which is distributing George Loane Tucker's production of "Mother," last week received a letter from a Connecticut theatre which is considered by McClure to be more proof of the interest that the feature has aroused throughout the country.

The letter, from Norman Cables, proprietor of the Kingsbury, in Waterbury, Conn., said: "We, the theatregoers of Waterbury, are hungry to see your picture production, 'Mother.'"



A Flash from the Vitagraph Picturization of O. Henry's "The Renaissance at Charleroi," with J. Frank Glendon and Agnes Ayres

"A Woman Between Friends" Stars Alice Joyce

In the production of "A Woman Between Friends," a Greater Vitagraph feature, Albert E. Smith, president of the company, has given director Tom Terriss carte blanche, and the result is that one night last week there was staged at the Vitagraph studio in Brooklyn one of the biggest carnival scenes ever made for the screen.

Alice Joyce is starred in this feature, Marc MacDermott appearing with her, and it is the intention of President Smith to give his stars the very best possible settings available. The play is an adaptation from the Robert W. Chambers' story, "Between Friends."

Knitting Habit Parodied in Latest Klever Komedy

The knitting fever which has swept the land is said to be cleverly parodied in the forthcoming Klever Komedy, "Knutty Knitters," which features Victor Moore and will be a paramount release November 19.

The comedy, according to report, is fast and full of funny kinks and is expected to be one of the most popular of the Victor Moore pictures.

Jean Lenox Makes Debut with Norma Talmadge

Jean Lenox, it was announced last week by Nellie Revell, is making her film debut in the adaptation of Rupert Hughes' drama, "Two Women," which Miss Norma Talmadge is making.

Madge Kennedy Starts New Goldwyn Feature

Madge Kennedy, one of the newest of screen stars, is to be the means of introducing another artist to the field of silent drama, according to an announcement from Goldwyn last week. The debut will belong to George Weston, a writer, whose stories have never been put into scenario form, but who will get his chance when Goldwyn presents Miss Kennedy in his "Oh! Mary, Be Careful," upon which the star has begun work.

Miss Kennedy has chosen all her costumes for "Oh! Mary, Be Careful"; the first settings have been erected at the Goldwyn Studio, and work has already begun on a few of the episodes involving Miss Kennedy alone. There are a number of these in the book and, upon their completion, the full cast will be assembled for work, it is announced.

Gladys Leslie Prepares for Second Vitagraph Film

Gladys Leslie has completed her first Vitagraph feature and is getting ready to begin work on a second, it is announced. "His Own People," in which she is featured with Harry Morey, is a romance of Old Erin and will be released on the Blue Ribbon program December 31.

In her second picture Miss Leslie probably will be linked with J. Frank Glendon, who has risen to a stellar place among Vitagraphers by his work in the O. Henry pictures. W. P. S. Earle, who directed Miss Leslie and Mr. Morey in "His Own People," will continue to direct her.

General to Distribute Selburn Comedies

Announcement was made this week by General Film Company that it has acquired for exclusive distribution a new series of short-length subjects to be known as the Selburn Comedies. The series is controlled by the Piedmont Picture Corporation, and one subject is to be released each month, beginning November 19, when "Hubby's Holliday" is expected to be ready for distribution. This picture is described as a two-reel, high-class comedy, and the succeeding ones will be of one reel.

Neal Burns and Gertrude Selby are featured in the Selburn Comedies, which are said to be the most attractive vehicles in which they have yet appeared.

Wm. Fox's New Boston Building Ready for Occupation

THE new headquarters of the Fox Film Corporation in Boston are ready for occupation. Contractors who have been working on the structure in Piedmont street for nearly six months completed their task last week when the finishing touches were put on the building.

There now remain but a few minor details to be attended to before the Fox Corporation will move in, but these Manager William D. Shapiro is looking after with a view to having things in shape for occupation very shortly.

The new building, which is one of the largest and finest exchanges built in Boston for motion picture interests, covers a considerable area of ground and is located in an ideal section of the film district. The main office covers a large part of the first floor and is furnished in up-to-date style for convenience and efficiency. The manager's office is located in the front section of this floor. Next to Manager Shapiro's office is the booker's quarters. The bookkeper's office is also on the first floor, adjoining the booker's room.

The shipping room, also situated on the first floor, is large and is equipped with every modern appliance and convenience to expedite the delivery of film. It covers nearly a third of the first floor. A dumb waiter has been installed, which runs from the second floor to the basement, thus making it comparatively easy to transport the films from the vaults on the second floor to the shipping room.

The building is equipped with a large number of fire-proof vaults, capable of holding several hundred rolls of films, and receives excellent ventilation.

Great pains were taken in laying out the re-wind room, which is located in the front part of the second floor, receiving the abundant sunshine from that part of the building. It is large enough to accommodate more than a score of girls.

The exhibition room is one of the finest in the city. It is built to hold about fifty persons and makes it possible for exhibitors to view the "run-offs" with every degree of comfort and advantage. A large motion picture booth has been placed in the exhibition room and is equipped with two brand new machines.

Theodore Wharton Owes New Serial to Enemy Country

THEODORE WHARTON, of The Whartons, Ithaca, N. Y., remarked last week that as a thing of kindness and culture the Imperial German Government may be a good deal of a fizzle, but that as an instigator of ideas for scenarios it manages to do very well.

The Whartons, as announced recently in MOTION PICTURE NEWS, are putting on the new super-serial, written by William J. Flynn, chief of the United States Secret Service, which is to tell the inside of German plots and intrigue in this country. For, Mr. Wharton avers, when Germany did its plotting in this country, it unwittingly wrote the greatest motion picture of them all

And Mr. Wharton should know a good motion picture when he sees one, for it was when the motion picture business was hardly big enough to reach out for its teething ring that Theodore Wharton entered the business as a director for the Edison Company back in 1907. Following his connection with the Edison Company, Mr. Wharton went to the Vitagraph, then to the Kalem, to build their first indoor studio; then to Pathe and to Essanay, where he produced "The Wars of the West," featuring Buffalo Bill, General Miles and others, and including 1,200 United States soldiers and more than 800 Indians. This was probably one of the first really big spectacle productions ever put on in America.

Shortly after this, which was in 1913, Mr. Wharton and his brother, Leopold, who had become one of the favorite directors with Pathe, went into the contracting motion picture business at Ithaca, N. Y., where their studios now are located. Their first big production was "The Exploits of Elaine," which was followed by "Wallingford," "Beatrice Fairfax," various features, and finally "Patria," in which Mrs. Vernon Castle made her debut as a serial motion picture actress.

The new serial, however, which The Whartons are making now, is being done for themselves, and is to be released through the Hoffman Foursquare exchanges.



Scenes Showing the Restful Contrast Throughout First National Exhibitors' Circuit's "Alimony," in Which Lois Wilson and George Fisher (in the Auto) Are the Leading Players

ADVANCE OFFERINGS OF THE PROGRAMS



Gloria Swanson, of Mack Sennett-Paramount Fame, Graciously Allows the Sun to Give Her One of Its Celebrated Baths

Paramount Puts Big List on Open Market Plan

Includes About Three Hundred Five-Reel Features, with Well-Known Stars, Released Prior to August 5—Exhibitors Pleased

WHAT will no doubt be very interesting news to exhibitors is the announcement made last week by Paramount that a list of about three hundred five-reel features, in many cases with stars including Mary Pickford, Marguerite Clark and Pauline Frederick, is now available without territorial restrictions upon the open booking market.

These films, it is made known, are those which were released on the program system prior to the adoption on August 5, last, of the Star Series Selective booking plan. There are several plays, for example, in which Miss Pickford starred before the advent of Artcraft. Among them are named: "Such a Little Queen," "Cinderella," "Mistress Nell," "Fanchon the Cricket," "The Dawn of a Tomorrow," "Little Pal," "Rags," "Esmerelda," "The Girl of Yesterday," "Madame Butterfly," "The Foundling," "Poor Little Pepina," "Hulda from Holland," and "The Eternal Grind."

The Marguerite Clark features embrace, among others, "Wildflower," "The Crucible," "The Goose Girl," "Gretna Green," "The Pretty Sister of Jose," "Seven Sisters," "Helene of the North," "Still Waters," "The Prince and the Pauper," "Mice and Men," "Out of the Drifts," "Molly Make Believe," "Silks and Satins," "Little Lady Eileen," "Miss George Washington," "Snow White," "The Fortunes of Fifu" and "The Valentine Girl."

Pauline Frederick is represented in the list by "Sold," "Zaza," "Bella Dona," "Lydia Gilmore," "The Spider," "Audrey," "The Moment Before," "The World's Great Snare," "Ashes of Embers," "Nanette of the Wilds," "The Slave Market," "Sapho," "Sleeping Fires," "Her Better Self" and "The Love that Lives."

Aside from these there are said to be dozens of other productions with Marie Doro, Fritzi Scheff, Victor Moore, Hazel Dawn, Elsie Janis, Blanche Sweet, Myrtle Stedman, John Barrymore, Violet Heming, Laura Hope Crews, Lenore Ulrich, Charlotte Walker, Geraldine Farrar, Edna Goodrich, Fannie Ward, Lou-Tellegen, Theodore Roberts, Anna Held, Constance Collier, Donald Brian, Vivian Martin, Dustin Farnum, Irene Fenwick, George Beban, Mae Murray, Kathlyn Williams, Mme. Petrova, Ann Pennington, Wallace Reid, Anita King, Louise Huff, Max Figman, May Irwin, Bessie Barriscale, Florence Reed, Macklyn Arbuckle, Rita Jolivet, Ina Claire, John Mason, Peggy Hyland, and many others.

First Selburn Release Claims Timely Complications

Neal Burns and Gertrude Selby are said to set a fast pace for themselves in "Hubby's Holiday," the first of the new Selburn comedies to be released by General Film for the Piedmont Pictures Corporation. Some of the cleanest and best light comedy found in many months is promised in this two-reel production.

Future Selburn Comedies will appear in one-reel form. Four have been announced to date, in all of which Neal Burns and Gertrude Selby, the light comedy stars, are featured.

Christmas Feature Added to Butterfly Releases

To admit into its schedule a subject particularly applying to Christmas tide, the Butterfly arrangements for December have been revised. Harry Carter and Priscilla Dean will be stars of "Beloved Jim," the feature that caused the shift in details. In other respects the December Butterflys will conform with previous arrangements as now fully detailed in the following specifications: December 3—"Fighting Mad," depicting the state of mind a minister of the Gospel (portrayed by William Stowell) found himself in when he submitted to weakened faith. Helen Gibson and Betty Schade will have essential roles. December 10—Little Zoe Rae, in "The Silent Lady." December 17—"Beloved Jim," a Christmas attraction, comes in time to contest for attention with Christmas shopping. Harry Carter, Priscilla Dean and Joseph Girard will lead the presenting company. December 24—Harry Carey, with Molly Malone his featured leading lady, will present "Bucking Broadway."

"The Grell Mystery" on Screen Week November 19

"The Grell Mystery," a Blue Ribbon feature starring Earle Williams, was scheduled for release the week of November 19 by Greater Vitagraph. This picture, according to the Vitagraph announcement, affords Mr. Williams one of the best opportunities he has had since "Arsene Lupin," and Albert E. Smith, the Vitagraph president, has given it an extraordinarily fine production. It was directed by Paul Scardon, who has worked with Mr. Williams in most of his pictures during the last year, and the company declares it one of the best things Mr. Scardon has ever done.

Ann Murdock Feature Presented to Screen November 19

Ann Murdock, the Frohman star, is scheduled to trip silently, but effectively across the motion picture screen on November 19 in the third of her Empire productions for Mutual release, "Please Help Emily," a picturization of the comedy-drama in which she appeared on the legitimate stage. It is announced that the production will be presented with practically the entire original cast intact.

Dell Henderson directed the feature.

"The Fair Barbarian" to Follow "Molly Entangled"

"Molly Entangled," which is announced for release by Paramount on November 19, with Vivian Martin in the role of an Irish colleen, will be followed the first part of the new year by "The Fair Barbarian," an English story, said to again differ in character from Miss Martin's recent productions.

Herbert Brenon Starts Forbes-Robertson Production

HERBERT BRENON has completed his production of Rupert Hughes's mystery romance, "Empty Pockets," and has started "The Passing of the Third Floor Back," in which Sir Johnston Forbes-Robertson will appear in his role of the Stranger.

The conclusion of one production and the launching of another was said to have been accomplished without a single hitch in the Brenon system of production. Mr. Brenon "shot" the last scenes of the Rupert Hughes story on the exact day he had planned. Scenario, sets and every detail of production for "The Passing of the Third Floor Back" had been prepared by Mr. Brenon's executive staff, and the director began his first scene with Sir Johnston Forbes-Robertson.

That all this was accomplished without rush, confusion or a slip in production schedule testifies to the remarkable organization built up by Mr. Brenon. There are no gaps in activities at the Brenon Studios as will be duly seen and fully appreciated from the foregoing.

In its screen form "The Passing of the Third Floor Back" will undergo certain changes necessary to give variety of background and to work out the development of the characters. In the stage version of Jerome K. Jerome's drama, the action centered in the living room of a shabby London boarding house. The spoken dialogue made it possible to show the individual shading of character of the various people with a single room. The motion picture adaptation, on the other hand, will necessarily reveal the different rooms of the lodgers. The three whole floors of the Bloomsbury Place boarding house have been constructed at the studio, including seventeen different rooms, halls and stairways. These range from the slavey's garret corner to the third floor back abode, to which the Passerby is relegated by the mercenary landlady, Mrs. Sharp.



Carmel Myers, on the Left, Shows a Decided Contrast to the Carmel Myers on the Right, Where She Is Shown in a Bluebird Scene with Sidney Dean. The Production Is "One Clear Call"

Bluebird Changes Its December Arrangement

Ella Hall Feature, Intended for Christmas Week, Placed Ahead One Week, and Mae Murray Subject Is the Yuletide Attraction

FOR the purpose of giving exhibitors a Mae Murray feature for Christmas week, the Bluebird release dates have been slightly changed for the last month of the year. It had been intended to present Ella Hall in "My Little Boy" at Yuletide, but in the rearrangement Miss Hall takes the week earlier. Here is the detailed announcement for the month: December 3—Violet Mersereau in "The Raggedy Queen." This feature was directed by Theodore Marston from John C. Brownell's scenario of Nell B. Bronson's story. The supporting company includes Grace Barton, Donald Hall, Robert F. Hill, Charles Slattery, James O'Neill and Frank Otto.

December 10—Ruth Clifford in "The Door Between," a Rupert Julian production, made from Samuel Merwin's novel, "Anthony the Absolute." Monroe Salisbury will be featured in Miss Clifford's support, playing the role of the eccentric Anthony. Special stress is laid upon the scenic mounting of this production, the atmosphere of Japan and China having been carefully translated to the screen in especially contrived settings, all of which are truly true to nature.

December 17—Ella Hall in "My Little Boy," created from Elliott J. Clawson's story and scenario, originally titled "Uncle Oliver's Christmas." This Bluebird will carry, it is claimed, exceptional opportunities for advertising a peculiar "heart interest"—for it is Miss Hall's honeymoon picture, in which her husband, Emory Johnson, and her bridal flower-girl, Little Zoe Rae, are featured, along with Gretchen Lederer, her bridesmaid.

December 24—Mae Murray, in "Face Value," entirely created by her director, Robert Z. Leonard, who wrote the story, fixed up the scenario and directed Bluebird's newest star in what will be her second release. Bluebird intends this production to constitute a special Christmas bill for exhibitors.



John Barrymore in a Tense Moment from "Raffles, the Amateur Cracksman"

Second Russian Art Film on Pathe Program

Last Episode of "The Fatal Ring" and a Two-Reel Comedy Also Presented Week of November 18—New Screen Magazine Starts

THE second of the Russian Art Films, the last episode of "The Fatal Ring" serial, a two-reel comedy and a new screen magazine are the outstanding points of Pathe's program announced for the week of November 18. Among the stars in these films are Ivan Mozukin, Mollie King, Pearl White and "Lonesome Luke."

The Russian Art Film is entitled "The Queen of Spades," and is in five reels. Like "The Painted Doll," this has for its star Ivan Mozukin, and is said to be an even better attraction than "The Painted Doll" for the American market.

The tenth episode of "The Seven Pearls," in which Mollie King, Creighton Hale and Leon Bary are presented, is entitled "The Holdup." Ilma receives a high voltage electric shock, and Harry succeeds in rescuing her. He and Ilma then delve into the underworld and succeed in recovering still another pearl from a crooked banker named Falenti. As the episode ends, however, Ilma is kidnapped by Mason and Harry sets out to search for her.

Pearl White stars in the twentieth and last episode of "The Fatal Ring."

Lonesome Luke is presented in a two-reel Rolin Comedy, "When Clubs are Trumps." Harold Lloyd as Lonesome Luke, a football of fate; Harry Pollard as Snub, a humble stroller; Bebe Daniels as the girl and Bud Jameyson as Bill Beezer are said to make this one of the funniest comedies produced for Pathe.

This program also contains the release of the first Argus Pictorial, produced by Argus Laboratories to be released by Pathe regularly. Among the subjects shown are: a log-drive in the north woods, the starfish, sulphur and potato printing.

A one-reel scenic is entitled "Our National Parks."



June Caprice as Capitola in William Fox's Production of "Miss U. S. A." Tries to Stay a Father's Wrath, With Only Partial Success, it Appears

Coming Fox Features Promise Much of Interest

Virginia Pearson Drama Scheduled for November 18, on Which Date Third "Kiddie" Picture Is Due—"Troublemakers" in December

AMONG the William Fox features announced for release before the first of the new year are four which promise to be of unusual interest as well as worth to exhibitors, if advance announcements from the Fox organization prove as authentic as they have in the past. These features include "All for a Husband," starring Virginia Pearson; "Treasure Island," with the youngsters, Francis Carpenter and Virginia Lee Corbin; "Troublemakers," with Jane and Katherine Lee, and "Du Barry," starring Theda Bara. The last named is scheduled to be the last release of the year from the William Fox offices.

A play with a startling ending—a Carl Harbaugh punch—is the description given of "All for a Husband," the Fox Special Feature to be released November 18, and in which Virginia Pearson is starred. The action centers about a beautiful lunatic, a woman hater, the woman hater's sister and a friend of the latter. Besides Miss Pearson the cast includes Herbert Evans, Dorothy Quincy, Gladys Kelly, Carl Moody and William W. Crimans.

"Treasure Island," the third of the new series of pictures featuring Francis Carpenter and Virginia Lee Corbin, will also be released November 18, it is announced. The picture is based on the Robert Louis Stevenson classic and is reported to be the same sort of production as "Jack and the Beanstalk" and "Alladin and the Wonderful Lamp." The directors, C. M. and S. A. Franklin, however, are said to have laid considerable more emphasis on humor than in the previous pictures.

William Fox's presentation of Jane and Katherine Lee as "Troublemakers" has been announced for December 9. "Troublemakers is the second Fox Standard Pictures featuring the Lee "Kiddies" and is said to measure up fully to the requirements demanded by Mr. Fox.

The last release of the present year from the William Fox offices will be a Theda Bara Super-picture, "Du Barry," which has been announced for initial showing on December 30. This will be the third of the Standard Pictures featuring Miss Bara which has been released since September 30. The first of these was "Camille," followed November 4 by "The Rose of Blood."

Louise Fazenda in New Mack Sennett Comedy

Victor Heerman, who directed "Are Waitreses Safe?" a Paramount-Mack Sennett Comedy to be released November 18, the entire production being supervised by Mack Sennett, is said to have outdone himself in filming a laugh-provoking story with that illustrious comedienne, Louise Fazenda, as the featured feminine character. Ben Turpin, Slim Summerville and Teddy, the dog, help along the fun. One of the features that is expected to appeal to all those who are appreciative of feminine pulchritude is the fact that "Are Waitresses Safe?" abounds in examples of girlish beauty and a crop of "Comedy Cuteys" which takes part in the ensemble scenes is said to be exceptional even in Mack Sennett productions.

Fox Exchanges Report Rush for New Sunshine Comedies

THE William Fox publicity department last week announced that exhibitors have crowded the Fox exchanges throughout the United States during the last week viewing the new Sunshine Comedies, made by Henry Lehrman, and offered by William Fox.

The exchanges have just received prints of the comedies, and already, it is said, a large number of exhibitors have contracted for the new comedies.

Following are a few of the theatres in various parts of the United States, showing how country-wide is the appeal for comedies: Newark theatre, Newark, N. J.; Eckle theatre, Syracuse, N. Y.; Alcazar theatre, Chattanooga, Tenn.; Colla and Tate Circuit, St. Louis, Mo.; Strand theatre, Knoxville, Tenn.; Cabrillo theatre, San Diego, Cal.; Strand theatre, New York city; Academy, Fall River, Mass.; Proctor's, Portchester, N. Y.; Strand theatre, Youngstown, O.; Strand theatre, San Francisco, Cal.; Fay's theatre, Providence, R. I.; Alhambra theatre, Los Angeles, Cal., and Lamara theatre, Phenix, Arizona.

Following are some of the reviews of newspaper critics:

"A new series, side-splitting in humor, is inaugurated in the presentation of Fox Sunshine Comedies, 'Roaring Lions and Wedding Bells.'"—New York Evening Sun.

"A new comedy film, 'Roaring Lions and Wedding Bells,' drew great laughter from the large audience."—N. Y. Globe.

"A Fox Sunshine Comedy called 'Roaring Lions and Wedding Bells' is truly marvelous."—New York Tribune.

Mr. Fox has arranged that Sunshine Comedies will be released on an independent basis, so that any exhibitor, no matter what his film affiliations may be, may show them.

Olive Tell Works on Third Empire Feature Subject

Olive Tell, it is announced, is now at work on her third picture for the Empire All-Star Corporation, "The Girl and the Judge," the Clyde Fitch play in which Annie Russell appeared some time ago.



Juliette Day in a Fanciful Scene from "Betty and the Buccaneers" (Mutual)

Doris Kenyon Persecuted Heroine in "The Hidden Hand"

"The Hidden Hand," Pathe's new serial which is scheduled for release November 25, is said to have all the thrills, stunts and story that have made other Pathe serials welcome to exhibitors and their patrons in the past.

In claiming that Doris Kenyon, heroine of the serial, is one of the most persecuted girls now on the screen, Pathe offers proof by compiling a list of "happenings" from the first ten episodes of "The Hidden Hand." This compilation recites: That Miss Kenyon was trapped in a liquid air explosion in her bedroom and escaped by a giant swing on a scaling ladder from balcony to tree, dropped to the ground, and suffered many other experiences equally thrilling.

"The Mystery Ship" Release Date Is Changed

The release date for Universal's serial, "The Mystery Ship," has been changed to November 26, a fortnight later than first announced. Ben Wilson and Neva Gerber are the principal adventurers in this new thriller, the direction of the sixteen episodes being in charge of Henry McRae, superintendent of productions at Universal City.

General Releases "On the Love Line," December 13

Billy Ruge, the comedian, is again featured in the fifth series of Sparkle comedies now scheduled for release by General Film. It is announced that "On the Love Line," the first of the six new subjects, will be available December 13.

Other subjects in which Ruge will appear are "The Detective," "Smashing the Plot," "After the Matinee," "Double Cross" and "The Best of a Bad Bargain." This last release will carry the series far into January, insuring that the early winter demand for clean comedy subjects will be well cared for.

Gertrude McCoy Guest of Namesake Baltimore Theatre

Gertrude McCoy, the Hoffman-Foursquare star, was the guest of honor at the anniversary celebration of the theatre in Baltimore, dedicated to her, the Gertrude McCoy, the latter part of last week.

"Madame Sherry" and "The Silent Witness," the two Hoffman-Foursquare pictures in which Miss McCoy starred, were shown for the celebration.

Hart Starts "The Bloodhound" for Artcraft Release

William S. Hart has begun his third picture for Artcraft, to be known as "The Bloodhound," and to be quite different from any of Hart's contributions to the screen. The Thomas H. Ince star will play the part of a Western railroad man—a giant among his fellows, a master mind in his particular field of endeavor. Miss Vola Vale, who played opposite Hart in "The Silent Man," has the leading feminine role in "The Bloodhound."

Comedy Prevails In Latest Mutual Schedule

Week of November 19 Brings Light Subjects Starring William Russell and Ann Murdock—Shorter Fun-Makers Included

THE demand for good-sized doses of comedy is given as the reason for the large number of features and shorter subjects which Mutual has announced for its program the week of November 19. The list is headed by "Snap Judgment," with William Russell, and "Please Help Emily," with Ann Murdock, and these are followed by a one-reel Strand comedy, a one-reel Cub comedy, a two-reel serial and a one-reel topical.

"Snap Judgment" is said to be one of the most exceptional things William Russell has ever done. It is described as a fast action drama—snappy, red-blooded and jam full of laughs and very many amusing situations.

"Please Help Emily" is a picturization of the Frohman comedy success in which Miss Murdock played at the Lyceum Theatre, Broadway, last spring, and which scored a long run in Chicago and other cities. Supporting Miss Murdock are Jules Raucourt, Ferdinand Gottschalk, Amy Verness and Grace Carlyle.

Since the first release of the Strand-Mutual comedies, exhibitors and public have shown their approval of the one-reel features. In "A Maid to Order," Billie Rhodes and Jay Belasco are said to present a merry mix-up. This laugh promoter will be available November 20. On November 22, George Ovey, in "Jerry's Victory," a one-reel Cub Comedy, will be released.

Various exhibitors are commending Mutual for the change from Wednesday to Monday as release days for Mutual Weekly. November 19 is release date for No. 151.

The mystery of the "Lost Express" seems to grow deeper in the tenth episode of this Mutual-Signal chapter play. In attempting to solve "The Secret of the Mine" Helen is imprisoned by the gang, escapes through an underground passage, obtains the aid of detectives, but when they follow up the clue, find that the trail has been destroyed by a terrific explosion. Helen is lost as well as the Express.

Essanay Has Ready Four New Comedy-Dramas

For Release Before First of Year, in Addition to Usual Weekly Subjects and Other Pictures Released Monthly—"Kill-Joy" Is First

FOUR new comedy dramas are ready for release by Essanay late in November and December, it was announced last week, in addition to the usual weekly releases and other pictures that are released monthly. Little Mary McAlister is featured in two of the comedy dramas, Taylor Holmes in another and Jack Gardner in the fourth.

The first released is "The Kill-Joy," featuring Little Mary. The picture is hailed as unusually unique, especially in view of the fact that the little actress has the only feminine role. Then, the plot itself is said to be unique. The release date is November 19.

"Gift o' Gab," featuring Gardner, details the adventures of an ambitious young man who can talk most anyone into most anything. There are just two people on earth Jack couldn't win by his gift o' gab. They were the parents of Helen. He couldn't go near the home. Then one day Helen was taken to the hospital with appendicitis. Helen and Jack were quick to see their opportunity, and a minister did the rest. The release date is November 26.

Mr. Holmes is featured in the third comedy drama, "The Small Town Guy." It was adapted from the Munsey Magazine story, "The Picture of Innocence."

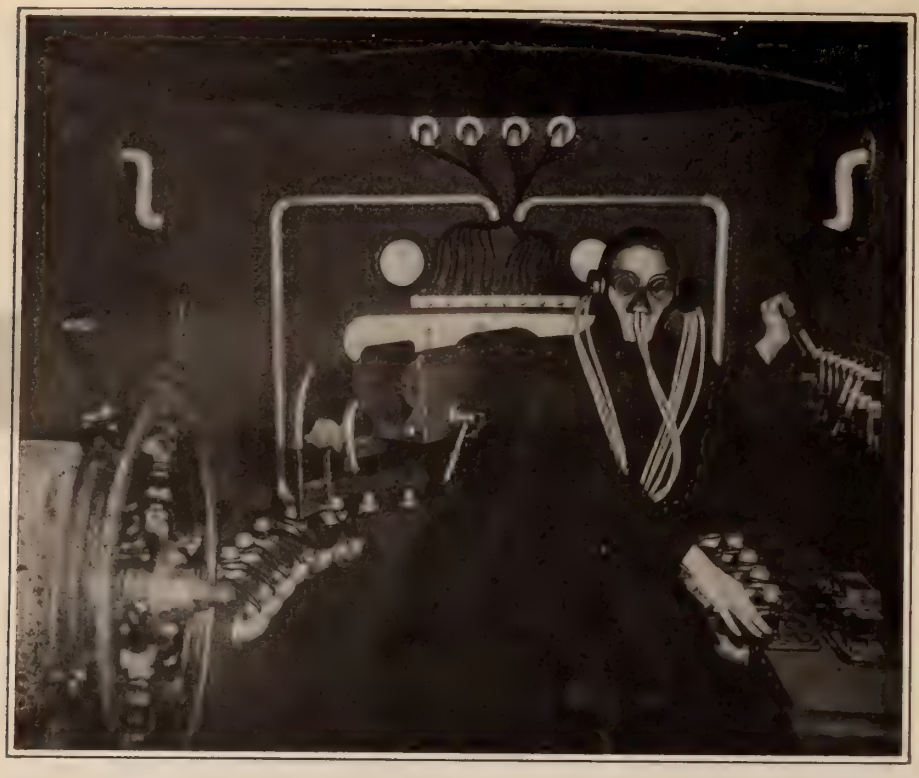
Helen Ferguson is "the girl" and the picture ends with a wedding march touch.

Another picture featuring Little Mary is to be released on December 24. It is entitled "Sadie Goes to Heaven," adapted from the Good Housekeeping Magazine story of the same name by Dana Burnet. Little Mary is in the role of a child of the slums.

These features are all Perfection Pictures, released through the George Kleine System. They have a screen time of approximately 65 minutes each.



Beatrice Michelena in Scenes from Her Latest Production, "Just Squaw"



Audiences Who Drop into the Theatre to See the Forthcoming Universal Serial, "The Mystery Ship," Can Expect to See This Strange and Interesting "Phantom" Manipulate the Mysterious Water Craft

Triangle Release Strong Plea for Prohibition

"A Case at Law," Featuring Dick Rosson, Announced for Release Week of November 18—Belle Bennet Feature Is Also Listed

OF the two screen features announced for release by Triangle the week of November 18, "A Case At Law," featuring the youthful character player, Dick Rosson, is said to be a direct slap at the liquor evil. The other production, "The Fuel of Life," will have Belle Bennett in the leading role.

In "A Case At Law" Triangle aimed to visualize one of the strongest pleas ever made for the suppression of the so-called liquor evil. Dealing as it does with what some consider the most vital problem confronting people of all nations today, it is expected by Triangle to outrank in importance of subject the pleas for social purity, ethical justice, and the endless number of propagandist subjects which periodically clamor for attention. The plea is presented through the personalities of a Doctor Saunders (Riley Hatch), who has fought a winning battle against the rum demon, and Jimmy Baggs (Dick Rosson), a youth whose weakness proves both his undoing and his salvation. Pauline Curley plays the leading feminine role. The picture was supervised by Allan Dwan and directed by Arthur Rosson.

"The Fuel of Life," a romance of modern business, promises something new in the early winter crop of vampires. The plot is based on the eternal triangle, the action originating with an atractive woman who is employed to further certain promotion schemes.

Texas Guinan, J. Barney Sherry and Thomas Guise are members of the supporting cast. The picture was directed by Walter Edwards.

"Her Busted Debut," the Keystone release for November 18 is said to provide another opportunity for the Keystone beauty crew to frolic in the water and as nymphs of a traveling burlesque chorus.

"War and Matrimony" and "An Innocent Vampire" will be released on the regular program as one-reel Triangle Komedies. Both of these pictures measured over two thousand feet before the cutter received them, insuring the same rapidity of action which has popularized these laugh-makers.

Irwin Gets Good Reports on "Fighting Trail"

Vitagraph Serial, in Ninth Week, Presented in Ninety-seven Houses That Never Before Used Serials—Apparently Going Strong

WALTER W. IRWIN, general manager of the Greater Vitagraph distributing organization, has been receiving some very complimentary reports concerning "The Fighting Trail," Vitagraph serial in fifteen episodes, according to an announcement from Mr. Irwin's office last week. In a summary from the company's statistical department some remarkable facts about the serial are shown.

The report, among other things, revealed the following: Ninety-seven theatres which never before had run a serial are showing "The Fighting Trail." In the Dallas territory, which has 213 cities and towns of 1,000 or more population, 208 theatres are showing the serial. In St. Johns, N. B., every theatre in the town has booked it and in addition all of these exhibitors already have taken bookings for the company's next good serial, "Vengeance—and the Woman."

Last week 183 theatres were added to the list of several thousand already presenting "The Fighting Trail."

In a number of ways, Mr. Irwin believes, this serial has established records for features of this type and he is particularly gratified that "The Fighting Trail" has been instrumental in broadening the field of possibilities for serial runs. He attributes the success of the serial in no small degree to the fact that it is different from any other serial ever produced on the screen. Practically the entire picture is outdoor photography, the story moving along over mountains and desert trails with unprecedented swiftness, and the Vitagraph executive is of the opinion that the outdoor scenes have a special appeal to audiences.

"The record made by 'The Fighting Trail,'" said Mr. Irwin, "convinces us that the motion picture public wants serials and that there is virtually an unlimited field for such pictures. However, I believe that serials, to be successful, must be made with the same smoothness that characterizes regular features; that there must be a good story, plenty of strong action and capable acting."

Burglars Attentive to St. Louis Exhibitors

Robbers, according to reports from St. Louis, are beginning to turn their attentions in great volume toward Mound City exhibitors. Only a few days ago William Sievers, of the New Grand Central theatre, at Grand and Lucas avenues, was robbed of $1,700, and following closely on the heels of the haul Gabe Wagner, of the Alps theatre, reported the loss by robbery of $100. Wagner was going to his home at night when held up by two men.

John G. Hawks Writes for Dorothy Dalton

John G. Hawks, the scenario writer, is again on the Thomas H. Ince staff, it is announced, and his first work to receive the approval of the producer is a new picture for Dorothy Dalton, a story of the West in the late 'fifties. This is said to be Hawk's sixty-second scenario accepted by Mr. Ince in a little more than two years.

Theda Bara Visits Fox Theatre Election Night

Theda Bara appeared in person the night of November 6 at the Academy of Music in New York, a William Fox Theatre, where the latest Fox Standard picture, "The Rose of Blood," is being presented.

Manager John Zanft took advantage of the occasion to decorate one of the lower boxes for Miss Bara, who made an address to the packed house.

"In the Park," with Chaplin, Late Reissue

"In the Park," claimed by General Film to be one of the best early successes of Charlie Chaplin, is announced as the next release in Essanay's series of Chaplin new editions being distributed through General Film Company. It is reported that many theatres are featuring these comedies from one to four days.

Film Specialties

Universal Special Reels Feature War Scenes

Animated Weekly and Screen Magazine Both Give Clear Road to Views of War and Armies Here and Abroad—Well Balanced

SCENES of armies and war are the keynote of both the Universal Screen Magazine No. 45 and Universal Animated Weekly No. 97, announced by Universal as current reels. Despite the seeming predomination of war, the reels are said to be nicely balanced, also showing other views that promise both novelty and as great moment of interest.

In the Animated Weekly views are shown of the Archbishop of Rheims blessing the graves of war heroes at Gueux; the presentation by the municipality of St. Afrique of a sword to Gen. Castelnau, hero of the Marne; the Prince of Connaught reviewing the French army on the Aisne front and bestowing military decorations at Noyon, and the heavy artillery of Servia's little army hammering Bulgarian trenches. Other topics are: King George bestowing Victoria Crosses on eight war heroes at Buckingham Palace; Cincinnati police in military review at the annual inspection by Mayor Puchta; unveiling of the Lafayette memorial tablet at Norfolk, Va.; long distance tire efficiency test, Akron, O., to New York, and the unfurling of Universal's service flag containing 270 stars, President Carl Laemmle at the halyards. Hy Mayer's cartoons complete the reel.

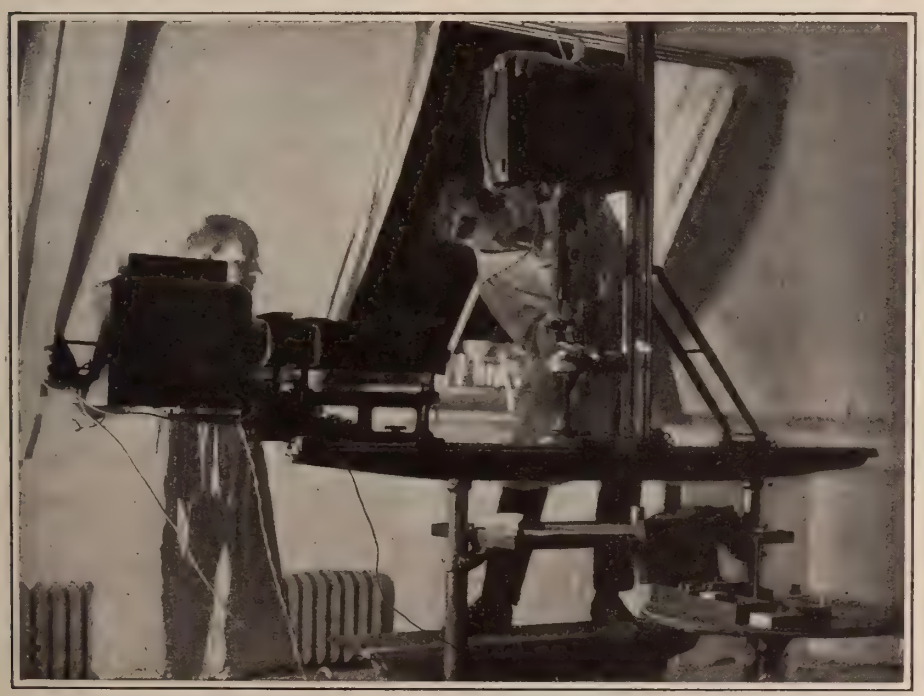
A collection of views, many of them hitherto unpublished in any form, of New York's new $175,000,000 waterworks system, comprises the leading article in issue No. 45 of the Universal Screen Magazine. The preparedness section is devoted to the new style of army automobile field kitchen, which promises to revolutionize methods of feeding armies, here and abroad. A monster magnet with a lifting capacity of a ton of iron at a single effort is the new invention illustrated, while the child education section depicts a system of training whereby a child of two and a half years can easily be taught to spell simple words. Willie Hopkins's miracles in mud, the title of this subject being "Under the Eagle's Wings," completes the reel.

Essanay Promises New Idea in a December Release

A brand new idea in the novelty picture line is promised exhibitors by Essanay, December 17, when "The Dream Doll" will be released on the Perfection Pictures program through the George Kleine System.

The novelty is the invention of Howard S. Moss, an expert in the work of making and handling dolls. His collection of midgets, many imported, are said to be worth thousands of dollars. When a picture calls for dolls of a type he can't find in stock he promptly makes the proper type.

In "The Dream Doll" both living characters and dolls are used. Marguerite Clayton plays the role of Ruby, the daughter of the Toy King, John Cossar, and Bobby Bolder appears as A. Knutt, a crackbrained chemist. Rod La Rocque is Ruby's fiance.



A Corner of the Argus Laboratories Atop the Candler Building, High Above the Bustle of Forty-second Street, Near Broadway, New York. Mr. Ashton and Prof. de Vyree Are Shown at Work

American War and News Weekly Makes Strides

The first chapter of the American War and News Weekly, under its new name, is considered by General Film to be by far the best issue of the twenty-eight put out thus far. Not only is it said to contain up-to-the-minute war news in pictorial form, but also the cream of the week's news. Among the subjects in the first issue under the new title are the drives for the Liberty Loan, dry-docking of a battleship, scene in American oil fields, airplane stunts and Terry's animated war cartoons.

Japanese Scenes in Burton Holmes New Reels

Burton Holmes, in the ninetieth release of Paramount-Burton Holmes Travel Pictures, takes the spectators to Nikko, Mecca of the Japanese, and shows that "Nikko in Snow Time" is beautiful enough to be the Mecca of beauty lovers the world over.

In the days before railroad, the Japanese pilgrims used to come on foot from all corners of Japan to this spot; nowadays they come by train. Among other interesting things that are shown is the "Basha" or Japanese bus, that Mr. Holmes does not advise his friends to ride in.

War Letter Is Feature of Mutual Weekly

What is said to be a very interesting letter from an American soldier in France to his mother is announced as the center of attraction in Gaumont-Mutual Weekly No. 150, which was released November 12. Billy Sunday, the evangelist, is also in this reel, and additional war subjects.

Trench Torches Shown in Magazine-on-the-Screen

Three subjects that are claimed by Paramount to be of unusual interest have been chosen for the ninety-third release of Paramount-Bray Pictographs, "The Magazine-on-the-Screen." Of these perhaps the most timely is that showing the trench torches designed by Mrs. Edward Stockbridge Gushee. Thousands of these have been made and sent to France for use in the trenches in place of lanterns and candles.

Concentrated Patriotism in Universal Events Reel

Current Events, No. 26, the news feature release on the Universal program for November 10, is expected to arouse more patriotic spirit than is usually the case in reels of the kind. Among the subjects is a series on the recent voyage of the British "tank" through Fifth avenue. Other subjects are: "Mrs. McAdoo Lights Beacon of Liberty" (Washington, D. C.); "London Joins in Opening 'War Huts' for U. S. Soldiers"; "Soldier Fire Laddies Protect Army Camps"; "Aerial Dance Steps" (Somewhere in America); "Governor Whitman Sees Plattsburg in Action"; "Americans in France," training camp scenes and cartoons from the newspapers.

Short Subjects in Review

By Clara DeLissa Berg

NEW CONQUEST PICTURES IN PREPARATION

A picture program that the whole family can see, enjoy, and afterward discuss in concert is a program that will bring patrons back to the theatre that shows it.

Conquest Pictures, put out by Thomas Edison, Inc., some months ago, were designed to achieve this purpose, and seem, from letters received by Mr. L. W. McChesney, manager of motion pictures in the Edison Company, to have been most successful in all parts of the country. The pictures have been issued in twelve groups, each group containing a three or four-reel feature portraying the romantic or adventurous side of life, a clean, amusing comedy, and one or two of the scenic, scientific, or natural history subjects for which Mr. Edison has been famous. While the several groups were intended as complete programs, it has been possible for the exhibitor to lease single subjects from them, or to reassemble the subjects into a program to fit his particular need. Two of the Conquest Pictures already released are being widely used for propaganda purposes, "Knights of the Square Table," made under the personal direction of James Wilder of the National organization of Boy Scouts, and "Your Obedient Servant," adapted from "Black Beauty," the greatest plea ever made for kindness to dumb beasts.

Use of such programs as these does not begin till the close of the vacation season, so, as releases were in advance of bookings, the Edison Company has suspended production for a short time. A new series, however, said to be even better than the first, is in preparation, and will shortly be put on the market.

MR. EXHIBITOR

Do you realize that the NEWS WEEKLY, which you have been regarding as a mere "program filler," may be a *means of filling* your house if you utilize the attracting power of its timely topical interest?

If you run any of the subjects reviewed below, bulletin them in your program, your house sheet, the local press, or even on a placard in front of your theatre in something this fashion:

ITALY: Short of Coal but long on Ingenuity. She harnesses a VOLCANO and uses its steam to turn the wheels of her munition factories. Leventhal's drawings in motion show you how the trick is done. (Paramount-Bray Pictograph.)

PROHIBITION gains a new recruit. Redondo Beach SPRINKLES ITS STREETS with the contents of its wine bottles. (Mutual Weekly.)

BRITISH TANK tamed for parade purposes. A FIVE-STORY BONFIRE blazes the success of our Five Billion Dollar Liberty Loan. (Universal Current Events.)

Guns *plus* MACHINERY will win our war. Ore for our Allies hastened on its way by giant unloaders handling 17 TONS at ONE SWING. (Universal Screen Magazine.)

The latest in DERBIES! Not a hat but a HORSERACE. Head-on scenes at the famous race track in Latonia, Ky. THANKSGIVING is coming. Flocks of cheerful gobblers are doing their bit of preparation for the feast by eating every last crumb handed out to them. (Hearst-Pathe News.)

GOATS to the rescue! Great flocks of these thrifty animals in California promise an increase in the MILK AND WOOL SUPPLY. Work and play at the TRAINING CAMPS. Equally exciting are TREE FELLING and OBSTACLE RACES. (Hearst-Pathe News.)

Consider the TOAD. He's going to be very useful in keeping your next summer's garden free from destruction. Mr. Ditmars snaps him in the act of SNAPPING THE CUT WORM.

An Example

¶The Broadway Photoplay, a house in the early hundreds, with a patronage of the highest class, and changing its bill but twice a week, runs the Hearst-Pathe News during the first half of the week, the Universal Weekly during the second.

¶At the entrance of the lobby, the poster on the Weekly stands shoulder to shoulder with those announcing the feature and comedy.

¶"Every evening," says the manager, "I am called up several times and asked at what time the Weekly will go on. At least three hundred of my patrons come for that alone, sometimes not even remaining for the feature."

BOXING BY THE WHOLESALE

An army that must be raised over night, as it were, cannot receive much individual instruction. So Martin Delaney, training reserve officers at Fort Sheridan, Illinois, in the art of boxing (Mutual Weekly No. 149) takes them in batches of 300. The work is amusing to the spectators, but is taken very seriously by the men themselves.

Another out of the ordinary effect of the war is the manner in which Redondo Beach, California, carried out its bone-dry decision. To show its contempt for intoxicants it literally lays the dust with them by pouring gallons of wine into the town sprinkler and sending it on its irrigating way.

In these days of like work and equal suffrage among men and women it is hardly possible to set apart any subjects as appealing especially to one sex or the other. Yet we imagine the very chic boots displayed by Mollie King will cause many a woman a pang of envy. Were we ourselves to own a pair of "Mollie King boudoir sandals" we fear the boudoir would be our favorite abiding place.

Interesting pictures of how well German prisoners are faring at the French front complete the reel.

LIBERTY LOAN IN A BLAZE OF GLORY

In all the numerous parades which have graced, more or less, the length of Fifth avenue during the past months probably nothing excited interest in greater degree than did the British tank, which under the guidance of her own crew (Universal Current Events No. 26) lumbered with surprising agility in the last Liberty Loan procession. The title man has prefixed each view with a clever jingle which adds to the spectator's enjoyment of the celebrated monster. The harvest of bonds being gathered in, a suitable celebration was in order, and this was supplied in the national capital by a huge bonfire. As Mrs. McAdoo pushes a button the pile becomes ignited and in a few moments is a gorgeous tower of flame.

Glimpses of a spirited boxing match between Lieutenant Barrett and A. Drexel Biddle show one way in which our men are getting fit. Views of our airmen in France present another side of the training. Three cartoons from leading newspapers drive home their lesson with suggestive humor.

JAPANESE ART AND ITALIAN ARTIFICE

The lightning has been chained, Niagara harnessed. The latest natural force to come under the yoke of man's ingenuity is the volcano. In Laredererello, Italy, a clever scientist, with a title by the way, has tapped the subterranean steam passages leading to a local crater and by connecting them with dynamos and driving wheels and forcing them to generate electricity and run munition works, is offsetting to some extent Italy's crying need for coal. How this is done and how the steam itself is formed in the depths of the earth are cleverly illustrated in animated drawings by J. F. Leventhal in Paramount-Bray Pictograph No. 93.

The turmoil of war has not yet upset the patient tradition of Japan. Handed down from generation to generation is the lore of flower arrangement, a science as exact as mathematics, though much more charming in effect. Miss Mary Averell, an American woman, has won the title from her Japanese friends of "Lady of All Flower Knowledge," and with the aid of a Japanese pupil illustrates the interesting principles of artistic floral arrangement.

War thrift on the one hand and wilful extravagance on the other. The woman whose bank balance is comfortably large must still have her silver fox, and this number of the Pictograph contains shots, "snapshots" in more sense than one, of a farm where the handsome fur bearers are bred. Their manners are as bad as their coats are beautiful, as witness the actions of a couple of pups worth all of $1,500 each. Indeed, domestic pets that require the most careful handling, strong wire fences to keep them in place, and an armed guard accompanied by a Great Dane to keep marauders out, are not to be commended to the farmer seeking a quiet life. However, one may endure much for the $2,500 which each adult skin brings.

WAR'S WORK AND WAR'S REWARDS

So excellent and interesting throughout are issues 89 and 90 of the Hearst-Pathe News that it is difficult to choose any part of them for special mention. For instance, in No. 89 are views showing the increasingly important goat industry, with charming pictures of the flocks in California. There is a thrilling tree-chopping episode, taken near Houston, Texas, where negro infantrymen are clearing the grounds for their training camp. One catches one's breath as the tree swoops to the ground, with the men barely escaping from the crashing boughs. Quite as exciting are the athletic contests at Camp Lewis, Washington, which include a tug of war, hurdling and an obstacle race. The sad and sober part comes with those scenes in which the men and women who have already dared and suffered receive the thanks of England's King. But again, the brighter side of war appears in splendidly photographed scenes at the front, where American aviators, ready at last, take their place of duty in the air.

No. 90 contains such lively subjects as a football game between sailors and soldiers at New Haven and the running of the famous Derby at Latonia, Kentucky. The horses are snapped head on as they rush down the track and are shown rounding the curve in close formation. A most interesting sight is the submerging and rising of a submarine being tested at New London before being shipped to the Chilean Government.

The ever present food problem receives attention in two pleasing forms. Whether or not we are going to be thankful on the last Thursday of the month, we are hoping to eat turkey and it is reassuring to see large flocks of them happily preparing for the feast at Calapatria, California. Of more than a festive day's interest, however, is the sugar problem. Down around New Orleans the women are out in the fields garnering the cane, while mechanical loaders and giant crushers hasten its transformation and transportation.

PUTTING THE TOAD TO WORK

Your garden was a prey to vermin? They bored into your cabbages and chewed up your tomato plants? What's the answer? Why, a small army of toads, who just love to dine off cut worms and cabbage worms, and snap like a hair tripper when one such delicacy appears on the path.

But toads are not yet for sale on the market, so Mr. Ditmars in his "Enemies of the Garden" (Educational Films Corporation) shows other methods that can be employed to preserve our vegetables. Discarded paper drinking cups form excellent shields around the roots of young plants and a tempting meal of bran and arsenic soon proves fatal to the greedy intruder.

IN THE INDEPENDENT FIELD

Hart Feature Released by W. H. Productions Company

"The Two-Gun Man" in "The Bargain," a William S. Hart feature, one of the first to be offered on the independent market by the W. H. Productions Company, is reported to be going big in the territories for which it has been sold. The feature has been recently released by the W. H. Company and last week the Canadian rights and the New York City territories were sold. It is said that "The Bargain" presents Mr. Hart with opportunities never before offered him and that his role of "Two-Gun" Stokes is typically Western and an ideal Hart role. It is said that "The Two-Gun Man" in "The Bargain" shows the quality of his work as well as any picture that he has ever done.

U. S. Exhibitors Name Metropolitan Heads

Sales force of the U. S. Exhibitors Booking Corporation for the metropolitan district was practically completed this week with the announcement of the selection of P. E. Myer as resident general manager of the New York Exchange, with headquarters at the Hoffman Four Square offices, 729 Seventh avenue, and A. J. O'Neill in charge of the Brooklyn sales with his headquarters in the same offices.

Both of these gentlemen will work under the direction of Lynn S. Card, general sales manager of the booking corporation.

Green Controls Canadian Rights to "Great White Trail"

Due to a typographical error, it was erroneously stated in the November 10 issue of MOTION PICTURE NEWS that M. H. Hoffman, Inc., controlled the Canadian rights to "The Great White Trail," produced by Wharton, Inc. John C. Green, manager of Wharton's Canadian Features, is in sole control of the Canadian and Alaskan rights to this production. Mr. Green reports that the picture is a "very big success" in this territory. The feature is handled through the six branch offices of the Regal Films, Inc. The picture is booked, states Mr. Green, until February 1.

Mammoth to Handle Ivan Feature in Southern New Jersey

The Mammoth Film Corporation announces that arrangements have been completed whereby this company is to handle the distribution of Ivan's production, "Married in Name Only," in the Southern New Jersey territory. The Mammoth company handle the distribution of other Ivan productions in Northern New Jersey. Milton Sills is featured in "Married in Name Only."

Frank Seng Explains His Advertising "Parentage"

Says That His Plan Was Original and That It Brought Unheard of Results—"Runs in Legitimate Theatre Have Lost Their Significance," He Says

FRANK SENG, who has accomplished such good results with "Parentage," which he placed on the independent market last summer, tells in the following interview the results he obtained from a campaign of advertising which he says was marked originality. Mr. Seng said:



Frank J. Seng, Whose Feature, "Parentage," Has Made Good at the Box-Office

"In THE MOTION PICTURE NEWS of May 5th, 1917, there appeared a series of simple, yet very effective 'teaser' ads scattered throughout its pages announcing the coming of a new film production. These 'teaser' ads, followed by others, were the opening guns for 'Parentage.'

"From such an humble beginning there developed one of the best directed campaigns of trade paper advertising ever launched in this industry. Within thirty days there wasn't an exhibitor in the United States and Canada who did not know about 'Parentage, A Message,' and feel that it was really a 'worth while' production. No extravagant claims were advanced. In fact, all of the word and illustration ammunition seemed to be concentrated on getting over the fact that here was a picture that differed radically from anything previously released through independent channels.

"On the sixth day of June 'Parentage' was given its trade showing at the Rialto theatre to a large and enthusiastic audience. I immediately followed this showing with a 'straight from the shoulder' statement explaining in detail why I chose the Rialto theatre for a first run of this production, instead of placing it in a legitimate theatre. That advertisement sounded the death knell, I think, of forced runs in legitimate theatres by which means many had tried to inflate the value of a production by pocketing a big loss on a 'New York run.'

"So-called runs in legitimate theatres in New York have lost their significance. During the past year many mediocre films were given forced runs on Broadway at heavy financial loss. Buyers and exhibitors no longer consider a run a mark of quality. 'Parentage' is not a $2.00 film. Folks in New York City should not be asked to pay $2.00 to see it, when it is afterwards to be shown all over the United States at from ten to fifty cents. But it is, we think, the greatest film ever screened to be played at fifty cents top price."

"'Parentage' broke all records at the Rialto. More than ten thousand were turned away during the week. In the advertising that followed, I made it clear that the prestige of the Rialto alone could not of itself make this picture an overwhelming success throughout the country. I urged every exhibitor to use his own initiative, and place liberally the many ad helps that had been prepared for him on this remarkable film."

To the distributor of "Parentage," who is himself a successful exhibitor of Wilmette, Illinois, goes the credit for the introduction of the first house organ to be launched in the state rights field. This little magazine of service has now reached its eighth issue and promises to be continued until every exhibitor in the country has had an opportunity to book and play "Parentage."

Big Advertising Campaign Planned for Flynn Serial

M. H. Hoffman, Inc., which has the distributing rights to the serial written by William J. Flynn, Chief of the United States Secret Service, is busy completing plans for an extensive advertising campaign that is to be launched soon and arranging for adequate distribution. Mr. Hoffman said:

"Our various exchanges, both in this country and Canada, are in receipt of requests for information concerning this serial, and fourteen branch managers are asking for prints. As a consequence our organization is working overtime getting data prepared and every executive staff member realized that in point of volume Chief Flynn's serial will establish a record.

"The Whartons are busy casting the serial, and expect to have the first episodes under production soon."

Via States Rights

By H. J. Shepard

FIRST OF A SERIES

¶ "Via States Rights" is the first of a series of articles on the independent field, based upon long experience, by H. J. Shephard, in which he promises to call a spade a spade.

¶ The second is entitled "Sharpshooters in the Industry," and will appear next week.

THE States Rights market is here to stay. It is a big, new, lasting institution and nothing can prevent its rapid growth and development. Even though all the "stars" who enjoy such enormous popularity were gathered into the fold of the large program distributors, who claim them to be the real box-office assets, there would sill be a possibility of producing good photoplays from strong, virile stories, which have proven in the past to be more lasting. Film "stars" are the most transient of beings, and many of them take the plunge over the horizon of dramatic obscurity only too quickly,—while stories live forever,—if they are good. Shakespeare never saw a motion picture, nor did he ever exploit a "star," but he certainly whispered something in that little remark of his about "the play being the thing." This is not an empty statement, but one which has been indubitably proved over and over again by the success in this field of any number of big features, which depended entirely on their stories to carry them through. So strive as the program distributors may to gather all the good material into their nets, there will always be sufficient productions to fill the States Rights market.

States Rights vs. Program

There is no strongly defined line of distinction between a States Rights and a program picture. An exceptional program feature can be turned into a States Rights production, if it falls under the classifications of the pictures designed for that field, and if it is properly advertised. No picture, no matter how valuable, can be successfully "put over" without recourse to the medium of a well-planned advertising campaign; on the other hand, an exceptional program picture, with the force of an organized campaign behind it, can be made a very good States Rights proposition. The industry is coming daily to see this more clearly, and in consequence the market in this field is becoming correspondingly enlarged. This is borne out by the fact that many of the large program organizations, when they find that one of their releases is of more than usual merit, and falls under States Rights classifications, take it off their regular program and charge a special price for it.

The successful productions for the States Rights market come under three classifications: the sensational, the propaganda, and those containing an exceptional story. If the release is built around some sensational event or happening of the day, or has a plot filmed under such trying conditions as to cause public comment, it falls under the first class, and may be judged fit for the States Rights market. It may contain a preachment on suffrage, war, peace, religion, any subject that offers material for a sermon or a teaching, rendered in a dramatic and interesting way, and come under the second. And finally, a story of exceptional power and force, containing perhaps a little historical value, will serve to bring a release into the third class. Of course, even a combination of all three of these qualities will not bring a picture within the radius of the States Rights limit if the utmost thought and care are not put into its production.

Producer's Conception Wrong

Unfortunately, the average producer does not know anything about the above. The trouble with the average producer's conception of a States Rights picture is that he hasn't any. He does not distinguish between picture values. He gives no consideration to the fact that his picture may or may not be adaptable to the States Rights market. His story may not qualify under any of the three qualifications of the pictures successful in that field. That doesn't make a bit of difference. All his work—in his own estimation—is so far superior to anything that has ever been done previously—by anyone else—that he succeeds in very successfully pulling the wool over his own eyes as to the true value of his production. He doesn't know the market nor does he know the values of the various territories. In consequence, if he attempts to go ahead upon his own initiative, he gets into trouble. In the first place, he may not really have a States Rights picture, and, if so, he is naturally wasting his time. In the second place, granting the former, he has no understanding of the proposition with which he is dealing, and probably will end by getting thoroughly "stung."

In putting a picture on the States Rights market, one great question faces the distributor and the territorial buyer. This is the question of percentage and cash. The distributor usually wants cash. He wants to get his money out of the picture in the quickest possible way. He will promise everything—and give nothing. After he has gotten the purchase price out of the territorial buyer, the deal is finished in so far as he is concerned. There is no co-operation—he just forgets all about him. The buyer, left to hoe his own row, may lose or win. Consequently, the next time that he buys a picture he negotiates for it upon the percentage basis. He wants the distributor—and he is justified in this—to take a chance with him. In other words, he is assuring himself of co-operation.

The distributor usually doesn't respond. He feels that the buyer is trying to let him in for a share of his possible losses. There is a mutual distrust. The distributor has no confidence in the buyer. If the buyer has lost money on a previous proposition, it is because he has bungled his territorial distribution—never because his picture has not been practically and properly backed up by the distributor. The buyer naturally has little faith in the distributor, for he feels, and in many cases he is justified, that his failure with a former picture is due entirely to the desertion on the part of the distributor. And so it goes.

The Unsuccessful Many

It is undoubtedly true that the failure of many States Rights productions is due to the foregoing reason. They do not succeed because there is little or no assistance given to the territorial buyer by the distributor after the sale. A competent, careful distributor knows the financial value of his picture and he also knows that the picture is fifty per cent sure of success if he aids the territorial buyer with the proper information and backs him up with an advertising campaign. When all our distributors come to the realization of this important fact, we shall find the number of States Rights failures materially reduced. The slogan of the development of this new field of the industry should be: "Co-operation," and it is that and that alone which will win for us in the long run.

One of the greatest evils of the States Rights trade is a wedge that has long stood between the distributor and the buyer. This is the middleman, or broker. The industry is crowded with these men who are entirely lacking in the principles of decent business. They prey upon the distributor and territorial buyer alike. Retained by the one, they play both ends to the middle, and it doesn't matter who gets stuck, so long as they get theirs. It even frequently happens that more than one of these chevaliers of industry will claim the representation of the distributor or the buyer, and all will claim the commissions, so that there are several percentages to be deducted from the final settlement.

It is unfair to make the statement that all the middlemen in the industry are of this type. There are some very good ones, who are doing the States Rights trade a vast deal of good. Moreover, they are gradually eliminating the disreputable faction in their own trade, for they are daily bringing both the distributor and the buyer to closer understanding of conditions, and teaching them to deal with those who make use of only honorable business methods.

A Solution

If every States Rights organization, being formed at present, is really "all for one and one for all," the solution is easily found. However, this is a distinctly hypothetical proposition. How many States Rights organizations have thoroughly analyzed the market conditions of the country? How many have listed and graded the theatres in each territory? Have they even obtained general data in connection with them? The answer is: No. They should be in a position to estimate the approximate returns from each territory for each production. They should realize that the market conditions vary throughout the country as to bookings, and that therefore in the matter of territory percentages the value of each picture is different. It is only by

thoroughly familiarizing themselves with this data that the distributors can place themselves in a position to really consistently work with the territorial buyers and not leave them to shift for themselves. It is only by this method that a proper understanding between the two parties can be built up, and the States Rights sphere come into its proper degree of efficiency.

The solution of the States Rights problem lies then in three things: The analysis of all territories by the distributor, the proper consideration of the story of the picture and of those other essentials which go to make up the careful preparation of a feature picture, and—co-operation. The last is perhaps the most important of all, for the best of releases can be made or broken on the wheel of negligence. The distributor must support the territorial buyer. He must give him the benefit of a comprehensive and thorough advertising campaign, and special, personal help when necessary. In the matter of percentage, he must not only be willing, but be glad to take a chance on the success of his picture with a reliable buyer, realizing that if they work together the production has a much better chance of going across.

Duskin Joins Sales Forces of Wolfberg Attractions

J. M. Duskin has been engaged by the Harris P. Wolfberg Attractions, Pittsburgh, to handle the Western Pennsylvania territory, it is announced. He will devote his time to the exploitation of "The Mad Lover," "The Deemster," "Today," "The Crisis" and "Persuasive Peggy," all of which features Wolfberg controls for this and other territory.



Scene from "Auntie's Triumph," Film D'Art, States Rights

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"The Mormon Maid"	Turner and Dahnken, San Francisco	Southern California, Arizona.
"The Mormon Maid"	T. L. Tighe	Northern California, Nevada.
"The Mormon Maid"	The Greater Feature Company	Washington, Oregon, Idaho, Montana.
"The Mormon Maid"	Wescott Film Company	Minnesota, North and South Dakota, Wisconsin.
"The Mormon Maid"	The Supreme Film Company	Iowa, Nebraska.
"The Mormon Maid"	Aaron Jones (Central Film Company, Chicago)	Illinois, Indiana.
"The Lust of the Ages"	Peter C. Crown, Dallas, Texas	Texas, Oklahoma, Louisiana, Arkansas.
"Souls Redeemed"	Renowned Pictures Corporation	South African Rights
"Weavers of Life"	Renowned Pictures Corporation.	South African Rights
"The Russian Revolution"	A. H. Blank Enterprises (First National Exhibitors' Circuit)	Kansas, Missouri, Iowa, Nebraska.
"The Russian Revolution"	Supreme Feature Film Company	Minneapolis, North and South Dakota, Southern Wisconsin.
"The Lust of the Ages"	Masterpiece Attractions, Cleveland	Ohio, Kentucky.
"A Modern Lorelei"	Roland and Clark, Pittsburgh (First National Exhibitors' Circuit)	Western Pennsylvania, West Virginia.

"Lust of the Ages" Sells More Territory

Only Few of States Are Left—Second Lillian Walker Picture Finished—Ogden Company President Here

Robert C. Crown, of Dallas, Texas, has purchased the rights for "The Lust of the Ages," starring Lillian Walker for the states of Texas, Louisiana, Oklahoma and Arkansas, announcement is made by the Ogden Pictures Corporation, which had just completed the second Lillian Walker picture, "The Grain of Dust."

The sale to Mr. Crown completes the disposal of all the world's territory with the exception of Kansas, Missouri, Iowa and Nebraska, and the territory in the South with Atlanta as its center. Negotiations are now on with interested parties and Jessie Goldburg, promotion and sales manager for Ogden, expects to sign the last contract within a few days.

Great demand is already reported for the second Lillian Walker as the result of the money that "The Lust of Ages" had made for the purchasers of territorial rights. Albert Scowcroft, president of the Ogden company, is now in New York for the purpose of conferring with General Manager Lester Park and Mr. Goldburg relative to enlarging plans for the company's operations. Although "The Grain of Dust," taken from the famous novel by the late David Graham Philips, is complete, no offers for its sale are to be considered until after its public showing.

"First, in order to establish the Ogden trademark and, secondly, to test out the full popularity of Miss Walker as a star, we disposed of 'The Lust of the Ages' at prices that are profitable to us, yet were exceedingly reasonable to state rights buyers. We, however, keep in touch with territorial buyers on 'The Lust of the Ages' and find that although the production has been released less than two months, every one of them have bookings that cover the full cost of the production to them, together with a fair margin of profit.

A notable cast, which is announced for the first time, supports Miss Walker in "The Grain of Dust." Ramsey Wallace, who appears opposite the star, has had a noteworthy career in this country and England on the legitimate stage. Miss Corinne Ursell is seen as his sister and Miss Edith Day plays the role of his fiancee. The remainder of the cast includes George Henry, Jacques Tyroll, Redfield Clark, Cecil Fletcher, Marjorie Vonnegut, Charles Eldridge, R. Wangerman and Lawrence Evart.

Hirsh Optimistic on Conditions in Film Industry

Nathan Hirsh, president of the Pioneer Film Corporation, who has booked the late William S. Hart production, "The Cold Deck," on the Loew Circuit, speaks in optimistic phrases on the present conditions of the film industry. He said:

"It is strange, but true, that at this moment of unsettled times, a special feature is responsible for exceptionally fine business at the Loew houses. This assures me that conditions are rapidly improving, and can be made to improve if you have the proper productions. 'The Cold Deck,' wherever played,' has proven to be one of the best Thomas H. Ince-Wm. S. Hart productions made, from a box office standpoint. Exhibitors everywhere have voluntarily reported to me that 'The Cold Deck' has proven the best money getting attraction this season.



A Scene from "The Zeppelin's Last Raid," an Ince Produced Picture, the First Released by the U. S. Exhibitors' Booking Corporation

First U. S. Corporation's Release Well Received

"The Zeppelin's Last Raid," a Thomas Ince Production, Has Trade Showing in New York and Boston—Gordon Gets New England Distributing Rights

THE U. S. Exhibitors Booking Corporation, of which Frank Hall and William Oldknow are the leaders, announces that after the trade showing of its first release, "The Zeppelin's Last Raid," there is little doubt of the success of the newly organized company's first venture. The picture was presented last week at the Broadway theatre, New York, and those who saw it pronounced it an unusual production. It was presented for the first time in Boston last Tuesday night, at the Fenway theatre, and, according to reports from the Massachusetts exhibitors, the picture proved satisfying in every respect. It will be shown to Pennsylvania exhibitors this week, in Pittsburgh and Philadelphia. The picture will be shown in Philadelphia Sunday night. The date for Pittsburgh has not been announced. The distribution of the corporation's features will be handled by Hoffman-Foursquare Exchanges, with the exception of the New Jersey territory, which will be handled by Gersten Exchange, operating from headquarters in New York.

The management of the Strand theatre, Providence, R. I., has obtained the first-run privileges for "The Zeppelin's Last Raid."

The Gordon interests, comprising one of the biggest independent distributing companies in the East and a chain of theatres in New England, have affiliated with the U. S. Exhibitors Booking Corporation to market special productions by a novel system of distribution.

After viewing "The Zeppelin's Last Raid," Nathan Gordon, of Boston, directing head of the New England enterprises that bear his name, contracted for the sole distributing rights to U. S. productions in New England. The U. S. subjects will be marketed through the Globe Feature Film Company, of Boston, of which Mr. Gordon is president and general manager.

The arrangement guarantees to the U. S. franchise-holders and the open market in the New England territory a most efficient distribution and promotion service.

Arrangements also have been completed for a pre-release engagement of "The Zeppelin's Last Raid" at the Scollay Square theatre, Boston, beginning November 12. Thereafter the Ince spectacle will be released both to franchise-holders and the open market, with the former, of course, getting preference of runs at the franchise-fixed price.

"It is the intention of the new concern to handle only productions that are above the accepted program standard," said Mr. Hall. "At present it is planned to distribute about twelve a year, all of which will be purchased outright for cash and a majority of the subjects will feature a noted star and will be adaptations either from a well advertised book or a successful play. Only pictures that possess exceptional exploitation possibilities will be selected.

"We do not fear any possible shortage of suitable productions," he said, "but in order to safeguard ourselves against such a contingency we have decided to have a series of special productions made for us. Just what they shall be and who will make them we are not yet in a position to divulge. We have inspected perhaps twenty different subjects since getting the U. S. Exhibitors Booking Corporation under way, and only three met our requirements. 'The Zeppelin's Last Raid' and two Bessie Barriscale subjects have already been chosen, and in the near future we shall announce the acquisition of at least two more."

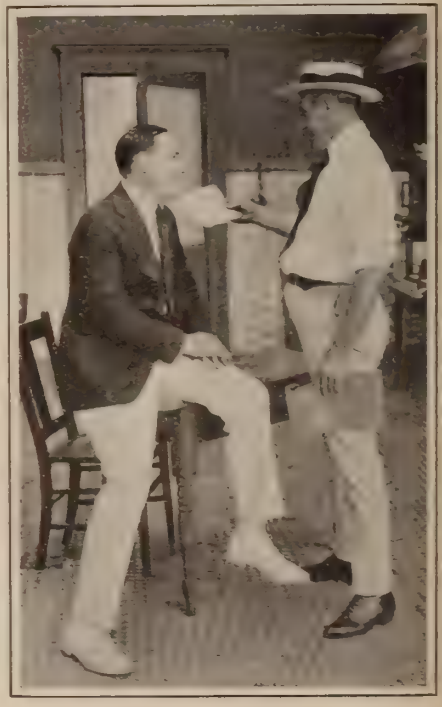
Among the recent additions to the sales forces is Frederick Holderman, veteran film man who invented many of the sales forms now in use by exchanges the country over, the first booking manager of the General Film Company. Mr. Holderman will be in charge of the marketing of the U. S. subjects in Northern New York, having headquarters in Buffalo and Albany.

A. Lincoln Ehrgott, who recently resigned from the managership of the Boston office of the Triangle Distributing Corporation, will handle the same field for the U. S. For a number of years he was manager for the General Film Corporation at Bangor, Me., and New Haven, Conn. A. A. Lee, who for years has served as special representative for Gaumont Company in the West, will have charge of the Michigan territory for the U. S., with headquarters in Detroit.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Julius Singer Takes Charge of Bee-Hive Exchange

Julius Singer took up his duties as manager of the Bee-Hive Exchange last Monday. The Bee-Hive is handling the Billy West Comedies for New York and New Jersey. Mr. Singer reported to Nat H. Spitzer, sales manager, King-Bee Company, that he has contracted with New York exhibitors for seventy-two releases to commence the current week.



Charles and Al Christie, of the Christie Film Company, Seldom Get Within Camera Range. Here They've Been Caught in a Studio Kitchen

Friedman Reports Good Sales for "The Mormon Maid"

Benjamin Friedman, president of Friedman Enterprises and owner of the world's rights to "The Mormon Maid," featuring Mae Murray, announces that he has disposed of the entire United States with the exception of three territories. Mr. Friedman has just returned from an extended tour of the country and reports that the feature is making money for exhibitors.

Turner & Dahnken bought the rights for Southern California and Arizona; T. L. Tighe for Northern California and Nevada; the Greater Feature Company for Washington, Oregon, Idaho and Montana; the Westcott Film Company for Minnesota, North and South Dakota and Wisconsin; the Supreme Film Company for Iowa and Nebraska, and Aaron Jones, of the Central Film Company, Chicago, for Illinois and Indiana.

Mr. Friedman is making his headquarters at the office of Hiller & Wilks, his New York representatives, and announces that he is in the market for world rights to other big pictures.

Southern Exhibitors Need More "Pep," Says Royster

Nat L. Royster, sales manager, Special Features Company, Knoxville, Tenn., writes that after an extended trip through the Southern territory, he finds that two out of three of the best houses in the South are leaving one and two days each week open on their program for independent features, the managers claiming that they get the biggest results from the right kind of independent feature.

"Exhibitors through the South," says Mr. Royster, "are generally pessimistic concerning business. They all declare that business is 'rotten' and that they will probably have to close because of the war tax. I find that in most instances it is the exhibitors' own fault, and not that of the war tax, that they are not doing a good business. The great trouble seems to be that the exhibitors need more 'hustle' and 'pep.' Most of the evils of the business could be remedied if the salesmen, exchange managers, exhibitors and all concerned would work together," concluded Mr. Royster.

Flynn, Who Directed "Alimony," One of Youngest Directors

Emmett J. Flynn, who directed the production of "Alimony," which was purchased recently by the First National Exhibitors' Circuit, to be released through its exchanges about December 3, is one of the youngest men directing the destinies of the silent drama. Mr. Flynn is only 25 years of age. His first experience with theatricals was an engagement with Willard Mack in Salt Lake City. Some of his first work in the studio was done under the supervision of D. W. Griffith, playing opposite Francelia Billington and Irene Hunt. He played opposite Myrtle Steadman in her first Paramount picture and later was assistant to John B. O'Brien, director. "Alimony" is Mr. Flynn's first big production for the independent market. The story was written by Hayden Talbot and deals with the divorce question.

Select Reports Big Business in South and West

Arthur S. Kane, General Manager of Select Pictures, Gives List of Prominent Theatres in South and West That Will Show Select Product

REPORTS received by the home office of the Select Pictures Corporation would indicate that Select Pictures are being heavily booked in the South and West. Arthur S. Kane, general manager of Select Pictures, announces that he received during the past week contracts from the managements of some of the finest theatres in the South and West for Select Pictures.

Select Pictures have already been booked heavily in the New York and Middle Western districts, he reports. "V. P. Whitaker, the manager in charge of the new Select Exchange in Washington, D. C.," says Mr. Kane, "has been particularly successful in landing some big contracts. He has signed Crandall's new Knickerbocker theatre for all pictures of Select stars. These include all the pictures made and presented by Clara Kimball Young and her own company; the pictures made by Norma Talmadge and presented by Joseph M. Schenck; Constance Talmadge's star pictures, presented by Lewis J. Selznick; and the pictures of Select's latest star, Alice Brady. Mr. Crandall also obtained the Select Star Pictures for his other houses in Washington, the Savoy, the Avenue Grand, and the Apollo theatres.

"In Baltimore, Mr. Whitaker has placed a contract for the Select Star Pictures with Bernard Depkin for his house, The Parkway theatre, which is one of the finest in Baltimore. When Mr. Depkin's fine new house, now under construction, is completed, Select Pictures will be shown there. Mr. Depkin has also contracted to show the Select stars in his Wizard and McHenry theatres.

"Mr. Whitaker also signed Otto Wells' theatre, The Colonial, in Richmond, Va. Mr. Wells will also obtain the Select Pictures for his Wells theatre at Norfolk. Besides these contracts for the Select Star Pictures, some notable contracts have been signed for Eva Tanguay's first screen offering, 'The Wild Girl.' In this territory Mr. Whitaker's contracts include E. D. Craver's Paris theatre, in Durham, N. C., and the Broadway theatre in Charlotte.

"In Georgia, Walter J. Price, Select's executive in charge of the Atlanta Branch, has been placing Select Pictures to advantage with the prominent theatres of the Southern district. In addition to the Criterion theatre in Atlanta, where all Select Pictures are presented in runs of a solid week each, Mr. Price has signed up the American theatre, conducted by S. E. Posey, at Columbus, Georgia; W. A. Wassman's Knickerbocker theatre in Nashville; the Signal Amusement Company's Alcazar theatre at Chattanooga; the Strand at Knoxville; the Capitol theatre at Macon, conducted by Ralph De Bruler; and the Rialto at Birmingham, conducted by the Mudd-Colley Amusement Company. These theatres have contracted for all pictures of the four Select Star Series, and in addition splendid contracts have been signed with the Rialto theatre at Birmingham for Eva Tanguay in 'The Wild Girl,' and for Select's big patriotic photodrama, 'Over There.'"

"On the Pacific Coast, the San Francisco branch manager, X. K. Stout, has shown the way with a splendid contract for all Select Pictures to be exhibited at Eugene Roth's magnificent new California theatre, which was opened on Thursday, November 1. This two million dollar palace is situated at the corner of Fourth and Market streets in the very heart of San Francisco. In Sacramento, Mr. Stout placed Select Pictures in Godard's 'J' Street theatre, the beautiful new picture house opened last May.

"In the Pacific northwest, B. R. Keller, manager of Select's Seattle Exchange, has contracted with the Jensen & van Herberg interests to place all pictures of the Select stars in their chain of theatres in Seattle, Portland, and Butte, including the following leading houses: The Liberty and Coliseum in Seattle; the Liberty in Portland; and the Rialto in Butte.

"Another contract in the Pacific northwest district was closed with W. W. Freeman of Great Falls, Mont., for all Select stars to be shown at his Imperial theatre in that city.

Leah Baird Signs for Six Super-Productions

It is announced that Leah Baird signed a contract to appear in six super-productions during the coming year. The company which will produce these pictures has not as yet taken out incorporation papers, and until these are on file in Albany, the name will be withheld, it is announced.



Frieda Hempel, Prima Donna, Who Expects Shortly to Appear in Her First Screen Feature

'Twill Sweep

UNIVERSAL SERIAL THRIL
"THE MYSTERY SHIP"

$35.000.00

FOR A FEW SCENES IN THE FIRST EPISODE ALONE

ALL RECORDS SMASHED FOR THRILLS

Notice To Exhibitors

SEND to your nearest Universal Exchange and secure a copy of the big Advertising Campaign book (Free to Exhibitors) showing how to put over "THE MYSTERY SHIP" in whirlwind style for 16 straight weeks.









It's a Winner—

THE MYSTERY SHIP" directed by Jack Harvey is not an ordinary winner —It's an extraordinary winner, because it's that exact type of serial hat the public want. Never have such colossal scenes ever been attempted in ANY serial, 35,000 spent to blow up a huge set, giving millions of fans a $35,000 thrill when they see it. 35,000 for a few feet of film in one episode alone.

Thus with the huge opening smashes, you tie up your atrons for 16 weeks. With THREE popular Serial tars—BEN WILSON—NEVA GERBER—KINGS-EY BENEDICT and big cast, you have a whale an advertising possibility and the serial backs up ery word you can say. Book thru any Universal change. TODAY.

UNIVERSAL
ILM MANUFACTURING CO.
Carl Laemmle, Pres.
e Largest Film Manufacturing Concern in the Universe"
00 BROADWAY, NEW YORK





Brownie Vernon

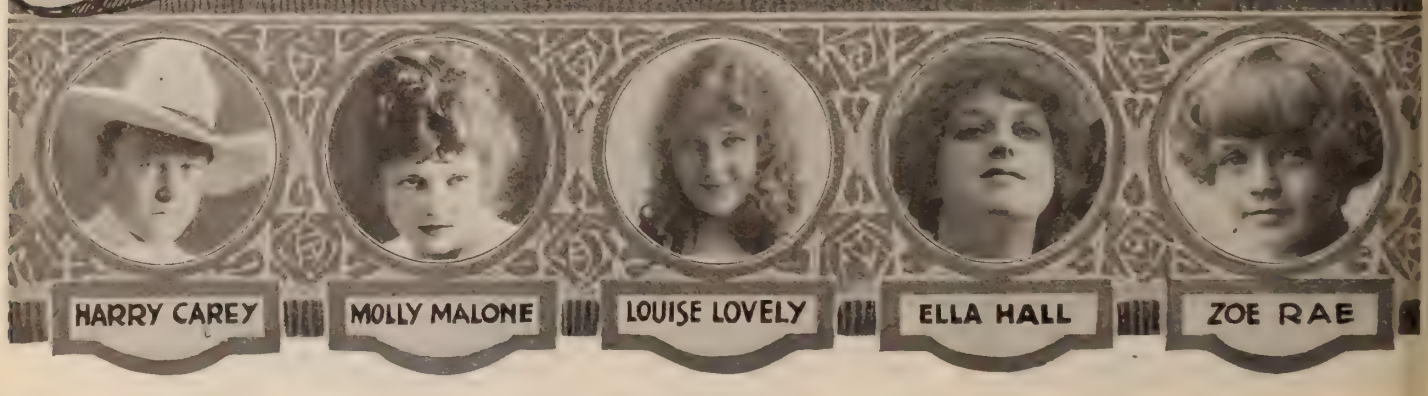
in a Butterfly Picture

"Fear Not"

Directed by Allan Holubar

When the public wants melodrama they want it hot. They want it big and fast; and they must have it with a punch. Here you have an all-star cast in the swiftest melodrama you have ever shown. Our advice to you is book "Fear Not" and boost it hard. Write your nearest Butterfly Exchange.

Butterfly Stars





Mildred Harris, Lois Weber's Recent "Find," Who Scored in "The Price of a Good Time"

Warren's "Souls Redeemed" Praised by Welfare League

Edward Warren, of Edward Warren Productions, is in receipt of a letter from E. J. Meagher, chairman of the Mutual Welfare League, Sing Sing Prison, thanking him for the courtesy shown the members of this league when his feature picture, "Souls Redeemed," was shown at the prison last week.

Mr. Meagher speaks highly of the picture and voiced the opinion of the members of the league in the following extract from the letter received by Mr. Warren:

"No doubt you observed the picture went over 'big' and that fact speaks for itself as a production to merit the approval in this way, unless a picture pleases them much."

Hoffman Establishes First Foursquare Exchange in South

The first Hoffman-Foursquare exchange to be established in the South is located in Atlanta, Ga. M. H. Hoffman, last week completed arrangements for the first Southern exchange branch. Offices are located at 73 Walton street. Jerome Abrams, assistant general manager of exchanges, is in Atlanta superintending the opening.

Charles W. Harden will take charge of Hoffman-Foursquare pictures in this territory.

Mr. Abrams writes: "They all feel, down here, that our attitude is one which gives first consideration for the prosperity of the men who really give us a chance. The fact that Hoffman-Foursquare intends—as it now is—paying the war-tax on positive prints is evidence of a sincere desire to help the exhibitor during a time when he needs help. From the way matters are shaping up I can see that my preliminary work in Atlanta will be finished soon. First trade showings of all our subjects are now being given, and I expect to be able to report splendid business in time for Thanksgiving celebration."

"Oro to Shoulder Burden of Expense and Work"

H. Grossman, President and General Manager of Oro Pictures, Says That Plan of Distribution Designed to Help Exchange and Exhibitor

THE initial announcement of Oro Pictures contained information to the effect that the productions were to be distributed under a co-operative plan, which was to place "the burden of the work and expense upon the shoulders of Oro Pictures, Inc.; and not upon the exchange handling its product."

Since this announcement, Oro Pictures, Inc., has been the recipient of a large number of inquiries relative to its co-operative plan whereby the burden of expense and work is borne by it, and not by the exchange. In answer to these inquiries, H. Grossman, president and general manager, says: "The Oro plan of distribution has been designed to help the exchange and the producer for the betterment of the mutual interests of these two important factors in the motion picture business. The Oro Picture is not sold to the exchange, but is placed there in such a manner as will meet with the exchange's approval. The Oro plan is a quasi partnership agreement between exchange and distributor whereby both derive a proportionate remuneration for their work.

"Under the Oro plan each production will measure up to the highest standard in motion pictures. Each picture will bear the stamp of perfection. This precaution in the part of Oro Pictures, Inc., will be taken on all of the pictures released under the Oro banner in order to insure a profit to the exchange, which will inevitably mean a profit for Oro Pictures.

"One of the outstanding features of the Oro plan of distribution will be a service to the exchange. This service will comprise not only the publicity and advertising in the numerous trade journals, but will also include a direct-by-mail advertising to practically every exhibitor in the country. This spirit of co-operation between exchange and distributor will tend to establish a bigger market for Oro Pictures, and will incidentally result in larger returns on each Oro production.

"Isadore Bernstein will personally supervise every Oro production.

"Big stories by big writers; big stars in big pictures; big service and big advertising; all these will go in the making and distribution of Oro pictures, with a hope that a new standard will be set as an example of the highest attainable in motion pictures."

Thomas-Raver Combination Take Initial Step

Augustus Thomas, Who Has Recently Joined Forces with Harry Raver, Commences Work on Story for Initial Production

AUGUSTUS THOMAS, playwright, who has joined forces with Harry Raver and will co-operate with him in future productions, has taken up the reins, it is announced, and is working on the story which will be the foundation for the initial release of the Thomas-Raver combination. The title of the story has not been announced. Mr. Thomas, it is said, hopes to have it finished and ready for production within the next week or two. Mr. Thomas announces that the main theme of the story will be based upon a subject of current interest.

Mr. Thomas's ability as a playwright and author is well known. He has given to the speaking stage a number of successful dramas, "As a Man Thinks" and "The Witching Hour" having been pronounced by critics to be the best examples of his work for the stage.

Mr. Raver announces that the Thomas-Raver productions will be made in the East and that Mr. Thomas will have supervision of casting for the production, staging the production and incidental details relative to direction and the marketing of the new productions.

"Struggle Everlasting," Featuring Florence Reed, Completed

HARRY RAPF announces that "The Struggle Everlasting," his latest production for the independent market, is completed. The finishing touches were given last week. The production is in seven reels and is said to be of an allegorical nature. Mr. Rapf says that the production has cost him more than any previous one he has attempted due to the extravagant "sets" for which the story called.

Florence Reed presents the featured role. In the supporting cast are Milton Sills, Irving Cummings, E. J. Radcliff, Wellington Plater, J. Albert Hall, Fred C. Jones and Edwin Hoyt. Mr. Rapf says that it is the biggest thing he has ever done for the screen. A scene showing the grandeur of restaurant life in New York and one showing a cabaret setting, are said to be example of detailed work and realistic reproduction. A detail of the cabaret scene is a huge tank used for the diving girls to perform their aquatic feats. James Kirkwood directed.

The picture will be given a trade showing at one of the Broadway theatres within the next week, it is announced.

According to his present plans Mr. Rapf intends to release "The Struggle Everlasting" on the states rights plan. He may, however, sell the picture outright as he did with previous productions.

Warren Production Booked on Big Circuits

B. M. Mills, Elk Photoplay Company, reports a thriving business with "Souls Redeemed," Edward Warren Production, which is now playing the Keith, Proctor and Fox houses. Mr. Mills also closed a deal with the M. & S. houses. The picture is reported doing great business on this circuit.

M. F. Sanford, Southwestern Art Dramas, Inc., Dallas, Tex., reports that he is getting liberal bookings and excellent results from "Souls Redeemed."



Billy West's King Bee Comedy Company Gathered Around, with Billy West and Director Gilstrom in the Foreground, for "Dope" on a New Script

Standard Film Sells Hart Re-Issues to Metro, Texas

Phil L. Ryan, sales manager of the Standard Film Corporation, recently returned to the Kansas City office after a trip to Dallas, Texas, where he sold the reissued William S. Hart-Thomas H. Ince two-reel productions, which the Standard recently purchased from Warner Brothers, New York, to the Metro Exchange, of that city.

These Hart pictures were made nearly three years ago, at a time when both Hart and director, Thomas H. Ince, were aiming for the success which is now theirs, and it is to be safely said, Mr. Ryan claims, that there is more action in some of these pictures than some five-reel Western productions made recently. "I believe," says Mr. Ryan, "that Hart and Ince realized, at the time they were making these pictures, that the public would have to be educated to like Westerns of the type that is now demonstrated Hart and Ince alone can make, and they accordingly took every advantage of the opportunities offered by the two-reel length. I was myself surprised at the remarkable amount of story that Hart has crowded into each of these pictures. But possibly Mr. Ince's directorial brain should have the credit for that. It is nearly unnecessary to say that these pictures did much to make 'Bill' Hart. The surprising thing about it is the fact that the 'Bill' of three years ago is the 'Bill' so well-loved by theatregoers today. Perhaps here again Mr. Ince should be awarded the honors. It is certain that Hart has fought and struggled hard for the honors and the financial reward that is now his—and I feel, as I said before, that these pictures are very human signs of 'Bill's' determination to gain an everlasting great success."

Mr. Bickell, of Metro Exchange, Dallas, is highly elated over acquiring the Hart productions and looks forward, as does the Standard Film Corporation, to doing a big business with them.

Art-Films First Comedy Release—Dooleys Featured

"A RAG, A BONE AND A HANK OF HAIR," the first comedy release of the Fun-Art Films, Inc., was completed last week at the Thanhouser studios. Gordon and Ray Dooley, brother and sister, are featured. The comedy was written by Vincent Bryan, who is responsible for most of Charlie Chaplin's successes, such as "Carmen," "Police," "The Floorwalker," "The Fireman," "The Vagabond," "The Count," "The Pawnshop," "One A. M.," "The Cure" and others. Mr. Bryan is also well known as the author of many successful plays and popular songs, such as "Down Where the Wurzburger Flows," "Cubanola Glide," "Tammany," etc. He also wrote "The Man from Now" and has written successful songs for Montgomery and Stone, Lew Dockstader, Nat Wills, and others.

Gordon Dooley and his sister Ray, who are featured in the comedy, are a well-known team on the big time vaudeville circuit. The Dooleys, although young in years, are live wires that need no recharging. Gordon Dooley, famous for his falls, slips and slides with utter disregard for limbs or neck, has never failed to convulse his audience with his sure-fire rapid style of entertainment. He has duplicated his vaudeville stunts on the screen in the opinion of all who have seen "A Rag, a Bone and a Hank of Hair." The cast also includes Edward Kimball, father of Clara Kimball Young, Tula Belle and Helen Badgley, two little children well known for their exceptional work in many prominent film productions.

It is the intention of Fun-Art Films, Inc., to release eighteen two-reel comedies a year, and will be marketed on the state rights plan.

Defeat Stirs Interest in Italian War Films

Instead of having any bad effect on the bookings, the Italian disaster of the past two weeks has boomed interest in the Italian Official War Pictures, according to announcement of William Moore Patch, president of the Fort Pitt Theatre Company, which is releasing the picture in this country.

It is pointed out that the pictures show the tremendous part that Italy has already played in the war and there is bound to be the greatest interest of the public in seeing exactly what was done during the victorious advance on the Austrians.

The following territories have already been released, and Mr. Patch has personally selected the following exchanges to handle the films for him: In New England, Nathan Gordon; in Eastern Pennsylvania, Southern New Jersey, Maryland, Delaware and the District of Columbia, Stanley V. Mastbaum, of Philadelphia; in Illinois and Indiana, Jones Linick & Schaefer; in Minnesota, North and South Dakota and Idaho, Supreme Feature Film Company; in Western Pennsylvania, Ohio and West Virginia, the Fort Pitt Theatre Company Exchange; in Pittsburgh, Norman S. Carroll, manager.

"Those Who Pay," Second U. S. Corporation Release

The U. S. Exhibitors Booking Corporation announces as its second production for release following "The Zeppelin's Last Raid," which was shown to the trade last week, will be "Those Who Pay," a Thomas H. Ince production, featuring Bessie Barriscale.

This production is said to be a strong drama of romance and political intrigue. C, Gardner Sullivan is responsible for the scenario. Mr. Sullivan will be remembered as author of "Civilization." He wrote, also, "The Zeppelin's Last Raid." The main theme of the story deals with the "eternal triangle"—one man and two women. It will be released about December 15.

Peggy Hyland's Next Picture Adapted from "Why Not?"

Mayfair Film Corporation's next production featuring Peggy Hyland will be an adaptation from the novel, "Why Not?" Work on this second Hyland feature will be commenced within the next week.

Max A. Schlesinger, president of Mayfair, announces that owing to mis-statements concerning Peggy Hyland's future activities he desires it to be known that Miss Hyland is under a ten year contract with the Mayfair Corporation, to appear exclusively in its productions.

Mr. Schlesinger announces that "Persuasive Peggy," featuring Miss Hyland, is meeting with unexpected success. Buyers who have acquired territory for this six-part feature, report that they have contracted for extended bookings and that exhibitors express satisfaction with the picture. The production has been launched successfully as an independent feature and Mr. Schlesinger expresses confidence that it will "get over" big.

THE WORLD MARKET

Flynn to Australia

J. C. Flynn, who recently resigned his position as manager of the Cleveland General Film Branch, will represent Goldwyn in Australia. He will open a distributing office in Sydney. Mrs. Flynn accompanied him to San Francisco last week, where they embarked on one of the Union Line steamers for their new home.

Record European Shipment Made by Blumenthal

What is said to be one of the largest exporting shipments to Europe has been made by the Export and Import Film Company, of New York, of which Ben Blumenthal is president.

Notwithstanding the difficulties that beset exporters under present conditions, it is cited by Blumenthal as a very significant fact that his concern should place in transit over 400,000 feet of film for release in Europe. It is pointed out in film circles that the only time that this record has been equalled is in the shipment of second hand films. This shipment includes eight complete multiple-reel subjects of the Ivan Film Company's productions and eleven comedies, hitherto unreleased in the European territory covered by Mr. Blumenthal's activities.

The Export and Import Film Company also owns the rights for the entire foreign market on "Man's Law," in which Irving Cummings is featured, and the most recently exploited Bernstein productions, "Loyalty" and "Humility" of six reels each. The "Tweedledum" comedies featuring Perez, the eccentric comedian, have also been contracted for, the company now owning full foreign rights on them.



B. J. Brandon, Manager of the Oceanic Film Corporation

Louis Brock Has Film Knowledge Worthy the Name



Louis Brock of Inter-Ocean Film Corporation

Although young in years, but twenty-seven summers, Louis Brock, nephew of the late Henry J. Brock, has to his credit quite a few years in the motion picture business, having commenced his career with the Kinemacolor Company of America in 1910 at their Whitestone studio as assistant director and later became manager of the same plant. During that time he accumulated considerable knowledge in the technical end of the industry, which has been a valuable asset to him in later years.

After the Kinemacolor Company had ceased active operations in this country young Brock proceeded to the Dominion of Canada and there acted in the capacity of exhibitor and managed the Scala and Francais theatres in Montreal and the Strand theatre in Toronto and later took up the exchange end of the business, managing Allfeatures, Ltd., both in Toronto and Winnipeg.

It was not long after this that the great rush was made to the South American republics, and Louis Brock was one of the first in the field with American productions. Having thoroughly finished his missionary work in Argentine and Brazil, he immediately changed his course to countries on the Continent, visiting Spain, Switzerland and France, in each country gaining knowledge that is invaluable as sales manager for the Inter-Ocean Film Corporation, whose film business encircles the entire world. In visiting each foreign field Brock not only obtained valuable information as to the film situation but gained further knowledge of each language. Spanish, German, French, Portuguese is all as familiar to him as his native tongue.

Foreign Rights Are Sold for "The Grain of Dust"

UNDER the contract entered into between The Crest Pictures Corporation and The Ogden Pictures Corporation, the rights to the entire foreign territory were sold to the Crest Pictures Corporation on the next Ogden Pictures Corporation's release, "The Grain of Dust," adapted from the novel written by the late David Graham Phillips and in which production Lillian Walker is starred.

The Ogden Pictures Corporation has been engaged in the making of "The Grain of Dust" three weeks and will require six week more to complete.

The Crest Pictures Corporation has advised the Ogden Pictures Corporation by letter that they have executed contracts for the exclusive exhibition rights for Scandinavia on "The Grain of Dust" for the sum of $1,500. Carle E. Carlton, the president of the Crest Pictures Corporation, further stated: "This is the largest purchase price for rights on state rights productions registered to date in Scandinavia."

Harry Raver, director of "The Lust of the Ages," the initial Ogden Pictures Corporation's release, is directing "The Grain of Dust."

London Theatre Is Bomb-proof

The Stoll picture theatre, of London, formerly famous as the London Opera House, has a bomb-proof, Zeppelin-impervious roof. The roof is of heavy concrete, three feet thick, built to withstand the most violent of German air bombs.

They have been running the following advertisement in London newspapers:

"Two men took twenty-two hours to chisel a 12-inch diameter hole through the 3-foot flint concrete roof (1 foot is considered bombproof) that protects this palatial theatre. Our stalls tea room will accommodate 1,000 people. It is 16 feet under the level of the street, with 15 feet of concrete and iron girders overhead. Here you have a veritable Gibraltar of safety, where you can enjoy the most wonderful entertainment in London."

Current Broadway Feature Is O. Henry Story

The O. Henry Western story, "Hygeia at the Solito," is announced by General Films as the current Broadway feature on the General lists. Chet Ryan and W. L. Rodgers, who have been featured in nearly all of the two-reel Western stories in this series, are the principals in the picture.

AMONG THE EXCHANGES

Taylor, of Des Moines, Well Known in Industry

C. W. Taylor, who sits in the executive chair at Select's Exchange headquarters in Des Moines, Ia., is probably one of the best known executives of the Iowa and Nebraska territory.

Mr. Taylor was but recently appointed to look after Select's interests there. He is one of the newcomers in the motion picture field. More than a dozen years ago he might have been found doing business for the Amusement Supply Company in Chicago, and a little later with the Theatre Film Service Company in the same city. This was the concern founded by Hutchinson and Aiken, and Mr. Taylor remained with them for several years, finally becoming their assistant manager. Later on he became manager of the City Hall branch of the General Film Company, but left this firm to go with the Mutual Film Corporation in 1915 as manager of their Omaha branch.

For the last two years he has been located in Omaha as manager for first the Mutual, and afterwards, one year later, for the General Film Company.

Herbert Brenon Opens Company Branch in Montreal

The Herbert Brenon Film Corporation is opening a Canadian Branch of the organization in Canada, and of which Chandos Brenon, of Montreal, will be in charge.

Chandos Brenon made a hurried trip to New York last week, to make the final plans for the opening of the Canadian offices, arrangements for which have been pending for some time. Mr. Brenon will have his headquarters in Montreal, and will have complete charge of the exploitation of Brenon pictures in Canada.

Chandos Brenon is the brother of the director and producer, and is widely known in the film world of Canada, having been the Canadian representative of several big American moving picture concerns in that territory.

Victor Film Handles Bluebirds in Cleveland

The announcement was made last week by E. J. Schmidt, manager of the Victor Film Service Company, of Cleveland, that in the future he will look after the handling of all Bluebird pictures for the Cleveland vicinity. For this purpose a special sales department will be created in connection with the Victor Film, to insure good service to all Bluebird exhibitors, but the department will be directly responsible to Mr. Schmidt.

Since Mr. Schmidt took over the management of the Victor Service many innovations have been introduced into the office, and most of these, it is said, have been profitable.

Here and There

H. A. Bandy, manager of the Cleveland Goldwyn office, was in Columbus last week, carefully guarding the new Goldwyn acquisition, "The Auction Block" against any harsh treatment at the hands of the censor board.

Joseph R. Diener, former manager of the Bluebird exchange in Cleveland, is now in the real estate business in the Ohio city. His partner is Max Schactel, formerly manager of the Victor Film Co. It is said the latter intends to establish a chain of motion picture theatres and operate them on a circuit.

Sam Morris, who is handling the Select Pictures in Ohio, Michigan and Kentucky, has spent the past month making a comprehensive tour of his territory.

A recent change in General Film's sales organization is the return to that company of J. W. Hicks, Jr., who is now branch manager at the Omaha office. Hicks was formerly with General Film as branch manager at Kansas City and left to take charge of a Paramount exchange.

Billie Allen, the Montreal manager of the Kleine-Edison office, left Montreal last week for a short trip to the Maritime Provinces.

"The Bar Sinister," the first Hoffman-Foursquare production in Canada, was screened to a full house at the Strand theatre, Toronto, recently. Hoffman-Foursquare productions are being handled in Canada by the Metro Film Service, Ltd.

The Harris P. Wolfberg Attractions is gradually getting its forces together in Pittsburgh, Cleveland and Cincinnati. Every week additions have been made. The latest announcement is that J. J. Laughlin has been appointed special representative for the Cleveland office for northern Ohio. He will expend his energies on "To-day" and "The Mad Lover." The Cleveland office is in charge of Thornton M. Eckert, who made such a good showing with "The Deemster" and "The Crisis" that he has been given full charge of the First National Exhibitors' first release, "On Trial," for the entire State of Ohio.

Manager E. A. Eschmann, of the World Film branch in Cleveland, last week received a print of the latest war preparation film, "Over Here."

Milton Feld, Jewel manager at Kansas City, has moved Jewel headquarters to the Boley Building, Twelfth and Walnut streets, Kansas City, because, it is said, of the increased Jewel business on "Come Through," "Pay Me," "Sirens of the Sea," "Man Without a Country," "The Co-Respondent" and "The Price of a Good Time."

F. J. Flaherty, special representative of Jewel Productions, Inc., in Pittsburgh, has returned to that city after a successful two weeks' road trip in the interests of Jewel Productions. E. H. Goldstein, New York manager of the exchanges, expresses himself well pleased with the outcome.

Allan Christie, who has been managing the office of the Independent Film Company in St. John, N. B., is to be transferred to the company's Montreal office, it is announced. His successor in St. John will be S. Starfield, of Montreal.

The Specialty Film Import Co., of St. John, Canadian distributor of Pathe films, reports many inquiries for the new serial, "The Hidden Hand," which is expected to be released in that territory about the last of December.

Mutual New York Exchange Moves to Broadway

The Mutual Film Exchange in New York has moved from 71 West Twenty-third street to quarters in the Mecca Building, 1600 Broadway, with executive offices on the fifth floor temporarily, and film and poster departments on the tenth floor. It is expected that all offices will be on the tenth floor shortly, making Mutual one of the most complete exchanges in New York.

Universal's Montreal Manager Takes the Leap

Ed. S. Gronau, Montreal manager of the Canadian Universal Film Company, Ltd., was married recently to Miss Jeanne Lionais, amid scenes of festivity that gave the couple a decidedly good send-off on the mysterious sea of matrimony.

On the eve of his marriage, Mr. Gronau was tendered a banquet by his friends and associates in the motion picture industry, at which every exchangeman and prominent exhibitor in Montreal was present. George Nicholas, manager of the Strand, was toastmaster. Among the speakers were H. W. Conover, of the Imperial; Mr. Bary, of the Windsor; Mr. Clancy, of General Film, and T. O. Beyerle, of State Right Features. Jim Malone, Johnny Smythe, of Griffin Pictures and Jim O'Loghlin, of Metro, furnished the humorous stories, while Mr. Eckstein demonstrated his skill on the piano. Messrs. Flannigan and Johnson sang.

Changes Take Place in Toronto Film Exchanges

A number of changes have taken place in the film exchanges of Toronto recently. C. A. Garner, formerly of Mutual, has become affiliated with the Kleine office there, and Frank Mulhall and J. Nelson, former road men for Mutual, are also employed in a similar capacity with the Kleine office.

James Travis, formerly manager of the Toronto Pathe office, and later with Bluebird, has been placed in charge of the Mutual office as manager.

The Toronto Pathe office has also changed managers, James Davidson having resigned and John Collaton being placed in charge. The latter was on the road for the old Standard Film Service, but for the past year has been on the road for Pathe, and still later with Metro.

Dan Freeman, formerly working out of the Vancouver office of the Regal Film Company, has gone East and is now on the road for the Toronto office of the Regal.

Pathe Club Officers Elected at Annual Meeting

The annual election of officers of the Pathe Club was held recently, and J. A. Berst was re-elected president, Paul Brunet, vice president, and J. W. Kyle, secretary. J. Egan was chosen treasurer. M. Ramirez Torres, P. A. Parsons, L. E. Branconi and M. W. Davidson were re-elected to the board of governors. A. Gini

The treasurer's report showed the finances of the club to be in good shape, with a surplus in the bank.

It is planned, according to announcement last week, to secure a club house within the near future, and a committee has been appointed by President Berst to look up desirable quarters.

NEWSY REPORTS FROM ALL SECTIONS

Regal and Triangle Merge in Maritime Provinces

The merger of the Regal and Triangle Film services in Canada has taken effect in the Maritime Provinces. In St. John, Manager Sourkes of the Regal will continue in that capacity, while the interests of the Triangle will be looked after by Don Macrae, formerly of Halifax. A. K. Mundee, recently appointed manager for the Triangle Service, will, it is understood, take up another connection. The Triangle has already signed up a number of good accounts in the Maritime Provinces and business is reported to be good.

Canadian Exhibitors Dislike Deposit System

A meeting of the executive committee of the Motion Picture Exhibitors' League of the Maritime Provinces, held in Halifax, decided against the proposal of the Famous Players Film Service that exhibitors should make a cash deposit or else give a bond before they could be supplied with that company's productions. Letters were read from Manager Golding of the Imperial, St. John; F. G. Spencer, of the Spencer chain of theatres, and J. J. Gaudet of Summerside.

Boston Theatre Converted into Picture House

The Castle Square theatre, Boston's home of stock productions, repertoire and grand opera, has been converted into a motion picture house, reopening last week after being thoroughly overhauled and redecorated. The opening show drew a packed house.

The initial bill included "The Manxman," Hearst-Pathe News Reel, a General Film comedy and an American War News Weekly.

Some Cleveland Houses Lower Admission Prices

In spite of the many excellent reasons for raising the admission prices to motion picture theatres, it was reported last week from Cleveland that several of the downtown houses in that city are either reducing their prices or are advertising that they are not advancing admissions for what is known as the super-picture.

The Mall and the Alhambra announce that in the future they will ask 15 cents, except on Sundays, when the price will be 25 The Standard, beginning last week, charges 15 cents straight, Sunday excepted, and the Strand, another downtown theatre, is laying particular stress on its 10-cent seats, whereas the house formerly catered to the 15-cent trade.

The Stillman took the first step toward a general reduction in prices several months ago, when Marcus Loew announced a 10-cent scale.

EXHIBITOR PERSONALS

MARYLAND.—Baltimore: Harry A. Henkel announces the reopening of the Academy of Music this week.

MASSACHUSETTS.—William White, formerly connected with the Universal Film Company, as a salesman in New England, is now managing the new Rialto theatre, Brockton, Mass. Mr. White's wide experience and acquaintance in New England should make him a very successful manager.

A. N. Sanborn, who operates the Town Hall, a motion picture theatre at Sanbornville, closed his house on account of his being drafted, but his exemption plea having been accepted, he has reopened his house.

C. Bragdon of Ipswich has assumed the management of the new Strand theatre at Newburyport.

Marblehead: George Crocker has leased and reopened the Warwick theatre.

MICHIGAN.—F. Ray Hancock, owner of the American theatre, Charlotte, has purchased the Arcade theatre of C. C. Newman and will make the latter one of the best movie houses in the State. The former will be open only Saturday nights and when the Arcade has feature shows.

Charlotte: F. Ray Hancock, owner of the American theatre, has purchased the Arcade theatre from C. C. Newman.

MINNESOTA.—Louis Ditkof of Minneapolis, has purchased the Grand theatre, Rochester, from William J. Pierce, who has entered military service.

The Lawler theatre, Rochester, was recently opened under new management, the United Theatre Company now owning the house.

The United Theatre Company, of which Frank E. Nemee of Minneapolis, is president, has purchased the St. Cloud theatre, in St. Cloud, which they have redecorated and refurnished throughout.

MONTANA.—The new opera house erected by G. N. Bain at Bainville, is nearing completion and will be opened to the public in ten days. It has been leased to A. G. Torfin, of Aneta, N. D., who has installed one of the best moving picture machines obtainable and has made arrangements to secure the product of the leading film concerns of the country.

NEBRASKA.—C. W. Peterson has opened the Gilbert theatre at Beatrice, Neb., which had been closed for repairs. Mr. Peterson also operates the Lyric.

Port L. Wilburn of Port's theatre, Sibley, Ia., has sold his house to Dr. Dickson, his competitor. Dr. Dickson has closed the Opera House and is devoting his entire attention to the Port's theatre.

C. J. Brown has just opened the Casino, 800-seating capacity theatre at Mason City.

E. J. Myers has sold the Lyric theatre, North Bend, to A. D. White.

Harry Higley has sold his interest in the Home theatre, at Blair, to Frank Creely, who has already assumed active management.

The Hamilton theatre, at Forty-first and Hamilton streets, Omaha, is now being managed by W. O. Jensen, who has been conducting the Lothrop theatre for the past few years.

NEW YORK.—Benjamin Able, of Brooklyn, has bought the motion picture theatre at Flemington from F. E. Lovell.

James Gault has leased the motion picture theatre, located in East Bridge street, Oswego, and will operate same after having it renovated and refitted.

NORTH CAROLINA.—Curdts and Wilson, of Greenville, owners of the Bijou theatre, have bought the Liberty theatre in Greenwood and this house will be operated under their supervision and management in the future.

NORTH DAKOTA.—H. O. Mugridge, former theatre man of Thief River Falls and Aitkin, Minn., has become owner of the Foto Play theatre of Grand Forks, formerly owned by A. J. Kavanagh.

Floyd Jenkin has bought the Isis theatre at Fargo from McCarthy Brothers.

P. Cornish, formerly of Great Falls, Mont., has purchased the Theatre Royal, Grand Forks, from A. L. Zacherl, and has taken over the personal management of same.

OHIO.—C. H. Miles has leased the Lyceum theatre, East Ninth street, Cleveland, and after having it undergo extensive repairs and alterations will open it under its original name, "The Grand," with "Captivating Mary Carstairs," featuring Norma Talmadge.

W. J. Woods is the manager of the new theatre, "The Yale," situated at St. Clair avenue and East Eighty-second street, Cleveland.

G. Gullia, owner of the Venice theatre on Mayfield Road, Cleveland, had motion pictures taken of his recently arrived son and heir, and displayed them on the screen of his theatre to the great delight of his audiences.

A. A. Silberberg has had plans prepared for a $65,000 theatre, to be erected in Cleveland. Work will be commenced in the near future.

L. O. Dysert has bought the Eagle theatre, Third street, Middletown, and contemplates making numerous changes for its betterment.

John A. Himmelein, owner of the Sandusky theatre, has bought the Plaza, also of Sandusky. He will personally manage both.

F. J. Roudebush, of Hanoverton, has purchased the Sun theatre, Norwalk, from Fred A. Wilcoxson.

PENNSYLVANIA.—William I. Snyder, proprietor and manager of the Aurora theatre, Pennsburg, has leased the motion picture theatre in the new East Greenville lodge building and expects to open the first week in November.

The Strand theatre, at Washington, has been purchased by J. Walter Lowenhaupt, representing an Eastern syndicate.

William Moore Patch announces that the Pitt theatre on Penn avenue and Seventh street, Pittsburgh, will be reopened shortly.

Walsh Brothers have reopened the Grand moving picture house. The place has been closed for the past two months.

Bowen: H. S. Toops, of Clayton, has taken over the management of the Opera House here and opened a week ago to capacity.

Monessen: Peter Sotus has purchased the Olympic theatre, on Bonner avenue, Philadelphia. William F. Boogan contemplates erecting a new theatre on the site of the old Tioga theatre here.

VERMONT—Bennington: J. B. Hart has taken over the Opera House here and will operate it as a motion picture theatre.

Sunday Shows Threatened in Cleveland District

The Sunday motion picture show in the Cleveland district is being threatened, according to developments last week. Judge Leighley sustained the action of the Probate Court of Medina County in fining William Standen, an exhibitor, for keeping his show open on Sunday. The decision is liable to affect all motion picture theatres in Cuyahoga County, in which Cleveland is located.

Baltimore Exhibitor Favors National Army Men

The drafted boys from the Sixteenth Ward of Baltimore, now at Camp Meade, will be looked after by the residents in the section from which they were drawn. With a view of giving the fund for this purpose an impetus, Eugene B. McCurdy, manager of the Lafayette theatre, donated the use of the theatre and the performance for a special benefit last Sunday.

The pictures, as well as the special music for the benefit, were donated by the management of the house. The proceeds of the entertainment will go directly to purchasing necessities and comforts for the boys.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Artcraft Press Agent Suffers Breakdown in Chicago

Pete Schmidt, of the Artcraft pubilcity department, came into Chicago last week after his strenuous trip through the country with Douglas Fairbanks. He was met at the station by W. K. Hill, of the Chicago Paramount office, and taken to the Congress Hotel in a wheel chair to recuperate for a few days before attempting to go to New York.

Pete had tried to keep pace with the speedy Douglas on the latter's bond selling trip through the country, a trip which, by the way, netted the tidy little sum of $1,000,000. After signing up folks for half a million dollars' worth of bonds in New York and $50,000 worth in Chicago, Doug and Pete boarded the train for the West.

Rothacker Appointed to American Cinema Commission

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, has been appointed a member of the advisory board of the American Cinema Commission, which will have charge of the circulation of motion pictures in Russia, France and Italy. The pictures will cover the industrial life of America and are intended for the soldiers at the front, and also for the general instruction of the public in the three countries mentioned.

The personnel of the board besides Mr. Rothacker comprises the following: Wm. M. Sherrill, Adolph Zukor, Samuel Goldfish, R. A. Rowland, J. A. Berst, S. L. Rothapfel, Carl Laemmle and Harold Edel.

Wholesome Finishes First of Its Comedy Films

The Wholesome Film Corporation has finished the first of its comedy releases. The release stars Rex Adams, a new comedian, in a knock-about farce entitled "His Awful Downfall." It is in one reel, and is booked only in conjunction with "The Penny Philanthropist," "Cinderella" and other Wholesome releases. Since finishing this picture, Mr. Weisfeldt, the manager of Wholesome Films, has gathered a company together to begin work on the next feature release, to be entitled "Little Red Riding Hood." According to the plans and hopes of Mr. Weisfeldt this picture will surpass the recent "Cinderella" production.

"The Penny Philanthropist," recently released, was put on the screen at the Hyde Park theatre, on the south side of Chicago, on Tuesday night, Nov. 6.

Jos. D. Roderick, formely connected with the Universal Exchange in Chicago, has gone to the Wholesome Film Corporation as assistant general manager. Mr. Roderick has had a wide experience in the film industry, and numbers his acquaintances up in the four figure mark.

Leaks in the Loop

B. W. Beadell, assistant manager of the new Chicago offices of Select Pictures Corporation, announces that Constance Talmadge in "Scandal" is proving a winner. Sigmund Faller, proprietor of the Bijou Dream, ran it last week.

The booking club of the Motion Picture Theatre Owners' Association started work last week at its new offices on the seventh floor of the Mallers Building. Louis Frank declared that they are cooperating with both exhibitors and film concerns and making it easy for both.

At the last meeting of the Exhibitors' League some forty theatre owners signed up for the one-reel film "Who Leads the National Army?" which is being distributed by Triangle for the Training Camps Association.

George Lewis Roberts, now of the United States Aviation Corps and formerly connected with the office staff of the American Film Co., dropped in at the American plant Saturday, November 3, in his new uniform.

W. K. Hill of the Paramount office furnished the film and Sales Manager Gunderlock of the De Vry Portable Projection Machine Co. furnished the machine for a showing last week at the Old Ladies' Home. "Never in my life did I see anything so appreciated," said Mr. Hill.

Si Greiver, of Greiver & Herz, announces that Lillian Walker in "Lust of the Ages" opens this week throughout the Lubliner and Trinz houses.

Alfred Hamburger, director general of the Continental Theatres Corporation, will show Mary Pickford in her latest play, "The Little Princess," at the Ziegfeld theatre this week.

E. J. Arnold, manager of the poster department for Mutual Film Corporation, is a firm believer in service and efficiency. He has placed his department on a systematic basis and is cooperating with the exhibitors in every way possible.

Mary Anderson, formerly of Vitagraph, stopped off in Chicago, Tuesday, November 6, while en route to her home in New York. Miss Anderson has been with Vitagraph for more than five years and did not give her reasons for leaving.

The Imperial theatre, 1,210 East Sixty-third street, which has been featuring vaudeville, has changed into a picture house. It opened up to the new order Wednesday, November 7, with Jack Mulhall in "The Hero of the Hour."

Bryant Washburn is certainly having some trouble establishing his claims to exemption from military service. Life for him is just one appearance after another before the appeal boards and exemption officials. The appeal board in district No. 2, however, last week finally affirmed the finding of the trial board before which Washburn claimed exemption because of having dependents.

C. W. Phillips, for three years representative of World Film Corporation on their sales force, has left them to handle the Paramount and Artcraft brand of celluloid.

Irving Mack, the live-wire publicity flinger for Universal, has pushed his wedding date up a couple of months. He figures now on "stepping off" about the first of December.

C. W. Bunn, dynamic manager of the local Pathe office, declared that the past week was the biggest in the history of the Chicago exchange. He said that despite the high current of feeling among exhibitors over the reel tax that business had never been better and that the cancellations had been surprisingly few and unimportant.

Otto Golz, Milwaukee branch manager for Mutual and brother-in-law of President Freuler of the Mutual Film Corporation, is reported as very sick. He has been taken to a hospital to be operated on for gall stones.

Hiram Abrahms and B. P. Schulberg, president and general manager respectively of Paramount, arrived in town Saturday, November 3, on their cross country trip from Los Angeles to New York. They are making a tour of all the towns of 20,000 population and upward, visiting the theatre owners and getting in touch with exhibitors.

John Emmerson and Anita Loos, associated with Douglas Fairbanks in the respective capacities of director and scenario writer, paid Chicago a visit for a couple of days last week.

Unity Photoplays Co., distributors of George Loane Tucker's "I Believe," has prepared a very effective circular on this feature, with numerous clippings from newspapers in which the play has been heartily endorsed and with many favorable quotations from Chicago clergymen.

Percy Plummer, of Amusement Supplies, reports that business is sort of crowding him. One of his latest jobs he admits has been that of furnishing the Simplex machines, spotlight and dissolver for the big, new Broadway Strand, near completion, on the corner of Twelfth street and Paulina.

The efficiency of Paramount's "set 'em right" man, known to the trade as W. K. Hill, is shown in reports he recently got from an exhibitor who was having a hard time getting people into his house on Monday and Tuesday nights. Hill wrote some letters to the exhibitor's patrons from the Paramount office, with the result that Monday and Tuesday are now on a par with Friday and Saturday for this theatre owner.

Ben Edelman and G. L. Levine, on the road for the Laemmle Film Service, have been called into town for a couple of weeks to try their hands or rather their arguments on the sophisticated exhibitors of the big metropolis.

H. J. Smith, former Mutual branch manager at Fargo, North Dakota, is now under Terry Ramsaye's tutelary wing in the Mutual publicity department.

A. E. Curtis, who, until a few days ago, was managing editor of Motography, has resigned his position with that publication to enter the educational film field on his own hook. Since entering the moving picture field he has been interested in the possibilities of films for educational purposes.

Superintendent Ziebarth, of the American Film laboratories, is spending much of his time studying the possibilities of a new process of film making brought to the laboratories last week by a Nashville (Tenn.) firm. The film is four inches wide, containing pictures in rows of five each, and destined to give an entire view of any scene.

Manager Bayley, of the local Vitagraph Exchange, announces extraordinary bookings for the serial "The Fighting Trail." Every village, hamlet and town in Wisconsin, Illinois and Indiana is running the serial, and, according to reports, exhibitors consider it one of their best drawing cards.

C. R. Seelye, business manager of Pathe, stopped off in Chicago for a few hours last week on his way from Los Angeles to New York. Mr. Seelye has been spending his time of late on the West coast directing and overseeing the work on the new studios Pathe recently took over. He was preceded by a day on his return by A. Carlos, former studio manager for Pathe, who was also on his way to New York.

Abe Teitel, of Chicago, recently completed his biggest job, cleaning the many reels of an "Intolerance" print.

Aaron Jones Optimistic Over the Coming Year

Aaron Jones, president and director of Jones, Linick & Schaefer, one of the foremost theatre operatig companies in Chicago and throughout the Middle West, has given forth his prediction as to what is in store for the motion picture business during the approaching new year. Together with a most optimistic prediction for the business during 1918, he states officially for the first time that Jones, Linick & Schaefer plan to build the most magnificent motion picture theatre in Chicago in the near future. "We have the location selected and leased," he said, "but the present war conditions make the investment too great and hazardous to begin at this time. I will say, though, that we plan to take active steps to build such a theatre when the time warrants."

Doll-Van Corporation Makes Big Strides Forward

The Doll-Van Film Corporation, of Indianapolis, recently organized, bids fair to become one of the most potential factors in the State rights field during the coming year. Following the opening of its first office in the Merchants Bank Building, at Indianapolis, a Chicago office was opened on the thirteenth floor of the Consumers Building. Henry Dollman, well known business man of Indianapolis, is president of the organization, and D. M. Vanderwalker, Jr., is vice-president. Mr. Dollman is in charge of the Indianapolis office and Mr. Vanderwalker is directing the business from the Chicago end.

"We are in the State rights field to stay," said Mr. Vanderwalker at the Chicago office. "We have taken a franchise in the State Rights Distributors' organization for Indiana and Illinois, and our first quota of pictures shows that we will always have something worth while. 'Big stuff' is to be our slogan. We have a Triangle picture, 'The Cold Deck,' for Indiana, Illinois and Kentucky; Florence Reed in 'To-day,' and Robert Warwick in 'The Mad Lover' for Illinois, Indiana and southern Wisconsin."

Mr. Vanderwalker has been elected to the Board of Review of the State Rights Distributors. He also announces that he has already signed up the first quota of their controlled productions for Ascher Brothers' string of theatres in Chicago. They will be played two days in each house. While the Doll-Van people will buy pictures independently they will also make purchases through the State Rights Exhibitors.

Funkhouser Again Opines That Film Morals Are Punk

In an address before the Irish Fellowship Club last week at the Hotel Sherman, Chicago, Major Funkhouser delved into the so-called moral standard of the motion picture again, this time declaring that next to the cabaret it is the greatest agency of immorality in the city.

"Will we allow the motion picture to tear down our morality?" he asked, "when it can be made such a potent force for good. America is dollar mad. And this applies to the motion picture industry which does not care for the moral calibre of its films. All they want is a picture that will bring in the money at the box office. They don't care what children are taught nor what happens to their moral fibre."

The major then appealed to the women to help remedy this condition by standing by him and he told of his personal part in the fight for morality.

"First I was accused of being anti-Catholic," he said. "And then when it was found that I had a Catholic son-in-law, the charge was forgotten. Then they said I was anti-Jewish. I stopped three pictures caricaturing the Jews and that talk was stopped. Lately I have been accused of being pro-German, and there has been an appeal to that effect filed in the Federal courts. But I can trace back my American ancestry to the year 1700, and I defy any one to produce evidence of a lack of patriotism on my part."

First Charlotte Picture Gets Showing in New York

The first picture of the Commonwealth Pictures Corporation featuring Charlotte, the skater, will be given a trade showing this week at the Rialto, New York. H. A. Spanuth, president of the company that made the feature of the ice-skating star, left Chicago with a tinted print under his arm to personally oversee the premiere and to talk with prospective buyers.

After completing the picture, which was photographed and made at the Rothacker studios, the Commonwealth heads were so elated over the result of their labors that they made a present of a good-sized block of stock to each member of the company who had materially aided in making the film a success.

Up to the time of leaving for New York Mr. Spanuth declared they were still undecided as to the name they intended to bestow upon their initial production with Charlotte

"We have had thousands of names submitted in the contest we have conduceted," he said, "but even now I can't tell definitely which one it will be."

In speaking of the plan he intended to pursue in disposing of his production, Mr. Spanuth announced that he would sell outright for the whole United States or else follow the original Commonwealth plan of selling to the state rights buyer, who in turn would act as an agent for all future productions of the company.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Nehls Thinks Censorship Will Fall to Producers

Richard R. Nehls, general manager of the American Film Company, made a stirring address before the members of the Illinois State Women's Press Association recently, in which he pointed out that the trouble with the early history of the motion picture industry was that it was built upon a foundation of suspicion, distrust and greed.

"All that has gradually been eliminated with the passing out of the men who cared merely for the grabbing off of quick profits," he said. "The strength of the film industry today lies in the fact that it is being built upon a solid foundation of business integrity, by men who have brought into it both dignity and well directed effort. I believe that the majority of the producers today are honest in their determined effort to put out better films. The day will soon come when the public censor will be out of a job because each producer will be his own censor and the most severe critic of his own productions."

Peggy Hyland Too Busy to Make Personal Appearances

Since the Mayfair Film Corporation has placed "Persuasive Peggy" on the open market and Peggy Hyland has been seen in action, there have been numerous requests received at the offices of Mayfair Corporation asking that the star make personal appearances at motion picture theatres. Owing to the fact that Miss Hyland will start immediate work on her next picture, titled "Why Not?" she will be compelled to decline these invitations, it is announced. "Just too busy to spare the time from her work," said Mr. Schlesinger.



Mentioning Hilarity; a Glance at Billy Ruge and His Large Company in This Scene from "On the Love Line," a Sparkle Comedy, Would Indicate That Fun-Making is the Best Thing They Do.

THE EASTERN STUDIOS

EDWIN F. MURPHY, superintendent of Universal's laboratory at Fort Lee, N. J., has been having a lively time in his campaign for the office of Mayor of that town. When the soldier vote is all counted, Mr. Murphy will know whether or not he must congratulate his opposition. Murphy is a Democrat, and the forces contesting the election have been using his occupation as an argument against his fitness for office. To be in the motion picture business is said, in Fort Lee, to make a man open to all sorts of suspicion.

THERE was a delay of four days recently in finishing "The Painted Madonna," a drama starring Mme. Sonia Markova, which is scheduled for release November 11 as a Fox special feature. The delay was occasioned by the theft of an oil painting—a portrait of Mme. Markova, which a New York artist had completed only a few days before. The portrait was used in several of the scenes. The filming had been completed when it was reported that a short section of the film could not be found in the cutting room. Arrangements were accordingly made for the star and Sidney Mason to retake this portion of the picture. Everyone reported bright and early at the Grantwood studio, but when they looked in the property room for the essential portrait it could not be found.

The story goes that the portrait was never located, but that the missing strip of positive had been found on the fourth day after it disappeared.

CAMOUFLAGE in the form of make-up is said to be one of the chief tricks-in-trade of Elizabeth Risdon, star of George Loane Tucker's "Mother." It is told that Miss Risdon recently invited an actress friend to be present at a private screening of "Mother." Due to a delay in rehearsal, the artist in question was a few minutes late and projection of the feature had started. Throughout the length of the Tucker picture she commented upon the acting of the player in the title role of the picture, and at the conclusion of the performance she turned to Miss Risdon and inquired as to when the picture in which she appeared was to be screened. The young star of "Mother" then gently broke the news to her blissfully ignorant friend. She had been sitting there watching Elizabeth Risdon in the character part of an old woman and did not know it.

GEORGES ARCHAINBAUD, who is directing Montagu Love and Jeanne Eagles in a film feature for the World Film Corporation at the Peerless studio, has reason to feel right at home in this production, the locale of which is laid in France and Belgium, territory which Archainbaud travelled extensively while on theatrical tours as assistant to Emile Chautard while the latter was a stage director in France. He came to the United States when Emile Chautard was signed by the Peerless Producing Company, and was assistant to M. Chautard until a few months ago, when he was promoted to the rank of director. Since then he has directed Montagu Love in two features, Ethel Clayton, Alice Brady and Kitty Gordon.

ESTLEY N. ROTHSCHILD, the youthful screen player, has completed work in a five-reel Edison production called "Three Things," in which his idea of make-up for the role he played is expected to create quite a bit of attention. In order to get the proper "atmosphere" and the realism necessary, Rothschild had all his hair removed for a scene requiring a "fractured skull."

KAJ GYNT, who has the role of Kate in support of Ethel Barrymore in "The Eternal Mother," a Metro production, is well known on the Swedish stage and screen. She is of Viking ancestry and is the possessor of numerous copper heirlooms handed down from the days of the great Norsemen. Miss Gynt made her motion picture debut with the Swedish Film Company and has also played for the Kino Company of Germany and several Scandinavian companies. Most of her work has been in features of four and five reels.

GERALDINE FARRAR and Mary Garden met at the Goldwyn studio in Fort Lee, N. J., a few days ago during the making of Miss Garden's Goldwyn production of "Thais." However, "met" is said to be hardly the proper word, for it was the renewal of old operatic acquaintance. Miss Farrar, who has returned to New York for her season's work at the Metropolitan Opera House after a summer in the Pacific Coast studios, has long known Miss Garden, and it was a sincere desire to renew an old acquaintance and to compare notes on screen work which caused Miss Farrar to determine on paying the Goldwyn star a call.

A two-hundred-and-four-pound pumpkin arrived in New York last week as another tribute to the popularity of Jane and Katherine Lee, the William Fox kidlet stars. The pumpkin, which won a prize for weight at the recent New Jersey State Fair in Trenton, was used by the Lee children as a Jack-o-Lantern on Hallowe'en night, when they were hosts to a party of friends.

MARIE SHOTWELL was greeted by about half of the population of the Bronx, it appeared, when she appeared in person on the night of October 26 at the Webtser theatre. She was given a rousing reception. "Married in Name Only," one of the late Ivan Film Productions, in which Miss Shotwell starred and which received the highest number of votes in the Bronx as the most popular play, was the attraction. The drawing power of the picture passed all expectations of the manager of the Webster, who said that October 26 and 27 would stand out as the red letter days of the theatre, for Miss Shotwell's appearance on the first day is said to have spread its influence even to the second day.

VIOLA DANA, star of the forthcoming Metro production of the melodrama, "Blue Jeans," jumped from the loft window of an old sawmill at Roslyn, L. I., for one of the many thrilling scenes needed in the picture, which was directed by John H. Collins. As the little Metro star would run the risk of at least breaking an ankle, not to mention more serious injury, Director Collins offered to get a double to jump from the loft. Miss Dana would not hear of a double performing the feat, as she believes in the truth always. So Miss Dana did the jump. Below there was a large heap of sawdust, and she landed in the middle of it and jumped up from the pile laughing. Her shoes were full of sawust, and she declared that it reminded her of jumping into the sand from the boardwalk at the seashore when she was a youngster of six or seven years.

GEORGE C. BOLDT, JR. and Mrs. A. Graham Miles, recently gave Director William Christy Cabanne permission to use their magnificent country estate, one of the show places of New York's millionaire colony in the Thousand Islands.

It is with the various backgrounds of the country home of the proprietor of the famous Waldorf-Astoria hotel that many of the exterior scenes of "Miss Robinson Crusoe" were taken.

The company supporting Miss Wehlen took pictures of the country club lawn, the private golf course and the boathouse. One of the scenes flashed was that of a fancy dress party on the green lawns of the Boldt estate—taken at night. Mr. Miles had lights strung all around the lawn. A special cable was run to work the spot light.

PAUL SCARDON, senior director at the Eastern studios of the Vitagraph Company, after completing twenty feature productions within a period of sixteen months, has established what is said to be probably the record for volume of footage and for successes in big subjects. These features are said to represent one hundred reels, containing a total of 100,000 feet, and, according to records kept by Vitagraph, each of the subjects that Scardon has directed since joining the directing forces of that company has proved a box office winner.

The feature on which Director Scardon is now working is starring Earle Williams, with Grace Darmond as his leading woman.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

WILLIAM H. HART and company, who have a camp at Hessen, in Chatsworth Park county, forty miles north of Los Angeles, staged a genuine train hold-up last week. Hart learned that President Adolf Zukor and Vice-President Jesse L. Lasky were to be on the train passing through Hessen, and made arrangements with the railroad officials to stop the train there for a minute or two. Members of the Zukor-Lasky party on the way to San Francisco to attend the opening of the new California theatre, arranged details on the train so there would be no opportunity of Hart or any of his players being injured. The heads of the Famous Players-Lasky Corporation were on the rear of the observation car when the thirty cowboys, headed by Hart, all wearing black masks, appeared after a fusillade of shots, and demanded money and valuables. Hart was recognized after securing a portion of Lasky's valuables, and was congratulated by the film men and hundreds of passengers for the realistic manner in which he staged the "stick up."

Enid Bennett Picture Started

Work was commenced at the Thomas H. Ince Studio on the first Enid Bennett Paramount picture last week. This has not been named, and only the preliminary scenes in which Miss Bennett does not appear are now being made. While working in these, Bob McKim fell upon a broken bottle, and seven stitches were required.

The title of the second Dorothy Dalton release for Paramount by Thomas H. Ince will be known as "Love Letters." This picture was originally titled "The Edge of Sin." Miss Dalton and a company of forty are still in the northern California woods country securing exteriors for "Flare-Up Sal."

Victor Schertzinger has begun the making of another Charles Ray picture, but no title has been selected for it.

Metro Begins a Dana Western

Filming of the first western made Metro picture starring Viola Dana, was begun last week under the direction of John Collins. The story is of the early western mining day type, and several historical characters who lived during that period will be portrayed. Two large sets will be built for this picture, one on the Mojave desert and the other at the studio. Western Representative B. A. Rolfe, Director John Collins and Cameraman John Arnold made a trip to the Mojave desert to select a location for the setting to be built there. Clifford Bruce will be the leading man opposite Miss Dana, and others in the cast are Mabel Van Buren and Hayward Mack, well known for their work in Paramount and Ince-Triangle productions.

Western Representative B. A. Rolfe last week engaged Eva May Roth to take complete charge of the wardrobe department of the West Coast studios of the Metro Company. Miss Roth has had considerable experience along this line, having formerly been connected with the Lasky and Keystone Studios for a number of years.

Edith Storey, the Metro star, who is working at the Western studios in "The Legion of Death," has volunteered her services as an active member of the committee which is arranging a benefit for the purpose of sending Christmas boxes to our boys in France. The benefit will be held at Clune's Auditorium, Los Angeles, November 26, and Miss Storey will be seen in a sketch which she will stage for this event.



Bryant Washburn and His Family Hobnobbing With Pueblo Indians as the Star Was on His Way From Chicago to the West Coast Recently

Helen Holmes Near Death

The Helen Holmes Signal Company, under the direction of J. P. McGowan, last week completed the twelfth chapter of the "Lost Express" serial which is titled "Daring Death." The story for this installment called for scenes of a burning Pullman car, and in order to get the required atmosphere, Director McGowan had one end of the coach "Signal" saturated with distillate. It was during the making of these scenes that Miss Holmes narrowly escaped death. An instant after the signal was given to start the fire, the flames became uncontrollable. Miss Holmes started from the burning end of the Pullman car but found her way blocked by the camera which Cameraman Wayman had been using, the tripod having become jammed between the berths. Miss Holmes finally escaped by crawling on her hands and knees under the tripod of the camera. This Pullman car, which has been used for many scenes in Helen Holmes serials, is now a total wreck.

After two weeks spent at a local hospital, Leo D. Maloney, well known heavy and leading man with the Helen Holmes Signal Company, has returned to the studio ready for work. S. A. Sues, superintendent of the Signal laboratories, is still confined at his home suffering with a severe cold and general break-down. During his absence Elmer Wayman, assistant superintendent of the Signal laboratories, who is also an expert cameraman, is serving as chief cameraman for Director J. P. McGowan.

Helen Holmes was the guest of honor at a banquet and ball given by the exhibitors and operators of San Bernardino, Cal., on Saturday, November 3. Miss Holmes autographed 100 of her photos, which were sold by the ball committee and the proceeds turned over to the local Chapter of the Red Cross.

Triangle Starts New Plays

Two new plays were begun at the Triangle studios last week. Director Raymond Wells has put in the making "Man Above the Law," which will have an early-day Western atmosphere, and many of the scenes laid in the Navajo Indian painted desert country. Director Wells has a big cast that includes Jack Richardson, Josie Sedgwick, Claire McDowell, Olga Grey and Dark Cloud. Roy Stewart is next to be starred in "The Law's Outlaw." Director Cliff Smith is to be in charge of making this, and Fritzi Ridgeway will play the feminine lead, and George Hernandez the important character part.

Since completing "The Ship of Doom," Wyndham Gittins has been working with the scenario and production department on matters pertaining to his next photoplay, which as yet is untitled. It will deal with the capture of river pirates and a gang of counterfeiters, and the company will go to San Francisco for many of the exterior scenes.

"Betty Takes a Hand," the coming Olive Thomas subject which has Charles Gunn in an important role, is nearing completion under the direction of Jack Dillon.

Venice has been built at the Triangle Culver City studio for a number of scenes for "The Passion Flower," which Walter Edwards is making, with Alma Ruebens and Wheeler Oakman as principals.

Lynn Reynolds and a company are working on "The Gown of Destiny," for which he has worked out a great number of new photographic effects that will add materially to this subject. Reynolds has completed a number of very exceptional photoplays since his affiliation with the Triangle, and continues to uphold the Reynolds quality which he established while affiliated with other organizations.

The STUDIO DIRECTORY a Necessity to every Publicity Man in the Industry

PATHÉ EXCHANGE, INC.
EXECUTIVE OFFICES
25 WEST 45TH STREET
NEW YORK

Nov. 7th, 1917.

Motion Picture News Studio Directory,
729-7th Ave., City.

ATTENTION - MR. W. A. JOHNSTON

Dear Mr. Johnston:-

I note that you are about to issue a 1918 edition of your studio directory. As I have found your previous issues of great value in this department, in the way of furnishing tabloid information about various players, I would request that as soon as issued you send me a copy of the directory.

Frequently we sign up new players and in order to get information concerning them speedily, I have made considerable use of the directory. It certainly is a valuable help to the publicity and advertising man.

Yours very truly,

PATHE EXCHANGE, INC.

P. A. Parsons

ADVERTISING & PUBLICITY MANAGER

PAP/SG

PLEASE ADDRESS ALL COMMUNICATIONS TO THE COMPANY

An insurance of *Prominence* to all active in *Screen Work*

REACHES

NEWSPAPER MEN FILM EXECUTIVES CASTING DIRECTORS
PUPLICITY MEN EXHIBITORS

Representation means publicity and prominence the year round—Keep in the Limelight

Closing 1918 Issue—December 15, 1917

MOTION PICTURE NEWS

729 Seventh Avenue, New York City

THE ONLY AUTHENTIC REFERENCE

FOR

Screen Stars in Existence



Two Thirds Actual Size

9 x 12 Inches—Bound in Heavy Board and Cloth Covers



Roscoe Arbuckle and Kathleen Clifford, Paramount Stars, Gracefully Doing Their Bit

The scenario department of the Triangle has been increased by two additions this week. Hayden Talbot, playwright, has been added, and is now working on his first photoplay. Hazel MacDonald, formerly of the Photoplay Magazine staff, is a new reader for the Triangle scenario department.

Norbert Myles, heavy, and Eugene Corey, juvenile, are new members of the Triangle stock.

Mrs. William Desmond, wife of the Triangle actor, died early this week at their home in Hollywood. She was a sister of Nance O'Neil, and had been an invalid for several years, as the result of a fall while with her husband in Australia when he made his stage debut there.

Keystone Loses Three Members

The Triangle Keystone organization lost three members last week when Ray Griffith, featured comedian; Roy del Ruth of the writing staff, and Duke Reynolds, assistant director, went to American Lake, Washington, as members of the Liberty Army.

Reggie Morris, who has had Ray Griffith as featured comedian, has started a new picture, and Harry Gribbon, late of the Sennett organization, has been engaged. He will make his first reappearance in Keystone comedies in the role of a dancing master. Claire Anderson, Franklin Bond, Dora Rogers, Mario Biancho, Lallah Hart and Aileen Allen appear in the cast.

Harry Williams, who has been directing Keystone, has tendered his resignation. His most recent subject, which has just been filmed, had Max Asher, Alatia Marton, Mal St. Clair and Eddie Gribbon.

This story was centered about a big ball, and required an unusually attractive setting.

Herman Raymaker is at work on a picture with Blanche Payson in the role of a boarding house keeper. Dale Fuller takes the part of her assistant, and others appearing are Lloyd Bacon, Milton Sims, Maude Wayne and Billy Franey.

Lasky Leaves for the East

Jesse L. Lasky, who has been at the producing plant since early in September, departed Thursday of last week for the East by way of San Francisco. Mr. Lasky has been serving as director-general during the absence of C. B. deMille, who has spent a six weeks' vacation in the East, and is expected back at the studio about Nov. 20.

President Adolf Zukor arrived in Los Angeles the early part of last week, and will remain in active charge at the studio until the arrival of Mr. deMille. Mr. Zukor states he has come to California for a vacation, and the business of his trip here is to have a rest. He was accompanied by his son, Eugene, who is making a study of the film business.

The need of increasing the size of the laboratory building at the Lasky studio has been found necessary, and work on this is now being done. The addition will contain a projecting room, the third of the studio, and drying and printing rooms. To supply the necessary prints of Paramount and Artcraft productions made at the Lasky plant, the laboratory for the past year has been using two shifts, and turning out approximately 600,000 feet weekly. When the addition is completed the output can be increased to a million feet weekly.

William D. Taylor has commenced the production of a subject co-starring Jack Pickford and Louise Huff, at the Morosco studio.

Julian Eltinge, having completed his engagement at the Lasky plant in the making of three subjects, has departed for the East, where he will complete negotiations for future affiliations. When Mr. Eltinge came to California, it was with the intention of appearing in two pictures, but he was induced to remain for a third. Mr. Eltinge is now building a residence in Hollywood, and will remain here permanently.

William Russell Cast Selected

Complete cast for the next William Russell American-Mutual subject has been announced by Studio Manager J. R. Crone to include, in addition to Francelia Billington, who plays the feminine lead opposite Russell, Harvey Clark, Bull Montana, Carl Stockdale, Lucille Ward and Fred Smith. "In Bad" is adapted from a story by Raymond L. Shrock, scenarioized by Chester B. Clapp, and deals with the adventures of a young man who scorns society for a busy life. His adventures take him to Yucatan where many of the scenes filmed will represent the Aztec ruins. Miss Billington takes the role of a society girl whose snubs to Russell causes many complications. Bull Montana appears as a prize fighter, Harvey Clark as the father of the society girl, and Carl Stockdale the heavy. Edward Sloman continues as director of the Russell features.

"The Veil of Memory" is the title selected for the next Mary Miles Minter American subject, and work has already been started on this by Director Henry King. The scenario is being prepared by Daniel F. Whitcomb and Chester B. Clapp. The cast for the subject has not been selected.

Two Fox Films Under Way

Filming of two subjects will be commenced early this week when Bertram Bracken, directing Gladys Brockwell, and Frank Lloyd, who has a company headed



Lina Cavalieri, in Paramount Pictures, Appears to Be Waiting for Her Ship to Come in

by Jewel Carmen, will commence production. The supporting cast has not been selected for the Carmen picture, but it is definitely decided that Willard Louis, Charles Clary and Colin Chase will be the principal males of Bracken's picture.

The Franklin brothers, C. M. and S. A., have completed the children's picture, "The Mikado," and are now both giving their attention to the making of scenes for "Ali Baba and the Forty Thieves." At the studio "The Mikado" is spoken of as the most beautiful child picture completed by the Franklin brothers.

Arrangements are rapidly being made for the beginning of work on the first Tom Mix Western Fox picture, in which Marin Sais will play the opposite lead.

Richard Stanton and his assistant, Cliff Elfelt, together with Ed. Sedgwick, scenario writer of the Fox organization, have gone East and will make one or more subjects at the Fox studios.

Henry Lehrman, managing director of the Sunshine Comedy Studio at the Fox plant, is spending a week in San Francisco filming scenes for a coming picture. He was accompanied by Billie Ritchie and other players of the staff.

An early Sunshine comedy release will introduce Winifred Westover as leading woman, and at the same time a specially designed wardrobe of particular charm.



Theda Bara Goes Back to the Modern Role in "The Rose of Blood," Written Specially for Her by Richard Ordynski, and Offered by William Fox as a Standard Picture

Universal Starts New Ones

Several new productions were commenced at Universal City last week. One is directed by Stuart Paton, and is an adaptation from the Charles Edmond Walk novel, "The Green Seal." The screen version is being prepared by A. G. Kenyon. This subject will offer Carmel Myers as star.



Gretchen Lederer, One of the Most Prominent Members of the Bluebird Stock Company

Joseph de Grasse has begun the filming of "The Catamount," with Franklyn Farnum as the featured player. The story is by R. N. Bradbury and F. H. Clark, and the continuity was written by Charles Keynon. Edith Johnson will continue to play opposite Farnum. Others selected for this photoplay are Fred Montague, Charles Mailes and Morris Foster.

Louise Lovely, it became known this week upon the return of the E. J. LeSaint company from Bear Valley, was injured there early last week when a horse she was riding in scenes for "The Wolves of the North," stumbled and fell, throwing her. The supports of Miss Lovely in this picture are Betty Schade, Hart Hoxie and Alfred Allen.

Forty people were used in scenes made under the direction of Ida May Park at Long Beach this week for "Broadway Love," story of New York theatrical life adapted from the magazine story by W. Carey Wonderly. Dorothy Phillips is starred in this picture with William Stowell as leading man, and Lon Chaney in an important part. Miss Park has a very large cast of well-known players for this photoplay.

Two Reel Keystones Completed

The production department of the Triangle-Keystone has completed six two-reel subjects which are now on their way east for printing.

Director H. Raymaker and company which includes George Binns, Dale Fuller, Lloyd Bacon, Maude Wayne, Andy Anderson and Tim Donnelly, have filmed "A Grave Undertaking," a suicide's and undertaker's story involving the collection of insurance.

Three stories have been finished by Harry Williams and organization which is composed of Dora Rogers, Eddie Gribbon, Mae St. Clair, Rose Carter, Blanche Payson, Alice Davenport and Max Asher. These have been titled "An Ice Man's Bride," "His Nimble Twist" and "A Coward's Courage."

"A Sanitary Scandal" is the name given to a picture in which Paddy Maguire, Fritz Schade, Joseph "Baldy" Belmont, Peggy Pearce and Claire Anderson take part, under the direction of William Beaudine. This company also made "Won by a Fowl" which will be released during Thanksgiving week.

Real Artillery in American

When Santa Barbara citizens entertained twelve hundred members of the California Artillery Corp at breakfast while they were being transferred from one camp to another, Director Lloyd Ingraham and company headed by Margarita Fischer, made more than fifty scenes for "A Daughter of Joan." The making of these completed the subject, and Miss Fischer and company are now beginning work in "Molly Go Get 'Em," from scenario written especially for her by Beatrice Van. Jack Mower has been retained as leading man opposite Miss Fischer for this subject.

The artillery corps taking part in "The Daughter of Joan" has been named "The Grizzlies," and is the first organization since the cantonments were organized to take part in a West coast made film.

Henry King, director, and the Mary Miles Minter Company of Santa Barbara



Gail Kane, Who Has Never Been Known to "Misfit" a Role, Is a Stunning Horsewoman in This Scene from "A Game of Wits," a Mutual-American Production

spent a portion of this week in Los Angeles, securing the final scenes for "The Mate of the Sally Ann." A new story is now being prepared for a Minter production by Charles Dazey, who is author of "In Old Kentucky"; the William Russell story, "The Sea Master" and "Her Country's Call" and "Peggy Leads the Way," both Mary Miles Minter pictures.

The William Russell Company which is directed by Edward Sloman, has now started work on the filming of "In Bad." Besides Francelia Billington, who plays the role opposite Mr. Russell, Harry Clark, Lucille Warde and Bull Montana are taking leading parts.

Every member of the American Film Company's staff, according to statement by Ralph W. Hiett, special representative of the United States Government, has purchased Liberty Bonds during the second loan campaign. Furthermore, practically every one took a very active part in the sale of the bonds. On Liberty Day, Mary Miles Minter led the parade at Santa Barbara, and sold $18,000 worth of bonds in addition to the $20,000 worth which she purchased. Little six months old Leslee Sloman, daughter of Director Edward Sloman, purchased $6,000 worth. All banners, flags and decorations for automobiles taking part in the Liberty Loan Day parade were furnished by Manager J. R. Crone of the American Studios.

Parsons Starts Zoo for "Tarzan"

Manager William Parsons of the National Film Corporation of America, has purchased from the city park commissioner, two large speimens of African wild animals, a lion and leopard, which will be killed for scenes in the picturization of "Tarzan of the Apes." Some sensational work which endangers the life of the leading player, Elmo Lincoln, who takes the role of Tarzan in the principal section of the story, will be filmed by the use of the animals, it falling to Lincoln to leap upon the back of the lion and kill it by choking it to death, or breaking its neck. Lincoln will be remembered as the Mighty Man of Valor of Griffith's "Intolerance," and is the giant of the West coast film colony.

When it became known the city had sold the animals to Parsons, a number of the members of the local humane society, sought by court injunction to prevent the staging of the scenes, but decision was given Parsons, and the pictures will be made in Griffith Park. All scenes for the National photoplay will be completed within the next ten days, and the officers of the company anticipate the subject will be ready for the market about December 1.



Mabel Normand, the Beloved Comedienne, in One of Her More Pensive Moments in Goldwyn's "Joan of Plattsburg"

The Romayne Super Film Compan which recently leased the Yorke-Metr Studios, have completed their first pictur "The Crimson God," of two reels whic makes a patriotic appeal for aid to th Liberty Loan. The subject has been show to the trade at two private exhibitions, an is now being arranged for its releas throughout the country through the Re Cross Association. Henry P. Romayne i president of the company and George I Hutchins is director general.

"Public Defender" Endorsed by Current Periodicals

Harry Raver's "The Public Defender," propaganda play written by Mayer C Goldman and produced by Mr. Raver, i the subject of praise in the columns o some of the leading publications. The Roycroft Magazine, successor to "The Fra," the late Elbert Hubbard's periodical, endorses "The Public Defender" in its editorial columns. The writer says "Goldman, the author of 'The Public Defender,' is very mild, in that he simply suggests that a public defender as well as a public prosecutor be engaged. One to protect the innocents while the other runs down the crooks. That suggestion is all right, but it falls fifty per cent short. Only one man is necessary; that one a public defender."

Krellberg Closes Territory for "Russian Revolution"

Samuel Krellberg, president of the Overland Film Company, reports big sales in the West for his latest production, "The Russian Revolution." Last week a trade showing was held at the Lyric theatre, Minneapolis, and Western buyers expressed satisfaction with the production. Arrangements have been made for the feature to have its Boston premiere at the Tremont Temple for a run of two weeks. The road companies, it is announced, are now touring the New England States. Mr. Krellberg reports that it is one of the biggest successes he has ever handled.



Sessue Hayakawa in a Big Scene in "The Secret Game," a Paramount Picture

JUST FOR FUN

By LONGACRE

AT first glance one is at a loss to know whether the New York Star is featuring Bill Beecroft or Bill Beecroft is featuring the New York Star.

OUR freely given advice to manufacturers is to lay off the production of pictures dealing with the Russian question until all the revolutions are catalogued and numbered.

THERE is no truth in the report that Roy Somerville is attending the current Purity League Convention in Louisville, Ky.

"IN one episode of this serial ('The Seven Pearls')," says Mollie King via the press agent, "two of the pearls I am looking for are hidden in the eyes of an image. In my effort to secure them the arms of the image close in on me and hold me in their grasp."

This and the rest of the story makes interesting reading, but why didn't the p. a. get the facts straight? It is not Mollie King that has this adventure but Leon Bary.

WHEN the Famous Players company uncovered a blackmailing, wife-deserting fortune hunter in "The Antics of Ann," it is gratifying to note that they saw fit to entitle him Gordon Trent, who by his writings in the Telegraph has long proved himself just this sort of a fellow or worse. Now if some producer will only use the name George T. Pardy as typifying a gangster, trafficker in forbidden things and fugitive from justice, he will have our hearty endorsement of the choice.

THE Cinema Camera Club held its fifth annual ball at the Hotel Plaza on Saturday evening, November 10. A more detailed report concerning the merrymaking of the crankers will appear in next week's issue.

SINCE last week's issue and at this particular moment of going to press Jerry Wilson has twice rejoined Universal in some capacity or another and has resigned an equal number of times. Doubtless when this is published he will have been in again and out again a little more. Personally we have given up all hope of attempting to keep tab on Jumping Jerry. When interviewed on this question his enlightening reply was: "I am working on a number of scenarios which it is only natural to assume the best producers will produce."

WISH all of our readers could glimpse the front page of the Pacific Commercial Advertiser of Honolulu, dated October 23, showing H. H. Van Loan with his arms draped casually about two grass skirted hula hula ladies! It is interesting to note that Mrs. Van, at the opposite end of the picture, is looking only in one direction.

GEORGE DU BOIS PROCTOR, just about as well known in the trade as the Godfrey Building, and a durn sight older, by heck, suddenly loomed up on Broadway last week after an extended period of exile on the other coast. George's right mitt is working overtime as a result.

"PRETTY Girls and Wild Animals Furnish Humorous Situations"—Headline in Exhibitors Herald. If anything, rather tragic, we should think.

"HERE'S a day from the life of Louise Huff," remarks a particularly frenzied press agent. "She had seventeen different gowns fitted at seventeen different dressmakers, made seventeen scenes for the Paramount picture "Bunker Dean" and during her spare moments acted as hostess at a dance given for the sailors stationed at San Pedro. Outside of this she had nothing to do. Who says the life of a motion picture star is an easy one?"

Only trouble with this is that it should have been sent out when "Seventeen" was in course of production.

IF anyone finds it hard to believe the following story, Mr. Rothapfel of the Rialto, is willing to make an affidavit that it is true. He has just received the self-explanatory letter printed below and in his opinion the search for an honest man, begun by Diogenes some centuries ago, will come to an end the moment the writer is located. Here is the letter:

"To the Managers, or whomsoever receives this, of The Rialto Theatre:

"On Saturday, October 27, I enjoyed the performance, and on leaving the theatre took a drink of water on the second floor by means of one of the free drinking cups. Being curious, I took another cup from the holder, and wasted it. As I am very conscientious, I am enclosing one cent for same. Please accept it for the above cause.

"PATRON OF THE THEATRE."

MARY GARDEN, it has been observed, has lived so long in Paris that she speaks French with greater fluency than English. Frank H. Crane, her director in Goldwyn's "Thais," sat up nights with a language phonograph to be able to tell her in French, "You are beautiful this morning, mademoiselle," but the only approach to that speech offered by the phonograph was, "I shall want a boiled egg in the morning."

The Longacre Lampoon

All the News That Fits, We Print, Longacre Square, N. Y., Nov. 24, 1917

EDITORIAL

It is with great regret that we print below the last of Pat Dowling's sensational articles entitled "How They Did It in the Good Old Days." These have proven very popular through the trade we understand from no less an authority than Mr. Dowling himself. And besides they have rid us of a lot of trouble—which is more important from our point of view.

"The Pioneer Producing Co., Morris Sheppard, vice-president, treasurer and general manager, staged a number of stupendous battle scenes for its forthcoming thousand foot spectacular feature, 'The Blue and the Gray,' at Asbury Park recently.

"It is said that fifty extra actors, aside from the members of the regular company, were hired to play the parts of soldiers in the Union and Confederate armies. This is probably the largest number of people ever caught by the motion picture camera. These 'extras,' as they are called, alternated in appearing as Northern and Southern soldiers, changing their uniforms in the bushes nearby.

"Mr. Sheppard issued the following announcement after the scenes were completed: 'I consider this an entirely new departure in film production. However, the motion picture business is still in its infancy and doubtless the Pioneer Producing Company will take the initiative along other lines as well. The field embraced by the motion picture camera is unlimited in its scope. Such spectacular effects as we have secured for 'The Blue and the Gray' could never have been obtained on the stage.'"

LOCAL NEWS

—Many from here attended the Bronx exhibitors' ball a wk. ago Sat. eve.

—Pete Schmid is back from the coast and now wishes to be termed a globe trotter.

—The women can now vote in N. Y. and Hylan is the next Mayor (adv.)

—Eddie Lyons and Lee Moran, the w. k. and popular comedy duo say they will be on their way back to the p. c. on date of publication.

—Al Scowcroft, the genial pres. of Ogden Pictures Corp., entertained several of his friends one p. m. last wk.

—Mary Anderson, recently of the Vita. co. on the w. c., arrived in N. Y. last wk. to look the town over after an absence of 3 yrs. Welcome back, Mary, we remark cordially.

—Jules Cowles suffered a great sorrow last wk. He came to the trade showing of "The Fringe of Society" and couldn't discover what scenes he was in. Heartfelt sympathy, Jules.

—Helen Rockwell has discarded her fur coat for the time being and is unable to show a ticket.

—Geo. Pardy's greatest delight is covering 12 odd reels that G. F. shows Fri. p. m.

—The film bus. is now in its social swing, as it were. There seems to be a ball or so every wk.

—Bill Fox is turning out a lot of fine pictures these days.

SCREEN EXAMINATIONS

"The Secret of the Storm Country"

(Joseph M. Schenck-Select—Six Reels)

REVIEWED BY PETER MILNE

"WHEN yer don't do right, Frederick, everything goes wrong," remarks Tess to Frederick Graves when he proposes a secret marriage. But the ceremony is performed anyway, and sure enough, everything goes wrong until the road is paved for a very happy ending. But that which is wrong does with the case of "The Secret of the Storm Country" turn out to be dramatically powerful as well. The supreme hardships endured by Tess before the sun consents to shine on her world furnish moments of suspense and pathos that serve to make the entire picture one of the most thoroughly entertaining that Norma Talmadge has yet done.

The talent of the star has never been taxed so varyingly as by the role of Tess, heroine in Grace Miller White's novel herein presented on the screen. As the daughter of an old ex-convict, living in a section almost exclusively peopled by his one-time cell mates she is at first the attractive and care-free young girl, later the trusting wife of a moral weakling, then the mother "churched" as a magdelene by the hypocritical landlord because of the cowardly silence of her husband and lastly the contented woman living in the happiest of environments. Miss Talmadge brings out every emotion demanded by the various transitions of her character with the sincerity and appeal that is always synonymous with her work. It is a distinct triumph for her—this latest Select picture.

Miss White's novel lends itself admirably for picture purposes. It sounds the depths of pure pathos particularly in the episodes concerning the escaped Andy accused of murder and the branding of the innocent Tess, while its dramatic moments of both mental and physical variety offer further attractions. For instance the rain storm and the fire and the meeting between Tess and Frederick after his second marriage and the silence in which she bears the contempt of Walderstricker, the hypocritical member of the church. These crises come thick and fast—not too thick and fast—but regularly, and the action bridging the space between them can never be anything less than unusually entertaining.

Niles Welch presents the character of Frederick in all its weakness and a more convincing Walderstricker than J. Herbert Frank's could not be found. Charles Gotthold, Ethel Grey Terry, Edwin D. Denison and James Mack figure to very good advantage in prominent parts. The production is thorough and while some of the scenes appear to be under-exposed they never interfere with the absorbing interest which Miss Talmadge's performance and the excellent character of the story create.

THE STORY AND PLAYERS

Tess (Norma Talmadge) daughter of Orn Skinner (Edwin D. Denison), a squatter on land controlled by Ebenezer Walderstricker (J. Herbert Frank), secretly marries Frederick Graves (Niles Welch), a student. Shortly afterwards Frederick is forced into a marriage with Madelene Walderstricker (Ethel Grey Terry) by his mother (Mrs. J. H. Brundage). For his sake Tess remains silent. When, however, Madelene discovers that Tess is shortly to become a mother she is ordered before the churchmen and practically cast out for refusing to tell the name of the man. Frederick attends the meeting and despite the suffering endured by Tess remains silent. With the death of her father, Tess is taken into the home of Young (Charles Gotthold), a middle-aged man who has always admired her. Here she lives with her child for a number of years. There comes a time when old Mother Moll (Julia Hurley) kidnaps Walderstricker's child (Lorna Volare), the only being he loves, because of her hatred of the landholder. The squatters' village is set ablaze and Tess rescues the little girl. Frederick's cowardly silence has begun to tell upon him and shortly after this he suffers a heart attack and dies and only then does Tess accept Young's long-standing proposal to make her his wife.

Helen Bahl, Albert Hart, W. W. Black and Ann Pallett complete the unusually large cast.

"Easy Money"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

"EASY MONEY," by Gladys Johnson, is one of those pictures wherein a girl makes a marriage for convenience in the first reel and learns to love her husband in the fifth. She goes through mental torture after mental torture while accepting the bounty of her chosen mate and refuses even to let him touch her until a second man proves himself a villain and not her friend. Then, presto, she wakes up to the fact that her husband isn't such a rapscallion after all.

This transition in her character has not been well brought out by the scenario writer. After the wife has resisted a drunken attack of her husband she scurries away on an auto ride with the other fellow. He takes her to a roadhouse and then attacks her. Husband enters, completely demolishes villain, and then wife goes to husband's arms. Evident moral: If between two evils, chose your husband.

In fact "Easy Money" never rings altogether true. A plentiful supply of mechanics was employed to create the main situation and subsequent events, though many of them might probably be natural under the curcumstances, seem on close inspection very artificial due to their unnatural source.

Ethel Clayton, effective in an emotional way in the part of the wife, manages to arouse a portion of sympathy, and Frank Mayo is at least an energetic villain, more potent in this line than John Bowers is as the husband-hero. Louise Vale is a tempestuous siren and the support is efficient.

Travers Yale directed. The production is adequate and includes a number of "drunk" scenes that are humorous in their own particular way.

THE STORY AND PLAYERS

Richard Chanslor (John Bowers) marries Lois (Ethel Clayton), a sculptress, in order to secure his inheritance. Each agrees to live totally apart from the other. So Chanslor continues his drunken escapades with Lily Lorraine (Louise Vale), of the Follies, and Lois goes about her study. When Richard begins to show some slight interest in his wife, she gives him the cold shoulder. One evening he returns to his home under the influence of liquor and attacks Lois. The next day she accepts an invitation from Hildreth (Frank Mayo), an artist, whom she believes is her friend. But he, in a disreputable road house, proves a villain, and Lois is glad to accept the love and protection of Richard after he has rescued her from Hildreth.

Jack Drumier, Eugenie Woodward and Charles Morgan complete the cast.

"The Price of a Good Time"

(Jewel Productions—Seven Reels)

REVIEWED BY PETER MILNE

LOIS WEBER'S first contribution to the Jewel series of features based upon a story entitled "The Whim," by Marion Orth, advances the sound preachment that in the environment of the home rest the influences that predominate in a young person's future life. To score this point she introduces two girls, one from a happy home and the other from the most contrasting surroundings. Her picture deals largely with the latter girl who after a taste of luxury that lasts a short week is unable to bear the return to her sordid life and suffer the stinging suspicion of her mother and brother and who as a consequence chooses suicide as a way out of her troubles.

The suggestion of a sex muddle carried in the title is never a reality in the picture drama. It resolves itself into a human story, well told and strong, preying heavily upon the sympathies, particularly in its latter reels and entertaining from the very first. There were many unable to suppress sniffles after an afternoon showing at the Broadway theatre last week and when a picture can produce such results on its audience it is deserving of the highest praise for its realism. And as it is absolutely devoid of anything objectionable, anything at all offensive and while it does at the same time carry a moral—a healthy, digestible moral—under a cloak of absorbing entertainment, it may well be termed a fine picture. Blessed with such a wallop in its title it should certainly prove a complete box office success.

A remarkably good cast was assembled to interpret the leading roles, which under the discriminating direction of Miss Weber does, individually and collectively, superlative work. Mildred Harris as Linnie, the girl from the second home, gives a wonderfully appealing characterization. It was not so long ago that Miss Harris was doing kid stuff. Her rise to prominence during the past year has been almost meteoric and certainly her performance in this picture is her crowning achievement, sufficient alone to lift her to the ranks of stardom. Kenneth Harlan as Preston Winfield, the man innocently responsible for Linnie's downfall, gives a clean, well-defined interpretation of the idle society man. Helene Rosson, Ann Schaefer, Alfred Allen, Adele Farrington and Gertrude Aster have all been selected for roles into which they fit with perfect ease.

The production furnished the picture by Miss Weber and Phillips Smalley is the most remarkable in its taste and faithfulness to detail that the writer has seen outside Thomas Ince's pictures. The photography and light effects show the same close attention to detail and are as a result extraordinarily realistic.

THE STORY AND PLAYERS

Linnie (Mildred Harris) salesgirl at the perfume counter in a large department store operated by Winfield (Alfred Allen) has been reared amidst distressing surroundings. Her father a paralytic, her mother neglectfully indifferent, and her brother absorbed in anarchism, her home is little better than a jail. When Preston Winfield (Kenneth Harlan), son of the store owner is left alone he encounters Linnie one day and noticing the forlorn look in her eyes asks her whether she has ever had a good time. And the girl's negative reply leads him to suggest a week of pleasant evenings in his company. In order to do this, she lies about extra work to her mother. For six nights she enters a world she has never known before and enjoys herself thoroughly. On the seventh she elects to spend in the Winfield home (the family being away) pretending that she owns it. Preston good naturedly lets her have her way. An innocent desire leads her to don a negligee of lace and silk she finds in a closet and so attired she spends an innocent evening with Preston. But when her brother, having discovered her whereabouts, enters, he naturally misinterprets the situation. He and Preston engage in a furious fight until the police interfere. Under suspicion Linnie returns to her home. But her life is unbearable. The attitude which her mother and brother take toward her and her longing for the other life and lastly her love for Preston drive her distraught. One evening she wanders out into the streets and when she catches sight of Preston driving in his car, in desperation throws herself under the wheels. In the hospital she dies.

"The Antics of Ann"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE ANTICS OF ANN" is a light and breezy comedy which opens with the heroine in a boarding school, playing all sorts of tricks on the staid old matron in charge. It belongs to a school of light comedy that producers usually see fit to produce as vehicles for actresses of the type of Ann Pennington, who is starred here. And Miss Pennington it may be remarked does full justice to the confidence placed in her by the producers. She performs the various tricks allowed her with a sincerity, an absence of affectation and a fine sense of comedy. The result is that "The Antics of Ann" is a succession of hearty laughs.

We were going to say one long laugh, but the story prepared by Frederic Chapin is distinctly episodic and prevents any such statement of effect. However, the personality of the star and the truly humorous nature of the various complications in which she finds herself furnish entertainment aplenty and the lack of a sustained story is never felt. Miss Pennington has been given opportunities to dance and to wear fetching costumes and to pose, but despite the fact that she has been obviously featured her every appearance is a real delight.

Harry Ham makes a likable hero and W. T. Carleton as Ann's harassed father and Charlotte Granville as the stately boarding school mistress have important comedy parts. The picture was staged by Edward Dillon, who knows comedy values to a nicety and who has gotten the most from every situation provided by Mr. Chapin's script.

THE STORY AND PLAYERS

Ann Wharton (Ann Pennington), after being expelled from boarding-school because of a number of hoydenish tricks, arrives at a summer seaside resort to join her father (W. T. Carleton), and older sister, Olive (Ormi Hawley). She continues her pranks in this locale; goes in swimming in a one-piece suit, and impersonates a Russian dancer. Later she exercises her wit, and prevents Olive from marrying Gordon Trent (Crauford Kent), a fortune hunter, and then to prevent any scandal circulating about herself she marries Tom Randall (Harry Ham), who has stood ready for such a moment since her school days.

"Courage of the Commonplace"

(Perfection-George Kleine-Edison—Five Reels)

REVIEWED BY GEORGE F. WORTS

A SNAPPY fight at the bottom of a mine dump strikes the top level of interest achieved in Edison's latest Perfection Release, "The Courage of the Commonplace." Before and after the fist battle the tension is somewhat uncertain, fluctuating in one direction and then another as the interest shifts.

"The courage of the commonplace," says a father to his unbrilliant son, "is greater than the courage of the crisis." On the son's failure to qualify as one of Yale's brightest scholars his father gives him this sound advice; on that sentence, Mary Andrews Shipman, the author, builds her plot with screen results not always telling.

The point widest open to criticism is the action of the heroine. Story and screen heroines are supposed to be sacrificial creatures, who willingly follow their lovers across burning desert sands, treacherous rivers, continents, etc. But this heroine does not do so. Apparently disgusted with her lover's lack of brilliance, she waits for him to make good, come to her and tell her about it. When convinced that he no longer is as stupid as originally supposed, she accepts him. The "for better or for worse" clause seems not to enter her calculations. She is pretty certain he is a comer before she capitulates.

After his failure to win top honors at Yale he attends the Boston Technicology School of Mines, emerging at the head of his class. He tries to reform a very degenerate mine, to which he is appointed superintendent, encounters the inevitable labor troubles and rises to the opportunity of a fist fight with the gang leader at the bottom of an isolated sump which is cut off from the surface by an underground fire. The fight is clean, fast and exciting. First the hero is knocked out. When he recovers he turns loose a pair of beautifully trained fists, and beats his assailant all over the place.

Some interesting night and day scenes of a class re-union at Yale wind up the picture.

THE STORY AND PLAYERS

Johnny McLean (Leslie Austin) graduates from Yale without honors, breaking a family tradition. His sweetheart (Mildred Havens) witnesses his humiliation. Three years later he graduates from Boston Tech at the head of the class, is appointed superintendent of the Oriel mine. Labor troubles come up, the mine is set afire and the gang leader is trapped underground. Johnny puts on a helmet, the imprisoned crew is rescued, shortly previous to which he engages O'Hara in the fight aforementioned. Returning to Yale in time for the re-union he is hailed as the university's hero.

"Up or Down"

(Triangle—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

TRIANGLE'S late production, featuring George Hernandez, might be placed in most any class of the drama. There is Western stuff, there is comedy and there is the melo element—all coming in for about an equal share of prominence, with the Western stuff in the driver's seat. It is not certain in which class Lynn F. Reynolds, author and director, meant to have this photoplay placed, but it is certain that he did not mean to have his play left out of the dramatic category entirely. He was pretty sure of having it in one of the various classes—for he has made possible a good bit of every element that goes to make up an hour's entertainment at the theatre.

Comedy is assured with George Hernandez in the principal role. He couldn't be serious if he tried. In this production the droll comedian is unconsciously humorous. Attired as the typical "bad man" of the West he looks the part from head to feet, but from the round, jovial face of the comedian emanates a certain humorous atmosphere that is undeniable and ever present. Even when he sits astride his mount and scans the horizon for the bandits his attitude is the essence of comedy.

Without any preliminary advances Mr. Reynolds has jumped right into the midst of his story and started things moving from the beginning, and from the time "Dallas Mike" finds himself free from the confinement of prison walls to the final fade-out there is action—action every minute. Mike is whirled away to the Western plains and bumps into excitement before he has actually got his bearings, grasps the situation with both hands and starts to create material for his benefactor's "great" novel. Your most conservative patron and the one who drops in—"just to pass an hour"—both will find in this Triangle production something that touches the responsive chord. The children will come in for their share when Elwood Bredell, a youngster, assumes the title of a young "Sherlock Holmes." Very little encouragement can be given the class of patrons who desire the heavy element in the screen drama, unless the three bad men tally up to their idea of the heavy element. Mr. Reynolds has given "Up or Down" a good production. He could have given it a more meaning title. Exterior scenes predominate throughout. Clyde R. Cook did the camera work and registered some good "shots."

Fritzi Ridgeway, in the leading feminine role, smiles as though she meant it, screens well and presents a pretty Esther Hollister. Jack Gilbert in the juvenile lead does his usual good work. Jack Curtis, Graham Pette and Ed Burns handle the character work convincingly.

THE STORY AND PLAYERS

"Dallas Mike" (George Hernandez) has just completed a long term in the penitentiary. He is debating whether or not he should turn a job when, by accident, he meets Allan Corey (Jack Gilbert), a young author, who has decided to go West for "local color" and an idea for a big story. He enlists the services of Mike, and after selling his household furniture, stakes Mike, and they start out. In the heart of the Western country, the wagon in which they are riding is overturned and demolished, and Mike gets a job as cowpuncher on a ranch in the Rancho Verde country. The proprietress of the ranch, Esther Hollister (Fritzi Ridgeway), takes a liking to Corey, and permits him to work on his novel at the ranch. She suggested that he accompany her to town for the payroll, and, Mike, seeing in this ven-

ture a means of supplying Corey with a suggestion for a punch for his story decides to impersonate "Texas" Jack (Jack Curtis), a notorious bandit, and holds up the two when they return with the payroll.. The hold-up is attributed to "Texas" Jack and his gang. A posse is organized, and the country is searched for "Texas" Jack, and Mike leads the searching party. Mike, in the meantime, robs the town bank, and swings a few other notorious deals, all of which are attributed to "Texas" Jack and his crowd.

Corey gets the material for his greatest story and Mike figures that he has done his duty. "Texas" Jack and his gang are caught by Corey, after Mike has "fixed" it up, and he is a hero in the eyes of Esther. Afterward Mike engineers a "jail-breaking." and "Texas" Jack and his gang are liberated. Mike's secret is known only to himself and all ends happily.

"Sylvia of the Secret Service"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

"SYLVIA OF THE SECRET SERVICE," another feature presenting Mrs. Vernon Castle in the title role, is a high speed melodrama similar in situations and development to a Pathe serial. Even the precious jewel is present which Sylvia struggles to regain from a band of crooks in order that the man she loves be freed from the clutches of the law. The chase for the jewel starts in Holland, proceeds to England and winds up in the United States, and there are any number of subterfuges employed by both parties to throw their antagonists off the track that serve to keep the suspense well up on the scales, while there is an abundance of hand to hand encounters, in which Mrs. Castle displays almost as much ability as a wrestler and pugilist as she has as a dancer.

Incidentally the fascinating Irene appears arrayed in any number of peculiarly Castle gowns and her posing has been nicely introduced so as not to interfere with the action of the melodrama. Elliot Dexter is a fairly pleasing opposite and Suzanne Willa, by reason of her ability, and J. W. Percival, by reason of his role, contribute some excellent helpings of comedy. The gangsters, with Macey Harlan leading, are generally good as to performances and types, save for the exception of one vaseline-haired youth with a baby face who might have been plucked from an afternoon tea. Still, if one wants a few more laughs——

As a piece of pictorial construction "Sylvia of the Secret Service" is sometimes illogical, but usually so speedy that logic is forgotten. It seems peculiar that none of the gang recognized Sylvia when she set herself up disguised as a Western millionairess, while the business in the cheap cafe preceding the climax is rather befogged. And though the feature will probably please large audiences it appears to the writer that Astra in the production of the majority of its recent pictures has absorbed too much of the serial idea. One high light after another in the story is touched and there is hardly enough detail for intermediary respites to make certain twists stand out with the proper degree of significance.

George Fitzmaurice has endowed the picture with a rich production and the technical detail is quite perfect.

THE STORY AND PLAYERS

Prescott (Elliot Dexter) traveling from Amsterdam to England aboard ship is robbed of a valuable diamond, which he has been commissioned to deliver to the English Crown. Sylvia Carroll (Mrs. Vernon Castle), of the U. S. Secret Service, also aboard realizes the robbery is the work of the Wade Gang, but Hemming (J. W. Percival), of Scotland Yard, believes Prescott guilty, and also accuses him of the murder of his former employer, Van Brunn (J. H. Gilmour), a diamond merchant of Holland, who in reality was killed by a member of the gang. Sylvia returns to the states, and shortly afterward Prescott arrives, having escaped from the British detectives. The rest of the picture is taken up with Sylvia's ultimately successful efforts to regain the diamond, prove to Hemming that he is not the good detective he believes himself and free Prescott, whom she loves, from all suspicion.

"The Seven Pearls"

(Pathe—Eleventh Episode)

REVIEWED BY PETER MILNE

"THE SEVEN PEARLS" is reviving melodramatic tricks of the long ago—stuff that is seldom seen on either screen or stage in the present day. "The Gems of Jeopardy," as the eleventh episode is entitled, introduces Leon Bary in a high silk hat and black mustachios curling villainously. In addition he attempts in the most fiendish manner to force Ilma to give him information concerning the whereabouts of three of the seven pearls. He binds her to the crossbar of a table, hangs a pair of scales (miraculously produced from his vest pocket) on his cane, and placing a burning candle on one side and a bottle of strong acid on the other, gloatingly awaits for his victim to either confess or have her eyes burned out and her "fatal beauty" destroyed forever more.

Kismet, he who persistently has worn a raincoat throughout the serial, arrives just in time to dash the acid aside as it is about to fall on the prostrate Ilma. Subsequently Kismet informs Ilma and Harry that one of the pearls has fallen into the hands of Mr. and Mrs. Stokes. Harry, disguised as a gas man, and Ilma, playing the detective, visit the house and attempt to gain the jewel. Harry finally gets it but is pursued by Stokes, Mason (Leon Bary) and others. They chase him over several house tops and when the episode finally closes Harry is grappling with one of them on the very edge of the roof.

"The Fatal Ring"

(Pathe—Nineteenth Episode)

REVIEWED BY PETER MILNE

"THE CRYSTAL MAZE," from latest reports, the second hindermost episode of this highly successful serial, features a fight between Pearl and her aides, Carslake and his band, and the members of the Sacred Order of the Violet God. This takes place underground, in a winding, treacherous passageway walled with mirrors which leads to the den of the Spider, Pearl's ally. The fight is quite exciting as the various searchers fire often and usually break a mirror instead of wounding an opponent.

The episode opens with Pearl and Tom in possession of both the diamond and its setting. They are examining the treasure in the Spider's den when the Sacred Order bears down upon them en masse and proceeds to capture the precious spoils after a hot fight. They make for the "next boat to Arabia," leaving one of their number to guard the exit way of the passage. When Pearl and Tom finally gain the open they are held by this sentry.

"The Cricket"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

LITTLE ZOE RAE, Universal's clever child actress, is featured in "The Cricket," one of the most thoroughly enjoyable pictures released under this brand. It is essentially comedy but balancing this element is a wealth of fine human interest provided by the little lead and her support.

The three old actors who adopt the Cricket after the death of her mother supply much of this welcome sentiment. Fred Ward, Harry Holden and Winter Hall take these parts, and the human things they do are alternately lightly humorous and wholesomely entertaining.

The vehicle supplied by Elliott J. Clawson to exploit the talents of Zoe is immaterial when merely the outline of the plot is sketched. It is the incident and the acting that counts. Elsie Jane Wilson has given it a most satisfactory production.

Rena Rogers, Gretchen Lederer, Hal Cooley and George Hupp complete the cast rendering appropriate and attractive performances.

THE STORY AND PLAYERS

On the death of her mother (Gretchen Lederer), the Cricket (Zoe Rae), her daughter, is adopted by three old actors. She brightens their bachelor home considerably.

After the passing of years, the Cricket (Rena Rogers) announces her intention of marrying an actor, Pascal (Hal Cooley). Her guardians, now wealthy, refuse to permit this selecting for her a foolish young man with a lot of money. But the Cricket takes matters into her own hands and elopes with Pascal. The old men remain obdurate, and refuse to forgive her, and, what is more, this leads to quarrelling among themselves and they separate. A few years later they all happen in to see Pascal and the Cricket perform. Their child (Zoe Rae) sitting in a box with one of the old men indirectly proves the means of a very happy ending.

"The Fringe of Society"

(George Backer-M. H. Hoffman—Seven Parts)

REVIEWED BY PETER MILNE

"THE FRINGE OF SOCIETY," a melodrama from the pen of Pierre V. R. Key, sets out with prohibition as its theme but this shortly dropped in all but a merely superficial way, and the story resolves itself into a battle royal of the eternal triangle type with the head of a prohibition paper pitted against the captain of the liquor trust, with the former's wife creating the third angle.

It is a picture rich in typical melodramatic situations. The villain compromises the perfectly innocent wife by seizing her in his arms just as the husband arrives. The wife is practically ready to barter herself to save her husband and there is the roaring fight between the two men out of which the hero eventually emerges triumphant.

Ruth Roland, Milton Sills and J. Herbert Frank, a popular trio, take the triangle roles successfully. An effort was made to find room for George Larkin, Ollie Kirkby, Leah Baird and Julis Cowles at the top of the cast, but Larkin is the only one who gives more than an extra's account of himself. His rescue of his employer from the gangsters' den is his big stunt. And the big should be capitalized. The two are successful in escaping from at least a score of antagonists. Here was another chance for realistic stuff but two vs. twenty and successfully a

that seems rather impossible, all things considered.

Plainly the strong point in "The Fringe of Society" is the cast. To be sure, there is some suspense allowed toward the end and there are parts of it that interest averagely well, but its editing and inconsistencies in incidents seldom allow the plot to exercise what dramatic force it might possess.

The photography and lighting are somewhat below the standard of the day.

THE STORY AND PLAYERS

Martin Drake (Milton Sills) supports Prohibition through the columns of his paper, "The Record," because of his own secret and at times assertive craving for drink. He is unaware that his close friend, Medford (J. Herbert Frank), leads the liquor interests, nor does he for the moment suspect him of coveting his wife, Esther (Ruth Roland). Tip O'Neill (George Larkin), a "Record" reporter, acquaints him with the former fact, and shortly afterward Martin happens upon Medford, just after he has seized Esther in his arms. In a rage he takes to drink, and the next morning faces the judge on a charge of disorder. Rather than give his real name he assumes a fictitious one, and goes to the island for ten days. One of Medford's lieutenants (Tammany Young) sees him, and when he is released blackjacks him and makes him captive, so that he will not be able to produce evidence obtained by Tip, which will incriminate Medford. In the meantime Esther has gone to Medford's rooms in the hope that he will listen to her pleas for her husband. Instead he attacks her. Tip discovers Martin's whereabouts, and, breaking into the place, assists him in escaping from his captors. Tip takes the evidence which serves to show Medford up. Martin hurries to Medford's apartment, and nearly strangles him to death after a furious fight. Esther intervenes and explains all to her husband.

"The Fuel of Life"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

THIS picture the central figure of which is a woman who has sworn to be avenged on all men because of a faithless husband and whose heart is finally melted by a strong minded Westerner, fails to come up to the average that Triangle has maintained since its recent change of policy.

The story written by Maude Reeves White and adapted to the screen by Grant Wallace doesn't deserve five reels in the first place. This superfluity of footage results in a number of scenes that contain just action and hardly any significance. And this naturally has the effect of putting a large crimp in the interest.

Furthermore it delves so far into the intricacies of stock-jobbing—the minor details of it, that the spectator will very likely become confused. A large cast appears, the chief pastime of the majority of its members seems to be double crossing one another and there is too much of this.

Belle Bennett is featured but has few real opportunities. Texas Guinan as the vimpire overacts considerably and can't quite shed her musical comedy mannerisms. The rest of the cast does its best but is naturally handicapped by the character of the picture. Walter Edwards directed.

THE STORY AND PLAYERS

Angela De Haven (Belle Bennett), discovering the weak character of her husband (Lee Hill) leaves him, and embittered against the world she resolves to vent her anger on everyone, the male sex in particular. She sails along smoothly for the time, working hand in hand with Brant (J. Barney Sherry), a dishonest promoter. But when she encounters Spalding (W. H. Newburg), a western miner, she meets the Waterloo of her futile life. She tricks him from his entire holdings, but when the showdown comes is unable to betray him into Brant's hands. Instead her love for him leads to a happy ending.

Margaret Shillingford, Alberta Lee, Lee Phelps, Eugene Burr, Edward Hayden, Thomas S. Guise and Estelle La Cheur complete the cast.

"The Rose of Blood"

(Fox Standard Pictures—Six Reels)

REVIEWED BY PETER MILNE

THEDA BARA'S latest picture, "The Rose of Blood," deals with the Russian Revolution. It was written for her by Richard Ordynski, himself a Russian and well known in the theatre. He has provided Miss Bara with a role rich in opportunities for her to display her special talents and has built about it an actionful piece of fiction that has a wealth of popular appeal, besides possessing most of the other attributes of a successful picture.

Dealing with a section of Europe that is now more than ever in the public eye and favoring the masses as against the aristocracy of the Russia that was, "The Rose of Blood" seems certain of finding favor. And particularly in houses of the type of William Fox's Academy of Music in New York, where it was first shown. A large audience, the majority of which probably knew Russia better than the alphabet, was moved to applause several times when the story struck a popular note.

J. Gordon Edwards, director of all Miss Bara's recent successes, was in charge of production of "The Rose of Blood." His work is effective in every department, the mob scenes being particularly realistic. Ordynski himself is seen as Vassya, a revolutionist leader, and Charles Clary and Herschel Mayall appear to striking advantage in parts calling firstly for an imposing appearance.

THE STORY AND PLAYERS

Lisza Tapenko (Theda Bara), governess in the household of Prince Arbassoff (Charles Clary), looks with envy on the aristocracy of Russia. When his wife dies she eventually fills her place in everything but name. The Prince refuses to marry her because of the difference in thir social station. Vassya (Richard Ordynski), a revolutionist, Lisza's former lover, urges her to join the cause. Smarting under the Prince's refusal, she does so and leaves for Switzerland, the headquarters of the revolutionists. But the Prince's boy insists on Lisza's return. The Prince eventually yields to the child's demands and asks her to return, with the promise that he will make her his wife.

As Princess Arbassoff Lisza still continues her activities with the revolutionists. She succeeds in causing the death of officials high in Russian diplomatic circles. Koliensky (Herschel Mayall), her husband's friend, discovers her duplicity and agrees to remain silent providing she pay the price. The climax comes when the revolutionists order Lisza to slay her own husband. Torn between love for the Prince and love of Russia she is in a tumult until finally her devotion to the cause triumphs. She accomplishes the demands of the revolutionists but dies with her husband.

Marie Keirman, Bert Turner, Genevieve, Joe King and Hector Sarno complete the cast.

"The Zeppelin's Last Raid"

(U. S. Exhibitors Booking Corporation—Six Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE ZEPPELIN'S LAST RAID" is a Thomas H. Ince production. Every detail speaks of Ince supervision. The spectacular is in evidence in every reel—in every scene. This, the first release of the U. S. Exhibitors Booking Corporation is a typical state rights' production and will take rank with some of the best, along spectacular lines. With only a thread of a story running through its six reels, this Ince production runs, with a smoothness that is seldom apparent in screen productions. The story is that of the unfortunates who have met the fate decreed by the destructive air monster, known as the Zeppelin. Seldom has the screen witnessed an exhibition wherein action has taken such prominence. There is action with every flash—moving with the swiftness and regularity of a rapid-firing gun. A flash of the observation room in the huge aircraft—then a "long shot" of the monster sweeping through space—a "close-up" of the electric magnet releasing the death-dealing bomb—this missile plunging through the air and then—destruction on the ground beneath. All this taking place in what seems an instant. Action is the strong point in this spectacular screen version of what the German aircraft accomplishes.

With a meaning, powerful title to announce its advent, the story of the Zeppelin—disclosing the ways and means of this destructive machine of war—is everything that speaks for a successful showing at a motion picture theatre. The title will first incite everything that goes to arouse curiosity in the minds of the public and having once aroused within the man, woman or child this curiosity, "The Zeppelin's Last Raid" will not disappoint when that curiosity is once given the opportunity to be satisfied. It is not ordinary but on the contrary marvelous. Some of the "tricks of the trade" which have been evidenced by Mr. Ince and his cameraman in the production of this picture are beyond the comprehension of the one who is not conversant with the secrets of artificiality in screen reproduction. The actual happenings could not have been more impressive—more spectacular. There are "spots" in this production that are too obvious but these are passed over hurriedly and will be forgotten in the realism that follows.

Much of the photographic work is nothing less than marvelous. "Trick" photography is the only fair way to describe it, but when this term is employed it is not meant to detract from the value of the production. Every one knows that it would be next to impossible to "shoot" the activities of these war monsters. Realizing this and at the same time deceived because of the realism that Mr. Ince has made possible in this production, it makes his work all the more marvelous.

And the climax to all these spectacular events is the destruction of the Zeppelin, high in the air. Of equally great importance to this action in the climax, is the thought that prompts the commander of the death-destroying machine, to throw the electric switch that means self destruction. It is hardly conceivable, considering the past performances of the Germans, that one of their kind would be touched as is Howard Hickman who presents the rôle of the commander of the Zeppelin, but this fact serves to whet the rough edges and leaves an audience in a more quieted frame of mind. There is one fault that is noticeable in the staging of scene in the climax and that is that Mr. Ince has permitted the Zeppelin to remain in the air, apparently intact and still re-



George Walsh, Fox Star, Takes a Little Light Exercise



William Farnum's Next Fox Standard Picture is "The Heart of a Lion," Based on Ralph Connor's Novel, "The Doctor"

taining its "lighter-than-air" qualities after it has been enveloped in flames. In this, the reviewer is of the opinion that Mr. Ince has overlooked the significance of the law of gravitation.

"The Zeppelin's Last Raid" is characterized by a strong title, swift, impressive action, spectacular scenes and the height of cleverness in the use of the camera and "props." It will meet every demand of the exhibitor whether he cater to a hundred a night or two thousand, and regardless of his neighborhood. It is far from being the best work that Mr. Ince has done, but considering the difficulties which presented themselves, it is a production that can well stand for Ince supervision.

"I Will Repay"

(Vitagraph—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"I WILL REPAY" will stand as the best O. Henry subject that has been adapted to the screen. It is adapted from Mr. Henry's "A Municipal Report," and presents a most human story in a most human way. William P. S. Earle directed and has transferred to the screen Mr. Henry's idea of "A Municipal Report" with full appreciation for the author's ideas. "I will Repay" is not alone the best O. Henry subject that has been seen on the screen but it ranks with the best that Vitagraph has produced for the screen. With every flash there is some detail of importance told. There are no far-fetched situations—there are no unnecessary details. Realism is the foreword and realism holds throughout the run of the five reels. Unlike most of Henry's works that have been transferred to the screen, this subject affords as sound entertainment in pictures as in words. It will "go over" before the most varied audience, not by virtue of the unusual but because it tells of natural events and presents its characters in human, natural, homely rôles.

The scenes, excepting the first flashes, are laid in the South and they are typically Southern in every detail. The scene which is laid at the railroad station could not have been shown with a more realistic setting. The "darkey" with its "jitney" and his older competitor with the time-worn hack—both spell the "sunny South." With the opening of the first scene to the final flash there is action. Not the virile, strong action that is registered in our Western dramas or those relying upon fist fights and Indians to give rise to action, but the drowsy, free-and-easy action that typifies the people of the South. And every scene is a link in the chain that gradually and with natural movements, winds around the plot material and closes tight with the climax. The

(*Continued on page* 3680)

Kalem Can Do Your Printing and Developing

BY THE

PRIMART

TRADE PROCESS MARK

Greatly increased facilities enable us to handle a large amount of additional laboratory work—guaranteeing the Kalem standard of excellence, praised by the trade for TEN YEARS.

Our PRIMART laboratory process means that long experienced experts handle with supreme skill and care every operation in printing, developing, tinting and toning, with the aid of up-to-the-minute equipment.

Our prices, in view of the extraordinary quality of the work, will surprise you. Write for quotations.

KALEM COMPANY

235 W. 23rd St. New York City

LATE NEWS

Fox Exchanges on Coast Find Business Good

C. P. Sheehan, special representative of the William Fox releasing organization, has been in Los Angeles getting acquainted with conditions at the studios of the Fox Company and working with the local exchange in the handling of Fox subjects. A great number of new accounts have been added by the Fox Los Angeles exchange, Mr. Sheehan reports, since September 1. Mr. Sheehan has completed a tour of the west coast, visiting Seattle, Portland and San Francisco, and will return East by the way of Salt Lake and Denver after spending another week at the Fox Studios. He speaks very enthusiastically of conditions in all western territories with respect to the Fox programs being attractions in the important cities. The first run bookings have been made by most of the leading houses, and in all instances the Fox pictures get into practically every town in the territories.

Field Carmichael, Los Angeles branch manager, is now completing a trip through Arizona and reports from him are to the effect that Fox pictures will go into every town of that State where there is a theatre with the exception of Clifton and Morenci, where strike conditions at the present time have caused the closing of the theatres.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Lester Cuneo, Who Appeared in Many Metro Features with Harold Lockwood, Is One of the Latest to Join the Ranks of Uncle Sam's Fighting Men



Monroe Salisbury and Maud Emory Appear to Be Having a Turbulent Time in a Scene from "Anthony the Absolute," a Forthcoming Rupert Julian Bluebird

Five Companies Make Bluebirds on the Coast

Equal Number Busy on Butterflys, and Two Organizations Are Working on Serials—For Release After First of the Year

ACTIVITIES at Universal City, and on locations thereabouts, engage ten companies making five-reelers for the Bluebird and Butterfly programs, with two organizations working on serials. These subjects will not reach the screen until early in the New Year.

The activities of Director Robert Z. Leonard are now centered in a production he is creating for Mae Murray, to be called "The Eternal Columbine." In this, her third Bluebird, Miss Murray will introduce her dancing.

Dorothy Phillips, under direction of Ida May Park, is creating "Broadway Love," prepared for the screen by Miss Park. William Stowell again becomes Miss Phillips' leading man.

Joseph De Grasse is directing Franklyn Farnum in a Bluebird, to be entitled "The Catamount," using Charles Kenyon's scenario of R. N. Bradbury and F. H. Clark's story. Edith Johnson becomes Mr. Farnum's permanent leading lady with this feature.

Rupert Julian's production of "The Highest Card" is being largely created at Seven Oaks, Cal., with Ruth Clifford in the star role and Monroe Salisbury her leading man. Elsie Jane Wilson is also at Seven Oaks with Ella Hall and Emory Johnson directing them in "Green Magic," a five-reeler.

Production has begun on a Harry Carey Butterfly, "Back to the Right Trail." Molly Malone will play opposite "Cheyenne" Harry Carey.

"Wolves of the North" is being produced by Edward J. Le Saint, with Louise Lovely figuring in the stellar role.

Walter Woods also furnished the scenario from which Elmer Clifton is directing Herbert Rawlinson, with Sally Starr heading the support.

Douglas Gerrard has returned to directing and is now doing "Madam Spy," with Jack Mulhall and Donna Drew leading a company that includes Maud Emery, Claire Du Brey and Wadsworth Harris.

Universal serials now in process of production are "The Mystery Ship," with Ben Wilson and Neva Gerber, and "The Bull's Eye," having Eddie Polo and Vivian Reed as chief adventurers.

Netter Buys Territory for "Lust of the Ages"

Leon D. Netter, of the Masterpiece Attraction, Cleveland, announces that he has bought the rights to the Ogden production, "The Lust of the Ages," featuring Lillian Walker, for the territory of Ohio and Kentucky. Mr. Netter is associated with Sol Lesser in the independent field. The other features controlled by Masterpiece in this territory are "The Garden of Allah," "Redemption," "The Cold Deck," "Beware of Strangers," "Purity," John Mason in "The Libertine," and "The Ne'er Do Well."



"And Along Came Mary," Is the Name of this Strand-Mutual Comedy, Starring Billie Rhodes and Jay Belasco

Buffalo Manager Thinks Tax Will Hurt Business

"While we have not at present noticed any falling off in business on account of the tax on tickets, I believe that this additional levy will eventually cut into box office receipts," said Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, N. Y., "and we are figuring on increasing our advertising and booking the biggest features possible in order to combat this eventuality.

"If business is poor and you begin cutting your program, business becomes worse. We are planning to add to it and keep business normal.

"We are living in critical times. Every cent counts in the family expenditures, especially those devoted to amusement. It was with this fact in view that we hesitated to raise our Sunday prices five cents, which includes the war tax, but we found that otherwise we would never be able to handle the crowds. However, simultaneously with boosting the admission we bettered the program and to date have received no kicks."

Mr. Franklin is a firm believer in the power of publicity to pull in the patrons and his weekly advertising bill mounts to a tidy sum. No local legitimate attraction is advertised bigger on the Sunday drama pages than are the Hippodrome attractions. The result is that not only are seats at a premium Sunday evenings but it is indeed a difficult matter to get into the theatre at all.

In spite of the fact that two box offices are kept open on this day long lines are seen until after the second show.

Directors Needed in Africa

Max Schlesinger, American representative of the African Films Production, Ltd., with offices at 10 Wall street, New York, last week announced that high class motion picture directors are badly needed for production work in South Africa.

Chicago Picture Club Hears Tax Addresses

Daniel J. Chapin, revenue agent in charge of the Chicago district, and Robert W. Blair, revenue agent of accounts from Washington, D. C., were the principal speakers at a luncheon of the newly-organized Motion Picture Club of Chicago held at the Hotel La Salle, November 7. The men spoke on film taxes and confined most of their remarks to the construction and interpretations the revenue department has placed on the manufacturer's footage tax a feature of the tax that has been grossly misinterpreted from time to time.

While admitting that there was still considerable doubt on the measure, and that details on the department's construction were changing daily, they declared that the whole thing was first being taken out of the nebular stage. They assured producers that there would be no floor tax on film, and that, unlike the case of whisky and perfume manufacturers, they would not be charged for goods on hand prior to October 3.

"Persuasive Peggy" Booking Becomes Rather Brisk

Rights to the six-part Mayfair production, "Persuasive Peggy," are going fast, according to announcements made by the Mayfair Corporation, of Wall street, New York. The entire foreign rights to the feature have been disposed of, it is announced, and the Dawn Masterpiece Company, of Detroit, has acquired the rights of the picture for Michigan.

The New Jersey rights to "Persuasive Peggy" have been bought by the Civilization Feature Company, of Newark. These state rights deals were put through by Shallenberger and Priest, in the Times Building.



"The Man From Montana," Universal's Butterfly Release for November 19, Features Neal Hart and Vivian Rich

Exhibitors Join Hands in All Sections to Inform Public Upon Tax

(*Concluded from page* 3597)

their experience thus far has proved in most instances that there was no real ground for timidity in the matter of demanding higher prices for what are admittedly higher class productions than were offered several years ago, when 10 cents was actually regarded as a fair price from the exhibitors' point of view.

S. Rudolph, representative in that territory of the Philadelphia office of the Fox Film Corporation, was in Harrisburg last week, after a tour of the larger cities of central Pennsylvania, and asserted that while in the smaller towns exhibitors, as a rule, contented themselves with merely adding the amount of the war tax to the price of their tickets, exhibitors in the larger cities have almost all come up to the 15-cent price of admission and that thus far they have had no reason to regret it.

Patrons Require Little Time

"It will take some theatre patrons a little time to realize the justice of the increased charge," said Mr. Rudolph, "but it is my belief the increase to 15 cents will not have any permanent effect of keeping any large number of patrons away. I have heard of some cases in which patrons have refused to buy tickets at a box office upon learning of the 5-cent increase, but upon going to other theatres in the same town and learning that the increase has been made by all the houses of their city, they have become reconciled to paying the higher price.

"In some of the smaller towns where the 10-cent price, with the addition of 1 cent war tax continues in force, some of the exhibitors are planning to give 10-cent shows four days a week and to give special attractions, with a better class of films, on two days a week, charging 15 or 25 cents on the days of the special attractions."

Peter Magaro, proprietor of the Regent theatre, Harrisburg, who was the pioneer in advocating 15-cent admissions in that city, declared the plan is working admirably. "All the theatres are getting the higher price without any loss of business," said Mr. Magaro. "It is my opinion that, considering the high class attractions that are being exhibited in Harrisburg and the increased costs of operating, the price should have been made even higher."

Exhibitor Sees No Change

James George, of the Victoria, another of the leading Market street theatres, who took a conservative attitude when the question increasing prices was advanced, but who nevertheless joined the others in going to 15 cents, said that his net revenues have not diminished since the increase has been in force.

"It has been about an even break," said Mr. George. "Though a few patrons have shied at the higher price. I cannot say that my earnings have been reduced, as the higher price yields, of course, an additional margin of profit over the total of the combined war tax on tickets and the tax which the producers require the exhibitors to pay on each one thousand feet of film shown. It's too early to say whether 15-cent admissions will be a success in Harrisburg, though I am rather inclined to the view that it would be better business to charge 11 cents—representing a 10-cent rate of admission plus the war tax on tickets—and then two or three times a week put on a special production of a class that would warrant the charging of 25 cents on those days."

Stamps for Pennies

Fearing a shortage of pennies, exhibitors throughout the middle West who have increased their admission price one or two cents to collect the tax, are laying in a supply of stamps.

"Tax and Casualty Lists Will Hit Patronage"

The following statement was issued on November 1 by Charles Pettijohn, of the American Exhibitors' Association:

"The war tax arrives today for an indefinite stay, and the tax of fifteen cents per reel has been offered to the exhibitor for *'adoption.'*

"Attendance at motion picture theatres has fallen off during the past thirty days, and it will fall off a great deal more as it did in Canada, when we begin to receive news from France of the deaths and wounding of the boys of our patrons. When these messages begin to arrive many familiar faces will be absent from the little neighborhood theatres.

"These conditions must be faced by all the exhibitors of motion pictures. Some motion picture theatres can raise their prices; others cannot. Experience has taught us that the public does not attend motion picture performances on empty stomachs."

Wintroub Says He Will Not Charge Fifteen Cent Tax

Max Wintroub, manager of the Fontenelle Feature Film Company, Omaha, Neb., announced last week that his company would not charge the fifteen cents a reel being demanded by some of the exchanges. "I did not have to pay this price for most of the pictures I own, and as they do not come under the government tax, it would be decidedly unfair to the exhibitor if I added the charge."

Mr. Wintroub said that he would not make the charge in the future. "The charge will be made in a lump sum to me. I will pay it, and then continue to distribute the picture at a fair charge to the exhibitor, as I have in the past."

Westerners Buck at Reel Tax

W. A. Bach, managing the Colorado Jewel Exchange at Denver, advises MOTION PICTURE NEWS of a consolidation of exhibitors in the west to thresh the tax in its numerous aspects. Mr. Bach says:

"Exhibitors of Idaho, under the leadership of Mr. Brown, have announced consolidation for the purpose of resisting the payment of war tax on reels imposed by exchanges on orders from manufacturers. They evidently will make the public pay the admission tax, however.

"The exhibitors of Montana and Colorado have taken the same action. The Rocky Mountain Screen Club, however, announces that the exhibitors are cheerfully and gladly paying all war taxes, including that imposed by the exchanges, through the medium of the newspapers in Denver, while in reality they have announced to the exchanges that they will not pay the fifteen cents. Untruthful advertising? It looks like it—at any rate it is inconsistent.

"Only two exchanges are not charging the fifteen cents in Denver—Mutual and Triangle.

"Practically all the exhibitors in the territory have added the war tax to their admission prices, although not many actual round figure increases have been noted."

Sam Morris Expresses Himself Concerning Tax

Sam Morris, representing Select Pictures in Ohio, Michigan and Kentucky, and who has spent the past month making a tour of his territory, thinks himself well equipped to express an opinion on the war tax on admission prices, as he has given the matter careful attention while on the road and meeting exhibitors.

Mr. Morris said: "The majority of the exhibitors are standing pat and letting the public pay the additional one, two or three cents. Some few of them have raised their prices and are carrying the tax themselves, but I think they are wrong. What are these fellows who are paying the exhibitor's tax now going to do when the Government imposes further taxes on the industry? And I feel confident that that is just what's going to happen. They can't go on indefinitely standing it themselves. Eventually, they will have to pass it on to the public, and it will be ten times harded for them to do it than it will be for the exhibitor whose patrons have already been educated to the fact that their pennies are contributing to the maintenance of the American army and the American navy."

Exhibitor Co-operation Saves One Man a Show

Exhibitors of Halifax, N. S., had an opportunity to test the value of co-operation a few days ago, and the test demonstrated that in unity there is strength. A severe wind and rain storm had tied up railway traffic in the Maritime Provinces and the theatre managers suffered from delay to their programs. Among those so inconvenienced was Manager Metzler of the Empire, whose program did not arrive. He had but one reel in the house and it looked as if he would miss his show. He appealed to his brother managers, with the result that the Casino contributed a Metro-Drew comedy, Manager Walker of Dartmouth helped out with two reels, and Manager Herschorn of the Imperial similarly obliged. The result was that the Empire had a cracking good general program.



Kathleen Clifford Is Comfortably Seated to Receive the Attentions of the Ardent Young Man in the Paramount Mystery Serial, "Who Is Number One?"

Remarkable Scenes in Hart's "The Bargain"

Is Typical Western Drama Produced by Thomas H. Ince and Will Be Distributed by W. H. Productions Company Very Shortly

WILLIAM S. HART, featured as the "two-gun man" in "The Bargain," one of the pictures which will be distributed by the W. H. Productions Company, is said to take very active part in some of the most remarkable scenes ever photographed in a Western drama. This picture was directed by Thomas H. Ince, which fact bespeaks the last word in scenic construction. However, it is claimed Mr. Ince has surpassed himself in this production, and has created an atmosphere that fairly breathes the life of the old West.

Perhaps the most remarkable piece of work in "The Bargain" is the complete Western town, which is far and above the sets usually made for such pictures. It contains the entire street of the town, with its stores, houses and hotels. There are several hundred people used in the scenes, consequently giving the impression of being really populated and busy, and not merely set up for theatrical or background purposes. The feature of the set is the great gambling and dance hall, where a large part of the action takes place. This, of course, is the center of the town's activity, and it is here that is found most of the real Western atmosphere. It is claimed that no detail is omitted; everything is historically correct and exactly as it was in the days of '49.

Another feature of the picture is the leap on horseback which Hart accomplishes from the top of a high cliff. With the posse at his heels and cut off from every avenue of escape, Stokes, the outlaw, takes without hesitation the one chance that is offered him, and rides his horse off the top of the precipice, to go rolling over and over into the canyon below. In this connection it is said Mr. Ince has surpassed himself as a director, and has given the screen one of the most thrilling scenes in the history of motion pictures.

The W. H. Productions Company announced this week that it has devised a unique press book which will, no doubt, prove of great value to the exhibitor; also one, three and six-sheet posters, each in three styles. There has been designed, also, a special twenty-four sheet which promises to take its place among the spectacular things of its kind.

Freuler Loses Wife by Death

The wife of John R. Freuler, president of Mutual Film Corporation, died in her home at Milwaukee, Wednesday, November 7, after a sudden attack of heart trouble. She was a familiar figure to all who knew her husband, for wherever it was possible they were always found together. It is rumored that as a consequence of his wife's death the Mutual president may move to Chicago so as to be nearer his place of business. Up to the present he has been making the trip every day from his home in Milwaukee to the Mutual offices in Chicago.

"Help Yourself" Jewel Publicity Idea

Jewel Productions, Inc., announces the launching of a "Help Yourself" department, which promises many innovations.

Instead of one style of advertising, Jewel officials announce that they will supply through "Help Yourself" two, three, four or as many styles of advertising as is necessary for any one production. For example, in the case of "The Co-Respondent," starring Elaine Hammerstein, there will be put into effect next week two distinct plans of advertising, differing in type, composition, cuts and copy. For some of the higher class of publications, the "highbrow" type, there will be used a style of advertising that will appeal to possibly the non-movie element. In addition there will go into effect a clever and effective series of advertising chapters which will spread itself all over the country in various mediums, trade, daily, Sunday, weekly, and in magazines. A series of chapters from the first reel to the seventh are employed to tell the story in convincing narrative form.

Marion Leaves for Cuba and Spain Saturday

Francis Marion, of the Kalem Co., leaves for Cuba, Saturday, from where he will sail to Spain and Italy to inaugurate his work for the foreign Cinema commission.

Mr. Marion is enthusiastic about the smooth working out of the commission's plans and is especially pleased with the splendid co-operation of Jules Bronlatour in selection of subjects and the collection of the necessary films.

Four British Star Productions for Sale

A new shipment of four British superstar productions has reached the Cosmofotofilm Company's offices from London, consisting of three six-reelers and one five-reeler, as follows: Miss Ellen Terry in "Her Greatest Permormance," Mr. H. B. Irving in "The Lyons Mail," Sir John Harr in "The Vicar of Wakefield," and Miss Irene Rookie in "Lady Windermere's Fan."

Michigan Exhibitors Hold Detroit Conference

A number of prominent exhibitors from the leading cities in Michigan held an informal conference in Detroit November 6, at which they decided to take active steps immediately to build up the membership of the Michigan Exhibitors' Association. To this end, those present decided upon their own responsibility to engage Ray Branch as state manager, and each one present agreed to bear individually his share of the necessary expense until the next meeting of the Association, when the latter will undoubtedly confirm the appointment.

It is ainnounced that Mr. Branch will at once start a statewide campaign for members, and this will be followed by a state rally at the Hotel Tuller in Detroit on November 27, according to plans.



Ann Murdock, Who Will Next Be Seen in a Pictured Version of the Stage Success "Please Help Emily" (Empire-All Star-Mutual)

Turner and Dahnken Book Perfection Pictures

M. J. Cohen, manager of the San Francisco branch for the George Kleine service, announces that he closed a contract last week with Turner and Dahnken Circuit for the exclusive showing of Perfection Pictures in the ten houses on the Turner and Dahnken Circuit. The consideration is said to be more than $100,000 for the year's service.

Cleveland Exchange Jottings

Sam Morris, who has had charge of the Select pictures in Cleveland ever since the change in policy in regard to the distribution of Selznick pictures, is making a short road tour. He was in Detroit last week, and is this week in Cincinnati.

A. J. Mentz, Cleveland manager of the Jewel Productions, was in Cincinnati last week, arranging for the opening of "Sirens of the Sea."

The National Film Service in Cleveland has been moved from the Frederick Building to the Belmont Building. Manager Stern is always on hand with a full assortment of short reels.

J. M. Cummings has been appointed to take charge of the Cleveland branch of General Film. He will also supervise the Columbus office.

W. W. Hines, general sales manager of the Triangle forces, was in Cleveland recently on his way back to New York after a three weeks' visit to all the branch exchanges. He complimented Irwin Hirsch, manager of the local office, on the manner in which he handled the business in and around Cleveland.

Cohn Gets Congratulations on Animated Weekly

Jack Cohn, manager of Universal's Animated Weekly, is said to have received telegrams and letters, and even oral congratulations, from exhibitors and film men concerning the airplane pictures which are the chief feature in the Animated Weekly No. 96.

Screen Club Ball Held Saturday of This Week

The Screen Club will hold its sixth annual ball in the Hotel Astor gold room on the evening of Saturday, November 17. This will be the fourth year the Screeners have gathered in the Broadway hostelry. President Joseph W. Farnham and his associates are bending every enregy in an effort to make the coming affair even better than those that have gone before.

Special attention will be paid to the music. As heretofore, the hotel orchestra has been engaged, which will play in conjunction with the organ. Supplementing these will be a marimba band, so that in a musical way there will be something doing every minute.

The sale of boxes under the direction of Max Mayer is proceeding satisfactorily. Augustus Phillips will be chairman of the reception committee at the ball. John Harvey will have charge of the clubhouse at the post-reception.

Reports so far received indicate that New York filmdom's select event, the Screen Club Ball, which will be held at the Astor this Saturday evening, is certain to far surpass any of the previous affairs. With Joseph Farnham as standard bearer, the club's forces are working with greater energy than ever and it seems certain that the events will set a record to shoot at for many years.

The Screen Club Ball is the one film affair which brings the elite of the stars and all the prominent executives to the front. Boxes for this year's event have already been secured by all of the prominent companies. Tickets may be obtained at the clubhouse, 117 West 45th Street.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't



Madame Petrova's New Play Has Been Given a Name. It Is "A Daughter of Destiny"

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Oct. 1. (Undecided) Erbograph..... 5
Oct. 8. Unto the End (Crane Wilbur Horsley 5

Bluebird Photoplays

Nov. 5. The Lash of Power (Carmel Myers) 5
Nov. 12. Princess Virtue (Mae Murray)..... 5
Nov. 19. The Savage (Ruth Clifford)..... 5
Nov. 26. The Winged Mystery (Franklyn Farnum) 5
Dec. 3. The Raggedy Queen (Violet Merserau) 5
Dec. 10. The Door Between (Ruth Clifford 5
Dec. 17. My Little Boy (Ella Hall)..... 5
Dec. 24. Face Value (Mae Murray)..... 5

Butterfly Productions

Nov. 5. John Ermine of Yellowstone (Francis Ford) 5
Nov. 12. The Cricket (Little Zoe Rae)..... 5
Nov. 19. The Man from Montana (Neal Hart, Vivian Rich)..... 5
Dec. 3. Fighting Mad (Wm. Stowell, Helen Gibson, Betty Schade)..... 5
Dec. 10. The Silent Lady (Little Zoe Rae, Gretchen Lederer)..... 5
Dec. 17. Beloved Jim (Priscilla Dean, Harry Carter 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone)..... 5

Fox Film Corporation

(Special Features)

Oct. 7. Conscience (Gladys Brockwell)..... 6
Oct. 14. Thou Shalt Not Steal (Virginia Pearson)..... 5
Oct. 21. This is the Life (George Walsh).. 5
Oct. 28. The Scarlet Pimpernel (Dustin Farnum) 5
Nov. 4. Miss U. S. A. (June Caprice)..... 5
Nov. 11. The Painted Madonna (Sonia Markova) 5
Nov. 18. All for a Husband (Virginia Pearson) 5
Nov. 25. A Branded Soul (Gladys Brockwell) 5

Fox Standard Pictures

Oct. 7. When a Man .Sees Red (William Farnum) 7
Oct. 14. Aladdin and His Wonderful Lamp... 8
Nov. 4. The Rose of Blood (Theda Bara).. 6
Nov. 18. Treasure Island..... 6
Dec. 2. A Daughter of the Gods (Annette Kellermann). .....
Dec. 23. The Babes in the Woods..... 6
Dec. 30. Du Barry (Theda Bara)..... 6

Goldwyn Features Corp.

Oct. 7. Fighting Odds (Maxine Elliott).... 6
Oct. 14. The Spreading Lawn (Jane Cowl).. 6
Nov. 4. Sunshine Alley (Mae Marsh)..... 6
Nov. 18. Nearly Married (Madge Kennedy).. 6
Dec. 2. Joan of Plattsburgh (Mabel Normand) 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

George Kleine System

(PERFECTION PICTURES)

Oct. 1. The Apple-Tree Girl (Shirley Mason) (Edison) ..... —
Oct. 6. Fools for Luck (Taylor Holmes) (Essanay) ..... —
Oct. 15. The Fibbers (Bryant Washburn) (Essanay) ..... —
Oct. 22. Cy Whittaker's Ward (Shirley Mason) (Edison) ..... —
Oct. 29. Young Mother Hubbard (Mary McAlister) (Essanay) ..... —
Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay) ..... —

Metro Pictures Corporation

Oct. 1. Paradise Garden (Harold Lockwood) 6
Oct. 8. Life's Whirlpool (Ethel Barrymore) 5
Oct. 15. A Sleeping Memory (Emily Stevens) 7
Oct. 22. More Truth Than Poetry (Mme. Perrova) 5
Oct. 29. The Aodpted Son (Bushman and Bayne). 6
Nov. 5. The Outsider (Emmy Whalen)..... 6
Nov. 12. Outwitted (Emily Stevens)..... 5
Nov. 19. The Voice of Conscience (Bushman and Bayne) 5
Nov. 26. The Eternal Mother (Ethel Barrymore) Metro 5
Dec. 3. The Square Deceiver (Harold Lockwood) Yorke Film 5
Dec. 10. Alias Mrs. Jessop (Emily Stevens) Metro 5
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne) Metro 5
Dec. 24. An American Widow (Ethel Barrymore) Metro 5
Dec. 31. Getting Even (Harold Lockwood) Yorke Film 5

Mutual Film Corporation

Oct. 1. Her Country's Call (Mary Miles Minter) 5
Oct. 1. Queen X (Edna Goodrich)..... 5
Oct. 8. Southern Pride (Gail Kane) American 5
Oct. 8. The Girl Angle (Anita King) Horkheimer 5
Oct. 15. The Beautiful Adventure (Ann Murdock) 5
Oct. 15. The Calendar Girl (Juliette Day).... 5
Oct. 22. The Sea Master (Wm. Russell)..... 5
Oct. 22. The Unforseen (Olive Tell)..... 5
Oct. 29. Peggy Leads the Way (Mary Miles Minter) 5
Oct. 29. A Daughter of Maryland (Edna Goodrich) 5
Nov. 5. A Game of Wits (Gail Kane)..... 5
Nov. 12. (Special) The Planter (Tyrone Power) 7
No. 19. Snap Judgment (William Russell) American 5
Nov. 19. Please Help Emily (Ann Murdock) Frohman 5

Paramount Pictures Corp.

Oct. 29. Bab's Burglar (Marguerite Clark).. 5
Nov. 5. The Antics of Ann (Ann Pennington) 5
Nov. 5. The Hungry Heart (Pauline Frederick) 5
Nov. 5. The Clever Mrs. Carfax (Julian Eltinge 5
Nov. 12. The Little Princess (Mary Pickford) 5
Nov. 12. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 12. Jack and Jill (Pickford and Huff) 5
Nov. 19. Molly Entangled (Vivian Martin) 5
Nov. 19. The Judgment House (J. Stuart Blackton's Prov.) 5
Nov. 19. Reaching for the Moon (Douglas Fairbanks) 5
The Thing We Love (Reid and Williams) 5
Nov. 26. Bab's Matinee Idol (Marguerite Clark) 5
Dec. 3. The Eternall Temptress (Lina Cavalieri) 5
Dec. 3. The Secret Game (Sessue Hayakawa) 5
Dec. 10. The Land of Promise (Billie Burke) 5
Dec. 10. Tom Sawyer (Jack Pickford)..... 5
Dec. 17. Nan of Music Mountain (Wallace Reid) 5
Dec. 17. The Fair Barbarian (Vivian Martin) 5
Dec. 24. Love Letters (Dorothy Dalton)..... 5
Dec. 24. His Mother's Boy (Charles Ray).... 5
Dec. 31. The Seven Swans (Marguerite Clark) 5

Artcraft Releases

(PARAMOUNT)

Nov. 12. The Little Princess (Mary Pickford) 5
Nov. 19. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 26. Desert Dust (Wm. S. Hart)..... 5
Dec. 17. The Devil Stone (Geraldine Farrar) 5
Dec. 31. D'Artagnan of Kansas (Douglas Fairbanks) 5

Pathe Exchange, Inc.

Oct. 7. The Heart of Ezra Greer (Frederick Warde, Leila Frost, George Forth, Thomas A. Curran, Lillian Mueller) 5
Oct. 14. Stranded in Arcady (Mrs. Vernon Castle, Elliott Dexter), Astra D 5
Oct 14. The Torture of Silence (Mrs. Emmy Linn, F. Genier, E. Tallier, Mr. Gillis) Gold Rooster D..... 5
Oct. 21. The Painted Doll (Ivan Mozukin, Tanya Fetner, Mme. Lesienko)... 5
Nov. 4. The Mark of Cain (Antonio Moreno, J. H. Gilmour, Olive Stokes, John Sainpolis) 5
Nov. 11. France in Arms (War Film)..... 5

Select Pictures

The Common Law (Clara Kimball Young).... 7
War Brides (Brenon) (Nazimova)..... 8
Vera the Medium (Kitty Gordon)..... 5
The Foolish Virgin (Clara Kimball Young)... 6
Panthea (Norma Talmadge)..... 7
The Argyle Case (Robert Warwick)..... 7
The Price She Paid (Clara Kimball Young)... 7
The Law of Compensation (Norma Talmadge) 6
The Eternal Sin (Brenon) (Florence Reed)... 6
The Easiest Way (Clara Kimball Young).... 8
The Silent Master (Robert Warwick)..... 7
The Lone Wolf 7
Scandal (Constance Talmadge)..... 5
The Moth (Norma Talmadge)..... 6
Lest We Forget (Rita Jolivet)..... 8
Magda (Clara Kimball Young)..... 5
The Wild Girl (Eva Tanguay)..... 5
The Barrier..... 7
War on Three Fronts..... 5
The Public Be Damned..... 6
Her Silent Sacrifice (Alice Brady)..... 5

Triangle Distributing Corporation

Nov. 4. Fighting Back (Wm. Desmond, Claire McDowell) 5
Nov. 4. Up or Down (Geo. Hernandez).... 5
Nov. 11. The Medicine Man (Roy Stewart).. 5
Nov. 11. Indiscreet Corinne (Olive Thomas). 5
Nov. 18. A Case at Law (Dick Rosson).... 5
Nov. 18. Fuel of Life (Belle Bennett)..... 5
Nov. 25. The Regenerates (Walt Whitman, Alma Ruebens) 5
Nov. 25. For Valor (Winifred Allen)..... 5
Dec. 2. The Sudden Gentleman (Wm. Desmond) 5
Dec. 2. The Ship of Doom (Claire McDowell) 5
Dec. 9. Fanatics (J. Barney Sherry)..... 5
Dec. 9. The Learnin' of Jim Benton (Roy Stewart) 5
Dec. 16. Because of the Woman (Bille Bennett) 5
Dec. 16. The Maternal Spark (Irene Hunt).. 5
Dec. 23. Without Honor (Margery Wilson).. 5
Dec. 23. Until They Get Me (Pauline Hart).. 5
Dec.30. The Gown of Destiny (Alma Reubens) 5
Dec.30. Easy Money (Charles Gunn)..... 5

Vitagraph V-L-S-E.

Oct. 15. Dead Shot Baker (William Duncan, Carol Holloway)..... 5
Oct. 22. The Bottom of the Well (Evart Overton, Adele de Garde, Agnes Ayers, Alice Terry)..... 5
Oct. 29. The Flaming Omen (Mary Anderson, Alfred Whitman)..... 5
Nov. 5. The Fettered Woman (Alice Joyce, Webster Campbell) 5
Nov. 12. I Will Repay (Corinne Griffith, Mary Maurice, Wm. Dunn)..... 5
Nov. 19. Next Door to Nancy (Mildred Manning, Wallace MacDonald) 5
Nov. 26. Who Goes There? (Harry Morey, Corinne Griffith) 5
Dec. 3. The Tenderfoot (William Duncan, Carol Holloway..... 5
Dec. 10. An Investment in Petticoats (Mildred Manning, Wallace MacDonald) 5
Dec. 17. A Woman Between Friends (Alice Joyce, Marc MacDermott)..... 5
Dec. 24. John Burt (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey. Gladys Leslie)..... 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4

World Pictures

Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley)..... 5
Oct. 22. The Dormant Power (Ethel Clayton) 5
Oct. 29. The Burglar (Carlyle Blackwell, Madge Evans, Evelyn Greeley)... 5
Nov. 5. The Maid of Belgium (Alice Brady) 5
Nov. 12. The Adventures of Carol (Madge Evans) 5
Nov. 19. Easy Money (Ethel Clayton)..... 5
Nov. 26. Her Hour (Kitty Gordon)..... 5
Dec. 3. The Awakening (Montagu Love and Dorothy Kelly)..... 5
Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley)..... 5
Dec. 17. The Tenth Case (June Elvidge).... 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull)..... 5
Dec. 31. The Wasp (Kitty Gordon)..... 5

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine)....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows? .....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels
The Eagle's Wings (Herbert Rawlinson).. ....
Hell Morgan's Girl (Dorothy Phillips).... ....
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette)..... ....

Brenon Productions
Lone Wolf.....7 parts
Fall of the Romanoffs.....8 parts
Empty Pockets .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Zamona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).... ..7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
U 18.....4 reels
His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy ....
The Honor System..... ....
Jack and the Beanstalk..... ....
The Conqueror ....
Camille ....
Oct. 14. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Woods..... ....

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) .5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
The Warrior (Maceiste).....7 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life 1 reel

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

William S. Hart
The Cold Deck.....5 D

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Madam Sherry.....5 reels
The Bar Sinister (Hedda Nova and Mitchell Lewis) .....8 reels
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale) 6 reels
The Silent Witness (Gertrude McCoy)....6 reels
A Trip Through China (Brodsky's Art Picture) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels

Jewel Productions, Inc.
Pay Me.
Sirens of the Sea.
The Man Without a Country.

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

(Continued on page 3675)

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL
Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinklebottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinklebottom's Finish.
DITMARS "LIVING BOOK OF NATURE"
Sept. 3. Kangaroos and Their Allies.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 25. A Milk Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
Law and Order (Chet Ryan, Claire Toner).....2 D
A Night in New Arabia (J. Frank Glendon, Patsy DeForest).....4 D
The Enchanted Kiss (Chet Ryan, Frances Parks).....2 C-D
The Renaissance at Charleroi (J. Frank Glendon, Agnes Eyre).....4 D
Hygeia at the Solito (Chet Ryan, W. L. Rogers).....2 D
The Skylight Room (Jean Paige, Carlton King).....4 D

ESSANAY
("THE BLACK CAT STORIES")
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

GEORGE ADE FABLES
The Fable of All That Triangle Stuff as Sized up by the Meal Ticket.....2 C
The Fable of the Film Fed Family.....2 C
The Fable of the Uplifter and His Dandy Little Opus.....2 C
The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down.....2 C
The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

CHAPLIN COMEDIES
The Champion.....2 C
A Jitney Elopement.....2 C
By the Sea.....2 C
In the Park.....2 C

FALCON FEATURES
Feet of Clay (Margaret Landis, R. Henry Grey).....4 D
Brand's Daughter (Kathleen Kirkham, R. Henry Grey).....4 D
His Old-Fashioned Dad (Daniel Gilfether, Mollie McConnell).....4 D
Zollenstein (Vola Vale, Monroe Salisbury)...4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)
The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES
The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES
A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON COMEDIES
From Bad to Worse.....1 C
A Day Off.....1 C
How It Happened.....1 C
Too Much Alike.....1 C
Barnyard Frolics.....1 C
"Breaking In".....1 C

SPARKLE COMEDIES
Week End Shopping (Kate Price, Billy Ruge)1 C
Pals.....1 C
Ambition.....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man.....1 C

JOHNNY AND EMMA RAY COMEDIES
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C

SELIG
Selig-World Library Every Other Wednesday
The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES
His Watery Waterloo (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Boarding House Battle (Lou Marks, Pearl Shepard).....1 C
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul.....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul.....1 C
The Hod Carrier's Millions (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon).....1 C

HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

CINEMA NEWS SYNDICATE
American War and News Weekly.....1 Topical

PHYSICAL CULTURE PHOTO PLAYS CO.
Physical Culture Magazine (Issued Monthly).....1 Edc.

SELBURN COMEDIES
Hubby's Holiday.....2 C
Too Much Elephant.....2 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine Exchanges

CONQUEST-EDISON
Saturday, September 29, 1917
Paul Revere's Ride (historical drama).....1 reel
One Kind of Wireless (drama), by R. Lovell Combs, featuring Albert Macklin...1 reel
Putting the Bee in Herbert (comedy-drama), by George Weston, featuring Harry Benham and Ethel Fleming.....4 reels
The Healthiest Spot in India (scenic), Cashmere, the summer resort.....Split reel
The Champion Baby (comedy), by Ray McKee.....Split reel

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)
Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES
Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES
Nov. 5. His Deadly Calm.....1 C
Nov. 12. Rebellion of Mr. Minor.....1 C
Nov. 19. A Close Resemblance.....1 C
Nov. 26. As Others See Us.....1 C
Dec. 3. Too Much Henry.....1 C
Dec. 10. Wages No Object.....1 C
Dec. 17. The Spirit of Merry Christmas.....1 C
Dec. 24. The Unmarried Look.....1 C
Dec. 31. Shadowing Henry.....1 C

Mutual Film Corporation

Sunday, November 4, 1917
GAUMONT—Mutual Weekly, No. 149....1 Top.
Thursday, November 8, 1917
CUB—Jerry and the Vampire (Geo. Ovey)...1 C
GAUMONT—Reel Life, No. 80: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water. It Wasn't the Colic—from "Life."
Monday, November 12, 1917
GAUMONT—Mutual Weekly, No. 150....1 Top
Thursday, November 15, 1917
CUB—Jerry's Running Fight (Geo. Ovey)...1 C
Monday, November 19, 1917
GAUMONT—Mutual Weekly No. 151....1 Top
Thursday, November 22, 1917
CUB—Jerry's Victory (Geo. Ovey).....1 C

STRAND (BILLIE RHODES)
Oct. 2. Some Nurse.....1 reel
Oct. 9. Firing Father.....1 reel
Oct. 16. For Sweet Charity.....1 reel
Oct. 23. And Along Came Mary.....1 reel
Oct. 30. A Two-Cylinder Courtship.....1 reel
Nov. 6. Mary's Merry Mix-Up.....1 reel
Nov. 13. That Dog-gone Dog.....1 reel
Nov. 20. A Maid to Order.....1 reel

Serials

Oct. 1. The Lost Express, No. 3 (The Wreck at the Crosisng..).....2 D
Oct. 8. The Lost Express, No. 4 (The Oil Well Conspiracy).....2 D
Oct. 15. The Lost Express, No. 5 (In Deep Waters).....2 D
Oct. 22. The Lost Express, No. 6 (High Voltage).....2 D
Oct. 29. The Lost Express, No. 7 (The Race with the Limited).....2 D
Nov. 8. The Lost Express, No. 8 (The Mountain King).....2 D
Nov. 15. The Lost Express, No. 9 (The Looters).....2 D
Nov. 22. The Lost Express, No. 10 (The Secret of the Mine).....2 D

MUTUAL-CHAPLINS
Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).
Oct. 14. The Cow Jumped Over the Moon...1 C
Oct. 22. Home Defense.....1 C
Nov. 5. Faint Heart and Fair Lady.....1 C
Nov. 19. Nutty Knitters.....1 C
Dec. 3. Toothaches and Heartaches.....1 C

BLACK DIAMOND COMEDIES
Sept. 17. Susie's Scheme.....1 C
Oct. 7. Susie Slipe One Over.....1 C
Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES
Sept. 30. Oh, Doctor!.....1 C
Oct. 29. Fatty at Coney Island.....1 C
Nov. 26. A Country Hero.....1 C

BURTON HOLMES TRAVEL PICTURES
Nov. 5. The Land of Madame Butterfly..1 Trav.
Nov. 12. Around Fujiyama.....1 Trav.
Nov. 19. Kyoto, the Ancient Capital..1 Trav.
Nov. 26. Three Marvelous Matsuris.....1 Trav.
Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.

THE FIGHTING TRAIL (SERIAL)
Nov. 5. Episode 9. The Bridge of Death.2 D
Nov. 12. Episode 10. The Sheriff.....2 D
Nov. 19. Episode 11. Parched Trails.....2 D
Nov. 26. Episode 12. The Desert of Torture.....2 D
Dec. 3. Episode 13. The Water Trap.....2 D
Dec. 10. Episode 14. The Trestle of Horrors.....2 D
Dec. 17. Episode 15. Out of the Flame....2 D

MACK SENNETT COMEDIES
Nov. 4. Pullman Bride.....1 C
Nov. 18. Are Waitresses Safe?.....1 C
Dec. 2. An International Sneak.....1 C
Dec. 16. That Night.....1 C

PARAMOUNT-BRAY PICTOGRAPHS
Oct. 1. Denizens of a Metropolitan Jungle, Higher Education for Army Cooks, A Denishawn Entertainment, Cartoon — Goodrich Dirt Lunch Detective.
Oct. 8. A Southern Deer Hunt, with R. F. Warner, of Field and Stream; Uncle Sam's Hints to Housewives, No. 1, Soap-Making at Home, A Wood-Chopping Contest in New Zealand, Cartoon—Bobby Bumps "World Series."
Oct. 15. Woodcraft and Camping, Uncle Sam's Hints to Housewives, No. 2, The Iceless Refrigerator, Denizens of a Metropolitan Jungle, Cartoon—Quacky Doodles the Cheater.
Oct. 22. Humpback Whaling in the Pacific, Uncle Sam's Hints to Housewives, No. 2, The Meatless Meat Loaf, Leventhal's Aeroplane Machine Gun.

Pathe Exchange, Inc.

Sunday, November 4, 1917
The Fatal Ring, No. 18 (The Subterfuge), Astra.....2 D
The Seven Pearls, No. 8 (The Man Trap)...2 D
Fifth Avenue, New York, U. S. A.....1 trav
Lonesome Luke in Love, Laughs and Laughter, Rolin.....2 C
Happy Hooligan (The Tale of a Fish), Cartoon), and Making Rifles (Educ.)....1 reel
Wednesday, November 7, 1917
Hearst-Pathe News, No. 90.....1 top

Saturday, November 10, 1917
Hearst-Pathe News, No. 91.....1 top
Sunday, November 11, 1917
The Fatal Ring, No. 19 (The Crystal Maze), Astra .....2 D
The Seven Pearls, No. 8 (The Warning on the Wire), Astra.....2 D
The Flirt (Harold Lloyd, Bebe Daniels), (Rolin) .....1 C
Japan Under Snow (Trav.) and The Baby's Home at Porchefontaine (Ed.), Pathe... Split reel
Katzenjammer Kids (The Mysterious Yarn) (Cart.), and Lace Making (Ed.), International .....Split reel
Wednesday, November 14, 1917
Hearst-Pathe News, No. 92.....1 top
Saturday, November 17, 1917
Hearst-Pathe News, No. 93.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Nov. 4. A Hero's Fall.....1 C
Nov. 4. An Interrupted Honeymoon.....1 C
Nov. 11. A Boomerang Frame Up.....1 C
Nov. 11. His Household Butterfly.....1 C
Nov. 18. War and Matrimony.....1 C
Nov. 18. An Innocent Vampire.....1 C
Nov. 25. A False Alarm.....1 C
Nov. 25. A Tough Turkey Trot.....1 C
Dec. 2. An Officer's Miss.....1 C
Dec. 2. Sauce for the Goose.....1 C
Dec. 9. Their Straying Feet.....1 C
Dec. 9. When War Meant Peace.....1 C
Dec. 16. His Bad Policy.....1 C
Dec. 16. A Discordant Note.....1 C
Dec. 23. A Counterfeit Scent.....1 C
Dec. 23. A Birthday Blunder.....1 C
Dec. 30. In Wrong Right.....1 C
Dec. 30. His Double Flivver.....1 C

KEYSTONE RELEASES

Nov. 4. Haunted by Himself (George Binns, Maude Wayne) .....1 C
Nov. 11. False to the Finish (Myrtle Lind, Aletia Martan) .....2 C
Nov. 18. The Soul of a Plumber (Fritz Schade, Dora Rogers).....2 C
Nov. 25. Won by a Foul (Fritz Schade, Claire Anderson) .....2 C
Dec. 2. An Ice Man's Bride (Dora Rogers, Eddie Gribbon) .....2 C
Dec. 9. The Grave Undertaking (Geo. Binns, Maude Wayne) .....2 C
Dec. 16. A Sanitarium Scandal (Paddy McGuire, Peggy Pearce).....2 C
Dec. 23. The Courage of Cowardice (Eddie Gribbon, Mae St. Claire).....2 C
Dec. 30. Welcome Home (Milt Sims, Maude Wayne, Lloyd Bacon, Dorothy Hagar) .....2 C

Universal Film Company

Monday, November 19, 1917
NESTOR—Strike One (Dave Morris, Gladys Thompson) .....1 C
Wednesday, November 21, 1917
L-KO—The Joy Riders (Phil Dunham, Lucille Hutton) .....2 C
UNIVERSAL ANIMATED WEEKLY — Weekly No. 99.
Friday, November 23, 1917
UNIVERSAL SCREEN MAGAZINE—Issue No. 46.
UNIVERSAL CURRENT EVENTS—Issue No. 28 (Shipping Date Nov. 16).
UNIVERSAL SPECIAL—Fighting Blood (Sixth Episode of "The Red Ace" Serial) .....2 D
Monday, November 26, 1917
NESTOR—Water on the Brain (William Franey) .....1 C
Wednesday, November 28, 1917
L-KO—Kid Snatcher (Gladys Varden, Eddie Barry) .....2 C
UNIVERSAL ANIMATED WEEKLY — Weekly No. 100.
Friday, November 30, 1917
UNIVERSAL SCREEN MAGAZINE—Issue No. 47.
UNIVERSAL CURRENT EVENTS—Issue No. 29 (Shipping Date Nov. 20).
UNIVERSAL SPECIAL—The Lion's Claws (Seventh Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—The Crescent Star (First Episode of "The Mystery Ship" Serial) .....2 D
Monday, December 3, 1917
NESTOR—The Other Stocking (Eddie Lyons, Lee Horan).....1 C
Wednesday, December 5, 1917
L-KO—A Hero for a Minute (Bobbie Dunn, Ed Kennedy, Katherine Young).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 1.
Friday, December 7, 1917
UNIVERSAL SCREEN MAGAZINE—Issue No. 48.
UNIVERSAL CURRENT EVENTS—Issue No. 30 (Shipping Date Dec. 1).
UNIVERSAL SPECIAL—The Lair of the Beast (Eighth Episode of "The Red Sea" Serial) .....2 D
UNIVERSAL SPECIAL—The Grip of Hate (Second Episode of "The Mystery Ship" Serial) .....2 D

Vitagraph

BOBBY CONNELLY SERIES

Oct. 15. Bobby's Fairy.
Oct. 22. Bobby of the Home Defenders.
Oct. 29. Bobby and Company.

THE FIGHTING TRAIL SERIES

Nov. 5. Epi. 9. The Bridges of Death.2 parts
Nov. 12. Epi. 10. The Sheriff .....2 parts
Nov. 19. Epi. 11. Parched Trails .....2 parts
Nov. 26. Epi. 12. The Desert of Torture 2 parts
Dec. 3. Epi. 13. The Water Trap.....2 parts
Dec. 10. Epi. 14. The Trestle of Horrors.2 parts
Dec. 17. Epi. 15. Out of the Flame.....2 parts

BIG V COMEDIES

Oct. 1. Plagues and Puppylove.....
Oct. 8. Sports and Splashes.....
Oct. 15. Riffraff and Rivalry.....
Oct. 22. Tough Luck and Tin Lizzies.....
Oct. 29. Hugs and Hubbub.....

Favorite Film Features

Nov. 5. The Strength of Men (Edith Storey, Tefft Johnson, Ned Finley, Herbert L. Barry) .....2 D
Nov. 5. Captain Barnacle's Legacy (Van Dyke Brooks, Hughie Mack, Kate Price, Flora Finch, Helen Costello, Robert Gaillard).....1 C
Nov. 12. Just Show Folks (Norma Talmadge, Leo Delaney, Courtenay Foote, Helan Costello) .....1 D
Nov. 12. Jerry's Mother-in-Law (Clara Kimball Young, Sidney Drew, Kate Price, Rogers Lytton).....2 C
Nov. 19. Never Again (Mr. and Mrs. Sidney Drew, Lillian Burns, Ethel Lloyd, S. Rankin Drew, Arthur Cozine)..2 C
Nov. 19. Sisters All (Edith Storey, Florence E. Turner, Zena Keefe, Courtenay Foote, Tom Powers).....1 D

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 3673)

A. Kay Co.

Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

King Bee Comedies

July 1. Back Stage.....2 reels
The Hero.....2 reels
Doughnuts .....2 reels
Cupid's Rival.....2 reels
The Villain.....2 reels
The Millionaire.....2 reels
The Goat.....2 reels
Sept. 15. The Fly Cop.....2 reels
Oct. 1. The Chief Cook.....2 reels
Oct. 15. The Candy Kid.....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor ....

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies.....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy .....— reels

Moral Uplift Society of America

It May Be Your Daughter..... ....

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Live?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip.....8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)

July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmie, the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel
Photoplay Magazine—Screen Supplement—One-reel releases giving intimate interviews of all the stars.. (Through independent exchanges.)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

THE TRUTH ABOUT

The Admissions Tax became effective November 1st.

The war tax on films began on the 4th of October, the day after President Wilson signed the bill.

Ever since October 4th we have been paying our toll of over $100,000 a week.

The same toll will continue—over $100,000 a week—as long as the law remains in effect.

The government never expected us to pay that money out of our own pockets, but it does hold us responsible for that amount, and it is not concerned in our method of getting it.

Uncle Sam merely says "Pay me."

He expects us to COLLECT that amount and turn it over to him at the rate of over $100,000 a week, and the undersigned cannot pay this amount and remain in business.

The only possible place we can collect it is from the public, but we can't do this direct because we don't own the theatres. We therefore have to do our collecting through the people with whom we deal directly—the exhibitors.

Nor does the government expect the exhibitors to stand this drain on their own bank accounts. It expects the exhibitors to COLLECT the money from the public—because every tax ultimately comes from the people.

Every school boy knows that if a tax is placed on cigars, this tax becomes a part of the COST of producing and marketing the cigars, and is therefore paid by the men who ultimately CONSUME the cigars.

If a tax is placed on telephone calls, the tax is paid by the USER of the telephone.

Any tax that is levied on the theatre you occupy is added to the rent by your landlord and in the end you pay the tax—not the landlord. And you, in turn, operate your theatre for a profit and in so doing you pass that tax, plus all your other expenses, PLUS YOUR PROFIT on to the public for ultimate payment.

And so on with everything and anything that is taxed or taxable.

Some exhibitors have complained because we adopted the method announced to provide the money that the government has called for. Some of them have cancelled their orders with some of our exchanges.

But the cold hard fact remains that the Government demands the tax, and we intend to see that it gets it.

This is the whole story of the tax in a nutshell. We can't dodge it and you can't. Your clear duty is to collect the tax from your patron. Motion picture entertainment is taxed. It is put outside of the classification of necessities. It is in the classifications of luxuries, the enjoyment of which the people must pay for.

THE WAR TAX

And if any of your patrons kick about it or threaten to quit patronizing your theatre because you do your plain duty, you will know just exactly how we felt when exhibitors did the same thing to us.

Obviously there were two other methods by which we could have passed this tax along to those who Congress intended should ultimately pay it. The first was by raising our prices to the exhibitors; the second was by unfair competition.

The exhibitor should not fool himself. In most contracts between distributors and exhibitors there is a cancellation clause, and no exhibitor hesitates to cancel when his business does not permit him to pay the prices agreed on for pictures. Every distributor who does not honestly and straightforwardly announce as we have announced that we are compelled to collect substantially the same amount as we are required to pay to the government will be forced to cancel his existing contracts and raise his prices, or he will try to make the exhibitor think he is a philanthropist and actually get an additional return sufficient to cover his tax and more by taking on at a higher rate than he has asked before, the business which we lose through cancellation.

It is all absurdly simple.

As the cost of product increases, the sales price must increase or business must go into bankruptcy.

And with business gone, what of the "boys over there?"

Incidentally, and to set any fears or suspicions at rest, there is not a penny of profit in it for us to collect FIFTEEN CENTS PER REEL PER DAY from exhibitors. As a matter of fact, the most expert accountants in New York have demonstrated that the tax actually costs over SIXTEEN CENTS PER REEL PER DAY for every reel that works. But to simplify bookkeeping the tax was fixed at FIFTEEN cents. The only persons who can possibly object to the present arrangements are those who do not fully understand it.

We are a nation at war. Not at play. War is hell. We've got to go through hell and taxes before we can expect to reach peace and pleasure. Those of us who are not shouldering a gun and offering our lives, as the flower of the nation's young men are doing, will do well to face whatever music remains to be faced at home—whether it is taxes or sacrifice or privation of any sort.

ARTCRAFT PICTURES CORPORATION
FOX FILM CORPORATION
GOLDWYN DISTRIBUTING CORPORATION
INTERNATIONAL FILM SERVICE, INC.
METRO PICTURES CORPORATION
PARAMOUNT PICTURES CORPORATION
PATHE EXCHANGE, INC.
SELECT PICTURES CORPORATION
UNIVERSAL FILM MANUFACTURING COMPANY
VITAGRAPH, V. L. S. E., INC.
WORLD FILM CORPORATION

This advertisement is published gratis at the request of the above signers through the courtesy of MOTION PICTURE NEWS.

"ALWAYS A STEP AHEAD"

("You are always a step ahead of the rest" writes an exhibitor reader)

¶ THIS WEEK'S STEP—A new Editorial feature—the first of a series of vivid sketches of the film men here in New York you read of but may never meet—not the usual photo and biographical gush, but a rattling good cartoon by Harry Palmer and a snappy talk worth reading. Try them!

ANOTHER STEP—Our box-office reports are being greeted with acclaim by exhibitors. Compiled scientifically from a large volume of reports they are right. Exhibitors who had little confidence at first are writing enthusiastically. They find the reports agree with their own box office results. Watch them!

A NEW STEP—Exhibitors in the Central States, look for our home edition in the December 22nd issue, giving you news about your district and yourself. Follow it!

MORE STEPS TO COME—Always keeping MOTION PICTURE NEWS ahead in Editorial value, circulation and advertising. Watch for them!

The Circulation of this week's issue of Motion Picture News is—11,525

(Proof in detail to any advertiser who will call at our office)

¶ WE COULD *double* the above figures—*if figures count most with you,* Mr. Advertiser.

We could give the News Company *20,000 copies*—on a *returnable* basis, of course. We'd get 12,000 copies back, fit only for the junk dealer, just a deplorable scrap paper *waste.* And the other 8,000 would be just *as wasteful* so far as you, Mr. Advertiser, are concerned—because they would not add—at least no one under Heaven could prove they did—a single trade reader of your advertisement.

They would not add, for instance, one particle to the present *trade* circulation of MOTION PICTURE NEWS, which, as determined by the recent Motion Picture Advertisers' Audit is 82.5% *exhibitor circulation* and 10.2% circulation to supply dealers, operators, film buyers, etc.—*or* 92.7% *pure trade circulation.*

And every copy *read*—that's the main point!

Business Offerings

TO ALL INTERESTED IN MOTION PICTURE CAMERAS SEND AT ONCE FOR OUR LATEST LIST. ASTONISHING VALUES IN HIGHEST GRADE MOTION PICTURE CAMERAS AND TRIPODS. 1917 MODEL UNIVERSALS COMPLETE—$235. 1916 MODEL UNIVERSALS COMPLETE—$215. ALL MAKES. TRIPODS FROM $15 UP. GENERAL SALES AGENTS FOR THE UNIVERSAL AND THE FAMOUS K-B COMBINED CAMERA AND PROJECTOR FOR $150. WRITE FOR LIST AND BOOKLETS AT ONCE. BASS CAMERA COMPANY, 108 NO. DEARBORN STREET, CHICAGO, U. S. A.

My method of taking scientific care of your hair and scalp will positively stop it from falling, cure dandruff, and itching scalp, and causes new hair to grow. Marianne F. Iby, formerly of Frances Fox Institute, 406 East 57th street, New York City. Phone Plaza 4139.

MOVING PICTURES MADE TO ORDER
MULTIPLE-SET STUDIO FOR RENT
PERFECT DEVELOPING AND PRINTING
Rothacker Film Mfg. Co.,
1339-51 DIVERSEY PARKWAY, CHICAGO, U. S. A.

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

Experience and Art Laboratories

Our plant is constructed to work efficiently—its arrangement is the result of the Experience of Experts—so, also, is its equipment.

Edmond Kuhn, formerly of the Fox and Vitagraph companies gives the management the result of his Experience beginning with the International Film Co. in 1896—the year the first successful moving picture was made.

ART LABORATORIES
Murray Hill 6973 Edmond Kuhn, Supt.
316 East 48th Street
Office:
Bryant 8324 1476 Broadway

"I Will Repay"

(Continued from page 3666)

(Vitagraph—Five Reels)

suspense element is sustained in a true artistic style, to the end. Upon a torn bill rests the clue to the main theme, and this has been handed here and there, with perfect naturalness, until it rests in the hands of the one who is to turn the key and make way for justice. The unexpected happens but it is never farfetched. Naturalness stands out in this production with the prominence that it should always maintain in every exhibition on the screen.

Corrine Griffith presents the featured rôle and typifies our idea of a Southern beauty. Miss Griffith fully appreciates her position and her actions coincide with what the author would expect from his character of Virginia Rodney. Mary Maurice as Azalea Adair gives a praiseworthy performance. William Dunn does his usual good work in the "villain" rôle. George J. Forth does his work as the reporter with ease and deserves honorable mention. Eulalie Jensen does well in the character woman's rôle. Arthur Donaldson makes a good "black-faced" character.

THE STORY AND PLAYERS

Roger Kendall (George J. Forth) is sent to Nashville to obtain the services of Azalea Adair (Mary Maurice), a writer. He receives a torn bill in change from the cab driver as he leaves New York, and this he gives to the old darkey, who drives him to the home of Azalea. Later this bill turns up in an unexpected manner, and gives him a clue to the relations which exist between Major Casewell and Azalea. Virginia Rodney, a friend of Azalea, meets Roger, and a close friendship results. Steve Bascomb (William Dunn) is an admirer of Virginia. He frequents the "speak easy" run by a mulatto, Beulah (Eulalie Jensen), a woman of questionable character. Roger pays Azalea to bind the contract for her services to the paper he represents in the North, and Caswell seeing him hand her the money, and later takes it from her. He goes to the "speak easy" with Steve. Caesar (Arthur Donaldson), the colored hack driver and servant of Azalea, finds his mistress, senseless on the floor, goes to the "speak easy" and kills Caswell. Azalea goes to live with Virginia, who later marries Roger.

"Auntie's Triumph" and "Cousins"

(Film d'Art Corporation—Two Comedies—Two Reels Each)

REVIEWED BY JOSEPH L. KELLEY

THE first two comedy productions by the Film d'Art Corporation, "Auntie's Triumph" and "Cousins," written and directed by John Perry, reveal clean, wholesome humor with bits of the "slapstick" injected, more in evidence in "Auntie's Triumph" than "Cousins." Of the two comedies, "Auntie's Triumph" is the better and more entertaining. There is contained sufficient plot material to entitle it to a place in the drama and the events are disclosed in logical sequence. "Cousins" discloses in two reels what should be disclosed in one. Many of the scenes run to too great a length and this fact taints the entire run. It becomes boresome for the audience. With some of the scenes cut to mere flashes action would be quickened and the humor which is now lost in a maze of lengthy scenes would stand out more prominently.

Director Perry has given these two comedies good productions. He has revealed some humorous situations and with the exception of the fault noted above, he has given to the screen productions that will serve as excellent "fillers" for a featured program. The author, Mr. Perry, has not jumbled a series of comedy situations together and rested content with the result but he has made the plots of both comedies as important as the comedy they reveal. The fault as noted in "Cousins" and to a lesser degree in "Auntie's Triumph" can be easily eliminated by the cutter. With this done, the Film d'Art Corporation can place their first products on the market and rest assured that the exhibitors and patrons will demand more of the same order.

Jeanne Hall is featured in both comedies and merits the honors given her. Her work is never "overdone."

Greet Your Patrons with
THANKSGIVING
CHRISTMAS
NEW YEARS
SLIDES
Special New Artistic Designs, Each Slide Hand Colored
25c each—set of 12—$2.50
Write for Pamphlet illustrating and describing them; also our latest stock advertising and announcement slide catalogues.
Excelsior Illustrating Co., 219 Sixth Avenue, New York

FILMS FOR SALE
400 reels. Released two and three years ago, consisting of one, two and three-reel subjects—comedy drama and Westerns, with some noted stars. Film is same as new. Send for list. Address Film, c/o Motion Picture News, Chicago, Illinois.

ADVERTISERS BY PRODUCTS

CAMERAS
Bass Camera Co. 3680
Burke & James 3690
CARBONS
National Carbon Co., Inc. 3688
Speer Carbon Co. 3687
CHAIRS
Steel Furniture Co. 3699
ELECTRICAL EQUIPMENT
Cooper Hewitt Elec. Co. 3701
General Electric Co. 3682
Hertner Electric & Mfg. Co. . 3680
Westinghouse Elec. & Mfg. Co. 3688
FILMS
Art Laboratories 3680
Eastman Kodak Co. 3691
Evans Film Mfg. Co. 3690
Kalem Co. 3666
LENS MANUFACTURERS
Bausch & Lomb 3686
LOBBY DISPLAY
Newman Mfg. Co. 3701
MISCELLANEOUS
A. B. C. Film 3701
Automatic System 3680
Berger Mfg. Co. 3699
Cahill-Igoe Co. 3699
Excelsior Illustrating Co. 3680
Films for Sale 3680
Marianne F. Iby 3680
Rothacker Film Mfg. Co. 3680
Motion Picture Directory Co. 3701
MUSIC & MUSICAL INSTRUMENTS
Jeff Branen, Publisher 3696
American Photoplayer Co. 3701
Bartola Musical Inst. Co. 3696
Feist Edition. 3693
Filmusic Co. 3696
Forster Music Pub., Inc. 3696
Harry Von Tilzer Music Pub. Co. 3695
Vandersloot Mus. Pub. Co. 3695
PROJECTION MACHINES
Enterprise Optical Co. 3681
Precision Machine Co. 3703
Nicholas Power Co. 3702
Lewis M. Swaab 3686
SUPPLY DEALERS
Amusement Supply Co. 3686
Independent Movie Supply Co. 3701
VENTILATING
Typhoon Fan Co. 3701

TransVerteR



The Motor-Generator that produces Perfect Arcs

You Should Have One

You can make a perfect dissolve with the 2-arc Transverter

The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, Ohio

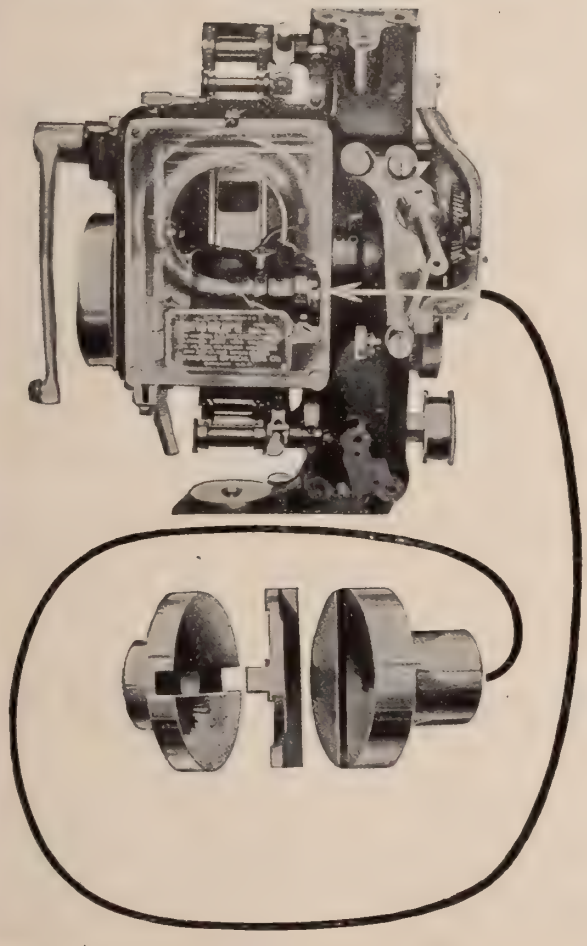
Exclusive Canadian Distributors
PERKINS ELECTRIC CO
Head Office: Montreal, Can.



Accessory News

— SECTION OF MOTION PICTURE NEWS —

Time Writes Your Projector's Guarantee



No MOTIOGRAPH Sliding disc has ever worn out or shown any defect since the first one went into service, July 15, 1913.

Hundreds have been in use since that time. Indications show that the machines that have been in service these many days and weeks will last many years longer.

Could you ask more of a projector? Its guarantee of service is written by its past performances.

THE QUALITY GOES CLEAR THROUGH

Write for literature

Enterprise Optical Manufacturing Company

564-572 W. Randolph Street

Chicago, Illinois

WESTERN OFFICE:

833 Market Street, San Francisco, California



Projection with MAZDA Lamps

The New Type I Compensarc Developed especially for use with Mazda Lamps.

After many months of experiment the General Electric Company now introduces projection equipment which has for its lighting unit the well known Mazda Lamp.

The control equipment consists of the new Type I Compensarc illustrated herewith. This device is very compact (dimensions 20 by 9 by 6 inches) and can be mounted on the wall close to the projection machine, giving the operator instant control.

A *three point* starting switch limits the rush of current, and a multi-point rheostat and ammeter enable the operator to keep the current adjusted accurately at all times.

The Type I Compensarc is rated at 750 watts, 110 to 120 volts, alternating current, and will operate either the 20 or 30 ampere Mazda lamps that have been developed especially for this work.

Get the Control that was developed especially for Mazda Lamps.

Ask your dealer or our nearest office about the new Type I Compensarc.

General Electric Company

Atlanta, Ga.
Baltimore, Md.
Birmingham, Ala.
Boston, Mass.
Buffalo, N. Y.
Butte, Mont.
Charleston, W. Va.
Charlotte, N. C.
Chattanooga, Tenn.
Chicago, Ill.
Cincinnati, Ohio
Cleveland, Ohio
Columbus, Ohio
*Dallas, Tex.
Dayton, Ohio
Denver, Colo.
†Detroit, Mich.
Des Moines, Iowa
Duluth, Minn.
Elmira, N. Y.
Erie, Pa.
*El Paso, Tex.
Fort Wayne, Ind.
Hartford, Conn.

General Office: Schenectady, N.Y.

ADDRESS NEAREST CITY

*Houston, Tex.
Indianapolis, Ind.
Jacksonville, Fla.
Joplin, Mo.
Kansas City, Mo.
Knoxville, Tenn.
Los Angeles, Cal.
Louisville, Ky.
Memphis, Tenn.
Milwaukee, Wis.
Minneapolis, Minn.
Nashville, Tenn.
New Haven, Conn.
New Orleans, La.
New York, N. Y.
Niagara Falls, N. Y.
*Oklahoma City, Okla.
Omaha, Neb.
Philadelphia, Pa.
Pittsburg, Pa.
Portland, Ore.
Providence, R. I.
Richmond, Va.
Rochester, N. Y.
St. Louis, Mo.
Salt Lake City, Utah
San Francisco, Cal.
Schenectady, N. Y.
Seattle, Wash.
Spokane, Wash.
Springfield, Mass.
Syracuse, N. Y.
Toledo, Ohio
Washington, D. C.
Youngstown, Ohio

*Southwest General Electric Company †General Electric Company of Michigan

For CANADIAN BUSINESS refer to Canadian General Electric Company, Ltd., Toronto, Ont.

GENERAL FOREIGN SALES OFFICES, Schenectady, N. Y.; 30 Church St., New York City; 83 Cannon St., London, E. C., England. 435

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Prosperity—Pictures—Progress

WE may have started something. I hope so.

Conditions under which pictures are shown must change. The theatres themselves must be improved. The patrons must be educated into paying a greater admission price. They have been getting too much for their money in the past. A theatre, in order to be a paying investment, must make more profit. The operator to make more salary must be with a successful theatre. He must do his part in bringing about this condition.

The operator must get behind and push. He must see that his boss improves that part of the establishment for which he is responsible. It is up to him to put the picture on the screen and if he does not do it better than Jim Jones up the street why should he expect to have his salary raised—the admission price of the theatre increased—or his boss prosperous, and believe me a prosperous man is the man to work for.

HERE is a letter selected from many received on this general subject:

November 2, 1917.

MOTION PICTURE NEWS, New York, N. Y.

GENTLEMEN: I received the Anti-Misframe League labels and card. Many thanks for same.

Now I will take up a few minutes of your time in a little talk about the troubles and carelessness of operators. First of all, many operators, myself for one, have had a lot of things to put up with. When I took my present position, over five years ago, the machine (you could hardly call it a machine) was a wreck as its days were past. Well, I had the greatest time to get a new machine put in, but I finally succeeded. And a great machine it is—quite a difference from the old worn-out one. I have had real pleasure in running any show for the last four years.

Here is another thing many operators have to put up with. If you want a new part for the machine this is the answer you get if business isn't first class—"Can you make it hang out for a few weeks till things pick up." Now if anything happens and the show breaks down, who gets the blame? Why, of course, the operator.

There are many other things I could tell you but I will not take up your time.

I have just had the pleasure of reading your letter on "The Open Booth" question, which I think would be a very good thing.

I can remember about ten years ago, in Toronto, that the backs of some of the operating booths were of glass. The people could see from the street the operator at work and what he was doing at all times, which was a good thing. But where the booth is upstairs this could not be done.

The things you say are true. Operators do smoke; keep fire shutter fastened up, etc. I will tell you a few more things that I have seen: fastening down door so they could have a big loop in order that if it ran off they could throw it on the sprocket again without having a stop. Another bad thing is to let the lens holder get full of dust and oil. This is very dangerous. Some operators would not bother to clean out the booth, often leaving loose paper in booth. And to top all, some operators never clean their machines—all they do is put in a carbon when necessary and oil when the machine binds. I think this kind of an operator should not get a license.

I hope I have not taken up too much of your time.

Yours for success,

HOW many theatres are running to-day and trying to sell to the public pictures projected with a piece of junk? How long does a new machine last? Until it is worn out? Yes, but like a human being, its life is limited, depending upon the treatment received. Four years as an average usually spells—JUNK—at least in a house running from 10 A. M. till 11 P. M., and during that time constant attention and replacements are necessary. The intermittent set to 1-10,000 of an inch cannot stand much wear without being sent to the factory. No screw-driver adjustment in the up-to-date house.

"Wait till things pick up," is a great answer. Better burn the house down, collect the insurance and let the fellow up the street have your business—you are only killing patrons—hurting the industry—and taking up a building site which would be better used for an insane asylum.

IF you are going to run a prosperous business you must keep improving conditions—have your place at all times 100 per cent efficient—give the best pictures with the best projection in town. Pay to get the best operator. Give him conditions which are healthy. Advertise and you are bound to win out.

When I read a letter like the above from an operator—member of a M. P. O. Local—and himself progressive, trying to boost things without proper encouragement, I can not help wondering what will become of the industry. "Operators do smoke; keep fire shutters fastened up, etc." This is illegal enough for the worst but when he says "All they do is put in a carbon when necessary and oil when the machine binds," the limit is reached. Working purely for the Saturday night pay envelope—no ambition—no desire to help a great industry—no self-pride—no thought of the safety of others.

Those who would do this are not men. They do not belong in a scientific business where brains should dominate. They should be disowned by their locals and not allowed to continue in the industry. Let's start cleaning from within. Let the members of the Anti-Misframe League make the start in their localities and in their other organizations. We will back them every inch of the way. Let them drive out those who are breaking the law and let them carry on an active campaign to improve projection conditions, delivering better pictures to the public which will mean an advancement in admissions and more prosperity all along the line.

E. K. GILLETT.

EQUIPMENT OPERATING **PROJECTION** QUESTIONS ANSWERED

Data of Illumination

Standard Definitions of Photometric Terms

(Continued from last week)

20. LAMP—a generic term for an artificial source of light.

21. PRIMARY LUMINOUS STANDARD—a *recognized* standard luminous source *reproducible from specifications.*

22. REPRESENTATIVE LUMINOUS STANDARD — a standard of luminous intensity adopted as the *authoritative custodian* of the *accepted* value of the unit.

23. REFERENCE STANDARD—a standard *calibrated in terms of the unit* from either a primary or representative standard and used for the calibration of working standards.

24. WORKING STANDARD — a standardized luminous source for daily use in photometry.

25. COMPARISON LAMP—a lamp of *constant* but not necessarily known candlepower against which a working standard and test lamps are successively compared in a photometer.

26. TEST LAMP (in a photometer)—the lamp to be tested.

27. PERFORMANCE CURVE—a curve representing the behavior of a lamp in any particular (*such as candlepower, consumption, etc.*) at different periods during its life.

28. CHARACTERISTIC CURVE—a curve expressing a relation between two variable properties of a luminous source, such as candlepower and volts, candlepower and rate of fuel consumption, etc.

29. HORIZONTAL DISTRIBUTION CURVE—a polar curve representing the luminous intensity of a lamp, or lighting unit, *in a plane perpendicular to the axis of the unit,* and with the unit at the origin.

30. VERTICAL DISTRIBUTION CURVE—a polar curve representing the luminous intensity of a lamp, or lighting unit, *in a plane passing through the axis of the unit,* and with the unit at the origin. Unless otherwise specified, a vertical distribution curve is assumed to be an *average vertical distribution curve,* such as may in many cases be obtained by *rotating the unit about its axis,* and measuring the *average intensities* at the different elevations. It is recommended that in vertical distribution curves, angles of elevation shall be counted positively from the nadir (*lowest point of the circle forming the basis of the chart*) as zero, to the zenith as 180°. In the case of incandescent lamps, it is assumed that the vertical distribution curve is taken with the tip of the lamp downward.

31. MEAN HORIZONTAL CANDLEPOWER of a lamp—the average candlepower in the horizontal plane passing through the luminous center of the lamp.

It is here assumed that the lamp (or other light source) is mounted in the usual manner, or, as in the case of an incandescent lamp, *with its axis of symmetry vertical.*

32. MEAN SPHERICAL CANDLEPOWER of a lamp—the average candlepower of a lamp in all directions in space. It is equal to the total luminous flux of the lamp in lumens divided by 4π.

33. MEAN HEMISPHERICAL CANDLEPOWER of a lamp (upper or lower)—the average candlepower of a lamp in the hemisphere considered. It is equal to the total luminous flux in that hemisphere divided by 2π.

34. MEAN ZONAL CANDLEPOWER of a lamp—the average candlepower of a lamp over the given zone. It is equal to the total luminous flux emitted by the lamp in that zone divided by the solid angle of the zone.

35. SPHERICAL REDUCTION FACTOR of a lamp—the ratio of the *mean spherical* to the *mean horizontal* candlepower of the lamp. (*In the case of a uniform point-source, this factor would be unity, and for a straight cylindrical filament obeying the Lambert cosine law it would be* $\pi/4$.)

36. PHOTOMETRIC TESTS in which the results are stated in candlepower should be made at such a distance from the source of light that the latter may be regarded as *practically a point.* Where tests are made in the measurement of lamps with reflectors, or other accessories, at distances such that the inverse square law does not apply, the results should always be given as "apparent candlepower" at the distance employed, which distance should always be specifically stated.

37. THE SPECIFIC OUTPUT of electric lamps should be stated in terms of *lumens per watt,* and the specific output of *illuminants depending upon combustion* (*arcs, for instance*), should be stated in *lumens per British thermal unit per hour.* The use of the term "efficiency" in this connection should be discouraged.

When auxiliary devices are necessarily employed in circuit with a lamp, the input should be taken to include *both that in the lamp and that in the auxiliary devices.* For example, the watts lost in the ballast resistance of an arc lamp *are properly chargeable to the lamp.*

38. THE SPECIFIC CONSUMPTION of an electric lamp is its *watt consumption per lumen.* "Watts per candle" is a term used commercially in connection with electric incandescent lamps, and denotes *watts per mean horizontal candle.*

39. LIFE TESTS—Electric *incandescent* lamps of a given type may be assumed to operate under comparable conditions *only when their lumens per watt consumed are the same.* Lift test results, in order to be compared, must be either conducted under, or reduced to, *comparable conditions of operation.*

40. IN COMPARING different luminous sources, not only should their candlepower be compared, but also their *relative form, brightness, distribution of illumination and character of light.*

LAMP ACCESSORIES

41. REFLECTOR—an appliance the chief use of which is to redirect the luminous flux of a lamp in a desired direction or directions.

42. SHADE—an appliance the chief use of which is to diminish or to interrupt the flux of a lamp in certain directions where such flux is not desirable. The function of a shade is commonly combined with that of a reflector.

43. GLOBE—an enclosing appliance of clear or diffusing material the chief use of which is either to protect the lamp or to diffuse its light.

ABBREVIATIONS FOR PHOTOMETRIC UNITS

	Photometric Quantity	*Name of Unit*	*Abbreviation for Name of Unit*
1.	Luminous flux	Lumen	l.
2.	Luminous intensity	Candle	c p.
3.	Illumination	Foot-candle	f c.
4.	Exposure	Phot-second	phs.
5.	Brightness	(See equations in previous installment)	
6.	Normal brightness	(See equations in previous installment)	
7.	Specific luminous radiation	(See equations in previous installment)	
8.	Coefficient of reflection	(See equations in previous installment)	
9.	Mean Spherical candlepower		s c p.
10.	Mean lower hemispherical candlepower		l c p.
11.	Mean upper hemispherical candlepower		u c p.
12.	Mean zonal candlepower		z c p.
13.	Mean horizontal candlepower		m h c p.

14. 1 Lumen is emitted by 0.07958 spherical candlepower.
15. 1 spherical candlepower emits 12.57 lumens.
16. 1 lux = 1 lumen incident per square meter = 0.0001 phot.
17. 1 phot = 1 lumen incident per square centimeter = 10,000 lux.
18. 1 milliphot = 0.001 phot = 0.929 foot-candle.
19. 1 foot-candle = 1 lumen incident per square foot = 1.076 milliphots = 10.76 lux.
20. 1 Lambert = lumen emitted per square centimeter of a perfectly diffusing surface.
21. 1 millilambert = 0.001 lambert.
22. 1 lumen, emitted, per square foot of a perfectly diffusing surface = 1.076 millilamberts.

23. 1 millilambert = 0.929 lumen, emitted per square foot.
24. 1 Lambert = 0.3183 candle per square centimeter = 2.054 candles per square inch.
25. 1 candle per square centimeter = 3.1416 Lamberts.
26. 1 candle per square inch = 0.4868 Lambert.

A Manager's Views on the Condition of Film

C. B. Clark, proprietor and manager of the Iris theatre, Pacific Grove, Cal., writes:

"I have read everything published concerning the National Anti-Misframe League, and I feel that you are on the right track, and every manager should give you his support. Personally, I was an operator before I became a manager, starting in the days when the Optigraph was considered the perfection of projection machines, and films were run into a sack for convenience. Perhaps I may be a little radical upon the subject, but I consider that every manager of a picture theatre should have a complete knowledge of projection. When he goes 'through the mill' himself he knows what an operator has to contend with, and consequently will see that his projection room is equipped and his machinery kept up as it should be.

"A mis-frame is a badly repaired break in a film and breaks are caused in the majority of cases by projection machines in poor condition. Another cause of films being returned to the exchange in a mutilated condition is a ruling of the exchanges that all films should *not* be rewound after last showing. This ruling, if observed, necessitates the use of small hub reel-spools on the last show, which put extra strain on the film through the first third of the reel, thus weakening the film and laying the foundation for future breaks. If this were not so, why would the titles of a film give out first? This exchange rule we ignore at this theatre, as we use the large hub take-up reel, and the operator has positive instructions to repair all breaks and return the film to the exchange in perfect running order, which would not be done if we did not rewind after the last showing, so the exchange, in order to save a little work, spoils a lot of film and makes itself a lot of extra work.

"Another cause for mis-frames is the factory. If a break occurs in the dark of a 'fadeaway,' where no division lines are visible, how can any operator tell where to put his splice? Give us some dividing lines on 'fadeaways' and a lot of mis-frames will be eliminated."

COMMENT: It is gratifying to note that in some instances, at least, the managers of motion picture theatres, such as our correspondent, make it a point to keep in touch with the projection end of the business, and we congratulate Mr. Clark on his insistence that all films leave his theatre in perfectly usable condition.

The use of film reels having large hubs is instrumental in greatly prolonging the life of a reel of film, and the film reel recommended as a standard by the Society of Motion Picture Engineers, at their recent meeting, is one possessing a 5-inch hub.

With regard to the dividing lines between pictures in the case of fade-outs and other dark scenes in a film, the dividing lines could be made white (*clear film*) instead of dark by special means, employing unstandardized aperture sizes in cine cameras and printing machines; but no matter how dark the scene on a film is printed the dividing line between images is always perceptible, according to our experience, and may be detected by holding the section of film in question up to a strong light.

Next Meeting of I. P. A., Inc.

ON Friday evening, November 16, the I. P. A., Inc., will meet at their club rooms, 652 Bergen avenue, Bronx, at 12 o'clock, midnight, to hear a lecture by Mr. Frank S. Pircher, E.E., B.Sc., on the subject "Electro-Magnetic Induction."

The meetings of the Association for the fall and winter months are steadily increasing in interest and value to the members, and a number of gentlemen well known in the projection end of the business are scheduled for lectures.

Mr. Pircher's forthcoming lecture is but one of a series which will take the members of the I. P. A. from the power-house to the lamp-house of the motion picture machine.

The meetings of the I. P. A. are only open to such operators as are members of the Association, but all licensed operators in Greater New York are eligible for membership, and those interested in joining should communicate with the Recording Secretary, Morris J. Rotker, at the club's address given above.

The Model 2 Victor Animatograph

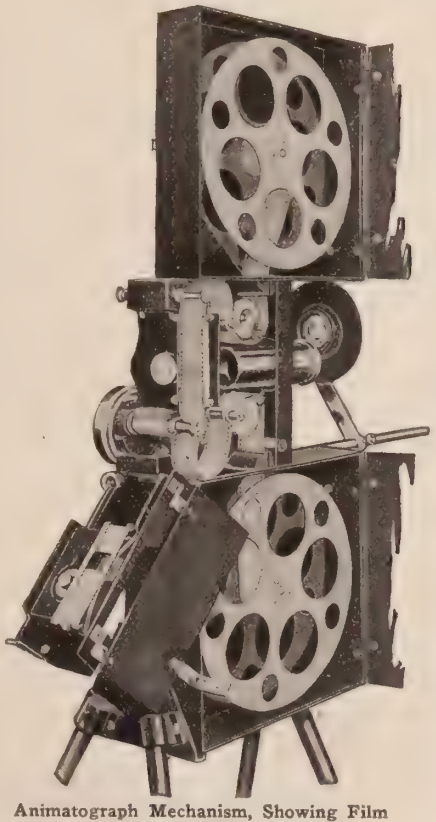
Although the Model 2 Victor Animatograph now being placed on the market by the Victor Animatograph Company of Davenport, Iowa, is not a new machine, the improvements that have already been made on this instrument, during the past year, place it in a class by itself. It is the manufacturers' intent to appeal to an entirely separate field, that of light-exhibition only. The Animatograph is intended, and is guaranteed, for traveling exhibitions, private exhibitions, and all educational and religious institution work in both small and large rooms.



The Model 2 Victor Animatograph

A remarkable feature of the Victor Animatograph is that the image that it produces on the screen is standard in quality, yet the instrument complete, ready for service, weighs but forty pounds.

The image, for steadiness, lack of flicker, and general quality, is beyond criticism. The manufacturers' recommendation is that the maximum size of image should be 10x12 feet. This size is sufficient for 99 per cent. of the buyers of this type of instrument.



Animatograph Mechanism, Showing Film Threaded

Standard one thousand foot reels of standard film are used, and a standard lantern slide attachment is a part of each equipment. One excellent feature of the Animatograph is the "flexible focus condensing lens system," which employs a set of very short focus condensing lenses on the motion picture side, and a quick shift of the lamp house automatically changes the focus of the condensing lens system to spread the beam of light to cover the standard slide lens. This condenser system provides for a perma-

Tastes Vary

Some of your patrons like "thrillers," others like comedy, still others "sob" stories—but all are agreed that the images must stand out sharply and distinctly.

Bausch and Lomb Projection Lenses

are the ideal solution of the projection problem. They illuminate the screen brilliantly and evenly to the very edges.

Edison and Nicholas Power Machines are regularly equipped with Bausch & Lomb lenses. They will improve *your* projection too.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and Other High-Grade Optical Products.

IT HAS PAID OTHERS. IT WILL PAY YOU

to investigate our system of selling machines on the PARTIAL PAYMENT PLAN.

We will sell you a latest type MOTIOGRAPH, SIMPLEX or STANDARD Moving Picture Machine on a SMALL PAYMENT DOWN, BALANCE on MONTHLY INSTALLMENT.

Write today for information and catalog.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade.

Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres

Third Floor, Mallers Building, Corner Madison Street and Wabash Avenue, Chicago, Illinois

WE SELL ON THE INSTALLMENT PLAN

SIMPLEX

SIMPLEX

Motion Picture Machines, not merely as good but far superior to any other. We are exclusive agents for Pennsylvania, New Jersey, Delaware and Maryland.

Motor Generators and General Supplies

MINUSA Gold Fibre Screens

SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.
DISTRIBUTOR

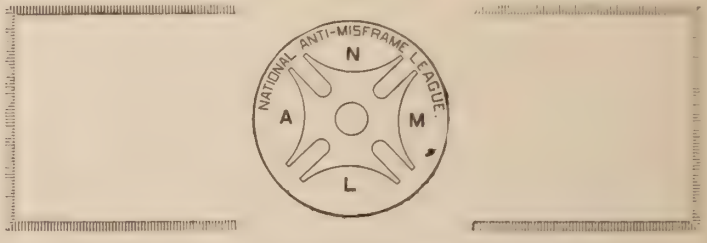
nent location of the lamp, thereby eliminating many of the confusing adjustments to center the light, to clear the field.

The Animatograph is equipped only with Mazda incandescent lamps. There are several varieties of concentrated filament lamps, for picture machines, now ready which permit direct attachment to any lamp socket, and the production of a ten-foot motion picture image. All varieties of the new lamps can be used.

The Animatograph is not a hand-made machine; all parts are machine-made and interchangeable.

The intermittent used is the star and cam type of rapid action. The interrupting shutter is a double two-blade device which operates in an enclosed case, directly at the aperture. The two blades revolve in opposite directions, so that the aperture is closed by the shutter entering at the top and bottom at the same time. This feature, together with the quick action of the intermittent, and the increased light produced by the short focus condensers, permit unusual brilliancy with lamps of comparatively low power. The instrument is, of course, equipped with a framer, an excellent and sure working safety shutter, and motor drive and speed control, if desired.

From what we know of the Animatograph, and judging from the manufacturers' protective guarantee, we feel quite sure that the Animatograph will well serve the non-theatrical user of motion picture film.



National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Clayton O. Flint	Delhi, N. Y.
Joseph Zelechower	Waukegan, Ill.
Leonard Ford	Oskaloosa, Iowa
Clarence W. Locke	Brighton, Iowa
Charles A. Hosford	Fort Wayne, Ind
Andrew J. Osborne	Bluefield, W. Va.
Jacob W. Sheetz	Northampton, Pa.
William J. Crane	Nashville, Tenn.
Charles L. Martin	Dayton, Ohio

Members previously recorded	538
Members registered this week	9
Total membership to date	547

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name .....
Home address .....
Name of theatre where employed .....
Address of theatre and name of manager .....

Get the Other Fellow to Join

GILBERT HEATWOLE, Harrisonburg, Va. (League Member No. 423), writes:

"As a member of the N. A. M. L., I have wondered what is the matter with the Virginia boys. I have seen very few Virginia operators' names on the Roll of Honor. I am going to try to get the fellow at the other theatre here to join. I also wish to state that I won the World Film Co., Washington, D. C., Better Service Prize for September."

COMMENT: This communication is representative of the spirit of the class of operators who have been attracted to the progressive organization known as the National Anti-Misframe League.

We like the correspondent's whole-hearted attitude in trying to "get the fellow at the other theatre to join," and in this way doing his bit toward the success of the progressive policies which the League stands for.

If every other League member will do a little missionary work in his own vicinity, the betterment of the condition of films will be just so much more speedily brought about, a condition the desirability of which is apparent to all operators.

The progress so far made by the League is a guarantee of ultimate and absolute success, but it will express the highest ideals of League membership if every member will try and "get the other fellow to join."

Anti-Misframe Pastre Becomes Banker

WE have just received word from Gary, Indiana, that Mr. John C. Pastre, who originally suggested the National Anti-Misframe League, has advanced himself very materially. Mr. Pastre has forsaken the position of motion picture operator and has become affiliated with the South Side Trust and Savings Bank of Gary.

There is no doubt that a progressive spirit, such as Mr. Pastre has proven himself to be, will find success in any field of endeavor and we wish Mr. Pastre good luck in his newly chosen work.

It is to be hoped, however, that Mr. Pastre will not forget his friends the operators, by all of whom he is highly esteemed, and we hope that he will favor the Projection Department of MOTION PICTURE NEWS with an occasional communication.

Slipper of Los Angeles Issues Neat Catalog

J. SLIPPER & CO., well known dealers in theatre equipment, of 728 South Olive street, Los Angeles, California, have favored us with a copy of their latest catalog of theatre accessories, projection machines, appliances, etc.

In addition to being distributors for the Motiograph and Baird projecting machines, Messrs. Slipper & Company's catalog lists a representative line of transformers, motor-generators and other requirements for up-to-date projection, and this new price list should prove useful and suggestive to all exhibitors and customers of the firm.

Nicholas Power Company Notes

Will C. Smith, acting general manager of the Nicholas Power Company, is very busy these days. As treasurer of the Screen Club he is working hard to sell a record-breaking number of tickets for the forthcoming ball, and says that judging from the rapidity with which boxes and individual tickets are being disposed of, the Gold Room at the Astor Hotel on Saturday, the 17th inst., will be filled to capacity.

Mr. Smith announces that the "Excelite" Cameragraph equipment is creating unusual conditions in the office of the Power Company, owing to the large number of inquiries from exhibitors and operators, and that extra help had been employed to take care of the correspondence. Quite a number of the new incandescent "Excelite" outfits have been sold recently to theatres approximating 80 feet throw, giving results far exceeding expectations of the exhibitors, and the Nicholas Power Company looks for a very large business with the new equipment. The most important installations of 6B cameragraphs reported by the Power Company during the past week are: Public School 158, Brooklyn, N. Y.; American Red Cross, Westchester Chapter; Manhattan Country Club, Freeport, L. I.; Lafayette theatre, 13 Kosciusko place, Brooklyn, N. Y., and Star theatre, New Brighton, Staten Island.

SATISFACTION

Unquestionably influences your decision

SPEER ALTERNO CARBONS

FOR A.C. WORK

AND

SPEER HOLD-ARK CARBONS

FOR D.C. WORK

Not only please and satisfy, but also delight—gladden—elate and so enthuse exhibitors and operators that their use is inevitable, following the initial trial.

PARAMOUNT FEATURES—
ALTERNO CARBONS

Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

ESSENTIAL ADVANTAGES
HOLD-ARK CARBONS

Permanent Arc — Longer Life
Perfect Crater — Minimum Adjustment
Hard Core and Metal Coating
Elimination of Projection Difficulties

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY
ST. MARYS, PA.

WHITE A. C. SPECIAL CARBON

Gives Pure White Light and Noiseless Operation

Noiseless operation, pure white light and steady burning, combined with simple adjustment, has made the new White A. C. Special Moving Picture Carbon the leader in its field. Operators who hitherto have felt that A. C. was not desirable for moving picture operation have completely reversed their position due to the splendid results obtained by using the White A. C. Special.

The change from the old carbons is simplicity itself. No new lamp housings, no changes of any kind, simply take out the old carbons and put in the White A. C. Specials and you have a pure white light that insures perfect screen definition.

Write for our new booklet
describing these White A. C. Special Carbons

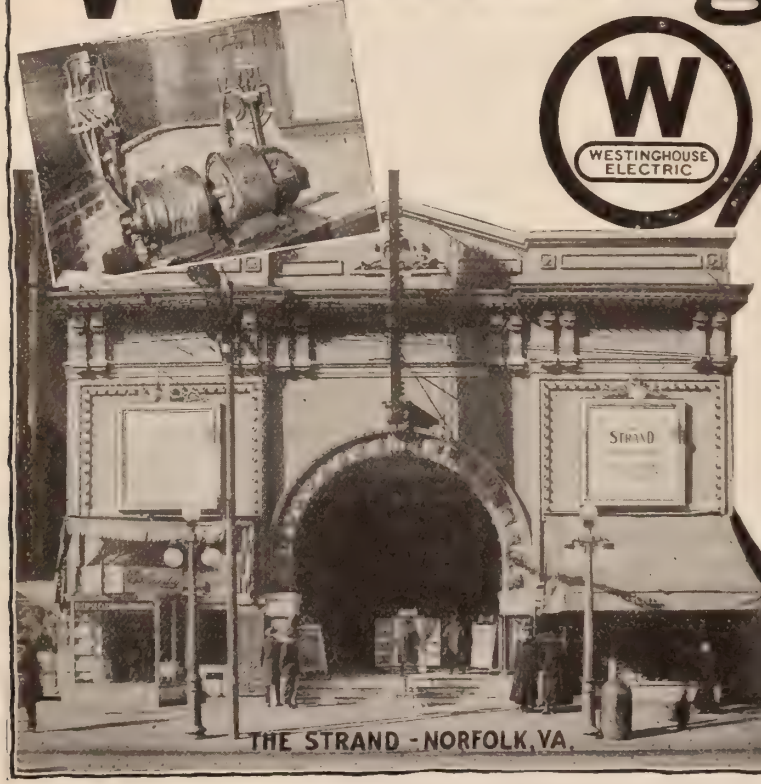
FOR D. C. OPERATION

the National-Silvertip combination is standard the country over. Silvertip means perfect projection to operators everywhere.

With these two carbons we can fill every projection requirement in the motion picture industry.

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio

Westinghouse



W
WESTINGHOUSE ELECTRIC

Leading Houses Everywhere are using—

Westinghouse Motion Picture Equipment

to change the alternating current supply to the direct current needed to produce the clearest and steadiest pictures.

Westinghouse Electric & Manufacturing Company
East Pittsburgh, Pa.

THE CAMERA

Color Sensitometry

(Continued from last week)

THE qualitative methods of color sensitometry are more readily within the scope of the amateur or occasional investigator than are the quantitative methods, and while not comparable in exactitude to the results secured by plotting the photometrically measured densities of plates exposed and developed by standardized methods, the results of qualitative measurement, if scientifically and accurately carried out, will nevertheless yield useful data concerning the spectral sensitiveness of photographic emulsions.

The simplest method of qualitative color sensitometry is undoubtedly the exposure of the plate or film to be tested behind an integrating sensitometer, such, for instance, as the Chapman-Jones Plate Speed Tester. This device was briefly described in our previous article on sensitometry, but it will be advisable to outline more explicitly the use of this device in investigating the color-sensitiveness of photographic emulsions.

Besides the twenty-five squares of increasing density (*used in ordinary sensitometry*), the Chapman-Jones testing plate is provided with a series of four colored squares (*a red, a yellow, a green and a blue*) and a neutral gray strip, *all* reduced to the same luminosity, and, in addition, there is another set of four squares transmitting monochromatic light of red, red-orange, green and blue color, respectively. A little consideration will now make it apparent that if a perfectly orthochromatic plate (*one equally sensitive to all spectral colors*) is exposed behind such a sensitometer, the four color patches and the gray strip, *which are of equal luminosity,* will be represented on the developed test plate by a series of deposits *of equal density.* The four monochromatic tints of the Chapman-Jones sensitometer are, of course, useful in detecting the maxima and minima of color-sensitive emulsions.

We have next to consider the ingenious system of color sensitometry devised by M. Edouard Belin, a noted French investigator on the photographic processes.[1]

In Belin's method of spectro-sensitometry a spectrum produced with a diffraction grating (*normal spectrum*), and the usual spectroscopic accessories, is received on the plate to be tested, which latter is situated at the focal-plane of a spectrograph. There is no novelty in making straight exposures to the spectrum on photographic plates, but Belin proposed to have the spectroscopic slit of his spectrograph unequally illuminated from end to end, or, in other words, to decrease by a variable aperture the effective width of the slit when making test-exposures.



Fig. 2.

This he accomplished by rotating, during exposure, a small sector-disc having openings of varying width before the slit of his spectrograph. A little explanation will be necessary to make this principle clear, reference being had to Fig. 2. It was shown in a recent article how a graduated series of exposures, having a definite relationship to each other, were secured in H. & D. sensitometry by rotating before the sensitive plate a sector-wheel having a series of nine apertures of geometrically increasing angular width. In the method of spectro-sensitometry devised by Belin the sector-wheel is rotated in front of the slit of the spectrograph, and instead of nine apertures in Belin's rotating sector there are seven apertures. The angular extent of these seven apertures increases in powers of two (*geometrical progression*), as in the case of Hurter and Driffield's sector-wheel, but, as Fig. 2 shows, the apertures are distributed on opposite sides of Belin's disc; one side containing the equivalent of four apertures, while the other side of the disc bears the remaining three. Instead of being in the form of angular steps, these apertures are cut out in the form of smooth curves which join the points of the successive angles as laid out preparatory to cutting the sector-wheel. (*See Fig. of H. & D. wheel in article "Sensitometry."*) The disc as prepared by Belin, Fig. 2, is reminiscent of the older form of Scheiner wheel, and it is apparent upon consideration that with a sector-wheel having its increasing angular apertures joined in the form of a curve, a photographic plate may be given a series of exposures of gradually decreasing intensity without any dividing lines between the varying exposures, as in the case of the H. & D. sector. Aside from the use of these wheels in sensitometry, they may be used in preparing graduated black wedges for various photographic and scientific purposes.

It is apparent that by using such a sector-disc as is shown in Fig. 2 before the slit of a spectrograph, the exposure can be gradually diminished from top to bottom of the spectrum photographed, and when an exposure to the spectrum has been made, using such apparatus, the developed result will show a wavy outline which represents the maxima and minima of the spectral sensitiveness of the emulsion, and is more or less an approximation to the sensitiveness-curve which would be secured by measuring the densities of a plate of like variety exposed straight to the spectrum and plotting the densities against wave-length on a suitable chart.

This wavy deposit on the test-plate would tell us nothing definite, however, unless the spectrum to which the plate was exposed is exactly oriented against the contours of the developed image. Accordingly a scale-plate is prepared, by photographing a line-spectrum in the spectrograph (*with the slit closed to a narrow opening*) and then ruling an exactly spaced copy of this line-spectrum upon a clean transparent plate of glass. In addition to laying off the prominent Fraunhofer lines along the abscissa axis of the scale-plate, it is also necessary to lay off a series of seven equally spaced transverse lines, or ordinates, which correspond to the seven successive apertures in the rotating sector-wheel.

The line-spectrum is produced on a photographic plate by placing a Bunsen flame before the slit of the spectrograph and burning the salts of Sodium, Potassium, Lithium, etc., in the flame, and some prominent lines are also secured by burning Magnesium ribbon before the spectroscopic slit. The completed scale-plate (*ruled on glass*) is placed in contact with the photographic plate to be tested, and when inserted into the spectrograph the scale-plate must be accurately adjusted by observing a line spectrum produced with the spectrograph and bringing certain designated lines on the scale-plate into exact incidence with the corresponding spectral lines at their point of incidence in the focal-plane of the apparatus.

When a test exposure has been made to the spectrum behind the scale-plate, the resulting negative bears an exact copy of the lines on the scale-plate and represents the *extent* of the spectrum

[1] "A Method of Spectro Sensitometry." British Journal of Photography, Vol. 53 (1906), Pages 630-632.

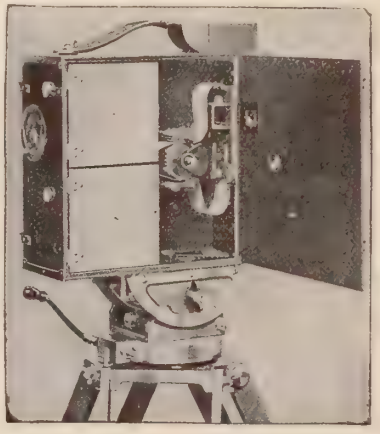
BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal M. P. Camera the choice of expert camera men everywhere. Wonder-value at *less than half standard m. p. camera prices!* You want it.

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

Write for Catalog



BURKE & JAMES Inc.

Makers of Rexo M. F. Film

240 E. Ontario St., Chicago

A GOOD PLAN

Entrust the developing and printing of the films to Evans and avoid disappointment as to quality.

Our service has reached the highest stage of perfection in every detail.

Ask those we serve

EVANS FILM MFG. CO.

416-24 West 216th Street New York City

Telephone—St. Nicholas 3443-44

CAMERAMEN, LABORATORY-MEN, PRODUCERS, and EXPERIMENTERS

Let the

Camera Department

of

Motion Picture News

Solve Your Problems
Submit your questions to the
EDITOR OF THE CAMERA DEPT.

to which the emulsion is sensitive; while by reference to the transverse lines, or ordinates, a fairly accurate quantitative estimate may be formed of the *degree of sensitiveness* to various colors which the emulsion possesses. This method of spectro-sensitometry evolved by Belin is a most interesting one to practise, and is also very serviceable in practical research work.

The next method of spectro-sensitometry which we shall mention is similar in basic principle to the method of Belin, and was proposed by Dr. C. E. Kenneth Mees and Mr. S. H. Wratten.[2]

The spectrograph used by Messrs. Mees and Wratten was the very favorably known Spectroscopic Camera, designed by Alex. A. K. Tallent and manufactured by A. W. Penrose & Co., Ltd., 109 Farringdon Road, London, England. (*Messrs. Penrose issue gratis an interesting booklet describing and illustrating this instrument.*)

Briefly, the Spectroscopic Camera consists of a light-tight box at the back of which the plate to be tested is received in a special plate-holder. The scale-plate is mounted, just before the sensitive plate, at the focal-plane of the instrument. At the front of the camera is an adjustable spectroscopic slit, and at the proper distance behind the slit is a brass receptacle in which are mounted: the usual collimator-lens; a Thorp replica of a Rowland diffraction grating, mounted on the sloping side of a right-angled prism; and behind this an objective lens which projects the grating spectrum onto the photographic plate at the back of the camera.



Fig. 3.

Now we have previously seen that by gradually decreasing the illumination from top to bottom of the spectrograph slit, we can secure negative records of the spectral sensitiveness of the plates exposed which have the form of curves showing various heights at different parts of the spectrum. Belin produced a gradual increase in illumination from top to bottom of his spectrographic slit by the use of the sector-wheel already described, while the same end was achieved by Dr. Mees (*loc. cit.*) by placing before the slit of the Tallent spectrograph a small wedge of "neutral-tint" black glass of such slope that the light transmitted from the thin end to the thick end of the wedge varied as 1: 10,000. In order to avoid refraction effects, due to the prismatic shape of this black glass wedge, it was cemented with Balsam to an exactly similar wedge made of clear optical glass of identical index.

Spectrograms (*as they are called*) taken through the black glass wedge show the same wavy outline as those taken with Belin's sector-wheel apparatus, and the "neutral-tint" wedge has become

[2] "The Wedge Spectrograph." British Journal of Photography, Vol. 54 (1907), Pp. 384-385.

very popular on account of its ease in manipulation. There is, however, a serious drawback to the use of the black glass wedge in accurate spectrographic work of any nature; none of the so-called "neutral-tint" black glass is really a neutral black. The nearest approach to black glass which one can secure is of a blue-violet color when closely examined. It will be appreciated that no glass or similar medium could show color without absorbing its complementary, hence the results through these wedges are incorrect in the green, yellow and red. The wedge, although very convenient to use, is therefore inferior in accuracy to a sector-wheel which transmits the exposing light without any selective absorption. It is difficult to cut a sector-wheel with accuracy, but it is by no means impossible to have an accurate sector-disc prepared by a competent instrument maker.

The advantages of Belin's system of spectro-sensitometry have been taken into consideration by Mr. R. James Wallace, who has designed a rotating logarithmic aperture, or sector, which is revolved in front of the slit of the Wallace Diffraction Spectrograph

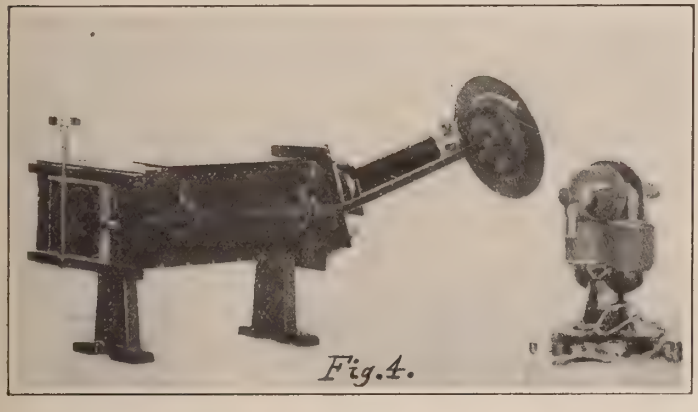


Fig. 4.

(*described last week*) when making tests of the color-sensitiveness of photographic emulsions.

The Wallace logarithmic rotating sector is not a copy of Belin's sector-wheel, however, although it operates upon the same principle. In Fig. 3 is shown the form of the Wallace sector-disc; the illustration being a contact print from an actual disc. It is apparent from Fig. 3 that the disc is laid out in a manner similar to Hurter and Driffield's wheel, with the exception that in order to facilitate adjustment of the sector-disc before the slit of the spectrograph the successive apertures do not commence at the center of the disc, but are placed near its edge. The correct angular values can still be given the various segments comprising the complete aperture, which only needs to be as wide as the slit of the spectrograph. Instead of nine successive apertures, as in the H. & D. sector-wheel, there are only eight apertures in the Wallace disc, but the angular value of these apertures increases in powers of two, just as in the case of the Hurter wheel. When the apertures have been laid out, their angular points are joined in the form of a smooth curve and this segment is cut out entire, leaving an aperture of the shape shown in Fig. 3. It makes a somewhat better balanced wheel if the center or 180° segment is divided into two, half being cut from one semi-diameter of the disc and the other half from the opposite semi-diameter. The form of disc shown will be found serviceable in practice, however. A scale-plate must of course be prepared in the spectro-

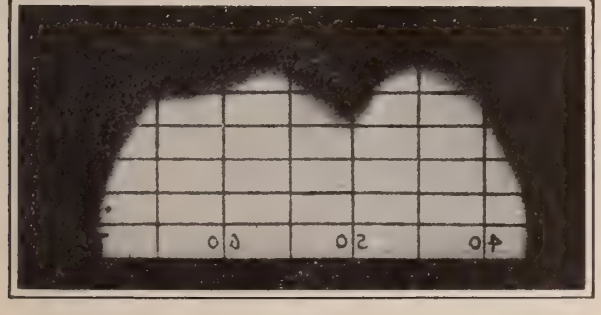


Fig. 5

graph and adjusted to the instrument for use with this logarithmic sector-wheel. In this instance there will be eight horizontal

(*Continued on page* 3696)

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

The film that first made motion pictures practical, remains to-day a big factor in their success.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

INFORMATION

I am interested in Motion Picture Photography and would like

Without Obligation

on my part to obtain information on the equipment as checked

CAMERAS
CAMERA ATTACHMENTS
TRIPODS
LENSES
FILM STOCK
STUDIO LIGHTS
LABORATORY APPARATUS
DEVELOPING AND PRINTING

(Tear out this advertisement and mail to MOTION PICTURE NEWS, 729 7th Avenue, New York.)

Name .....
Theatre .....
Address .....
.....

Many a packed house is directly traceable to an advertisement in the "News."

MUSIC AND THE PICTURE

How Many Copies of "Over There" Can Feist Sell?

ON Saturday morning, November 4, E. F. Bitner, general manager for Leo Feist, walked up to William Jerome's publishing office and delivered a check for $25,000 in payment for "Over There." And before noon Mr. Bitner had seventeen different publicity angles working on the song that few ever dream about.

Just now every one appears to be wondering how Mr. Feist and his sagacious manager are going to realize a profit from a song that has already sold half a million copies. To Feist and Bitner it looks like a simple matter to sell an additional million and a half copies, and possibly two million, because they have an efficient professional department headed by Phil Kornhiser, have the distribution of sheet music down to a science, and conduct publicity campaigns, in addition to their expensive advertising methods, which are far above anything that has ever been seen in the popular sheet music business. And the peculiar feature about it is that Feist has no monopoly of this sort of business, except that he and Bitner realize the full value of publicity and leave no stone unturned to see that every song they bring out gets its full share.

L. Wolfe Gilbert is a firm believer in the Feist method, but he has never had a free hand to experiment. In a very short time, however, he and Anatol Friedland will enter the publishing end, and it is ten to one that Gilbert's modern ideas about song publishing will bring him to the front in record time. And to make sure that he will not have to worry about the business end very much he has engaged Harry Goodwin, formerly advertising manager for Joseph W. Stern, to look after the business end.

Mr. Sherwood, professional manager for the McKinley Music Company, is another energetic man who thinks that the Feist method of investing money in advertising and publicity is a sane one, and instead of dreaming his time away he is constantly devising ways and means as to how he can get his firm's publications the greatest amount of publicity. He has invented a few wrinkles of his own that are bringing wonderful results, but he does not want to see them told in print. The big sales of "Way Down in Macon, Georgie, I'll Be Makin' Georgia Mine," and "America" have satisfied his firm that his new ideas are all right.

The old idea of putting out a song and letting it ride of its own accord has become obsolete with most of the big publishers. There is nothing new in the system of getting behind a song and pushing it on every side, for this stuff has made the big corporations in other lines just what they are. And the man who does not believe in the get-up-and-get-after plan usually falls into the discard, be he a merchant, a publisher or a cobbler. Be satisfied with what you have belongs to the past century. A moving picture exhibitor in a western town had believed in old methods for a long time and was contented with the profits he made from antique films. Then one day he became ambitious. He heard that a big feature was coming out, one that was causing a lot of talk, so he collected all his own funds, borrowed from every one he knew, and although some of his friends called him crazy he gambled with the feature and won out. Today he will take nothing but the best and pays top-notch prices.

When you are a winner the crowd will follow you, and the secret of success is to grab the makings of another winner while you have one in your hands. And the best way to become a winner is to get the goods and then let the public know that you have them. When the public comes to buy your goods act as if you really enjoyed doing business. E. M. WICKES.

Edw. A. Zorn—The "Rothapfel" of Toledo

EDW. A. ZORN, general manager of the Temple and the Alhambra theatres in Toledo, deserves the compliment of being called "The Toledo Rothapfel." He has achieved a remarkable standard in exhibiting pictures and in developing wonderful ideas as to how to get the people into his theatres.

A well-known exhibitor recently remarked that "There are plenty of human beings that would like to see a good picture, but most exhibitors don't know how to get them into their theatres."

Edw. A. Zorn knows how. He has given the people of Toledo two "temples of art"; he has given them double and three times the value of their money; he gives ten shows in one—pictures, music, science, art, education, etc.

He just received an invitation from this moving picture Belasco of Toledo to attend one of his concerts, "Morning Musicale" (as he calls it). He will not write any comments on the selection of the program selected for this occasion, but as an example of highest efficiency in managing a motion picture theatre, he suggests that exhibitors read the following program, and take an example from Edw. A. Zorn of Toledo.

PROGRAM

(1) Pomp and Circumstance.....Elgar
Two Marches, Op. 39 (No. 1 in D minor, No. 2 in A minor).
(2) Adagio Pathetique .....Godard
Op. 128, No. 3.
Aria for Soprano.
(3) Herodiade .....Massenet
(4) Ballet Egyptien .....Luigini
In Four Movements:
Allego Non Troppo.
Allegretto.
Andante Sostenuto.
Andante Expressivo e Allegro non Troppo.
Organ Solo—Thomas Grierson.
(5) Largo .....Dvorak
From the New World Symphony.
(6) a—Valse Triste .....Sibelius
b—To Spring .....Greig
c—Scotch Poem .....MacDowell
(7) Group of Songs (Selected).
Mrs. Edward T. Afflick.
Mrs. R. S. Donaldson, Accompanist.
Overture.
(8) Oberon .....Weber

General Comments

JAMES CASSEY, who wrote "Sing Me a Song of the Sunny South" some years ago, has opened an office at 145 West Forty-fifth street, and has installed Miss Gertrude Baum to look after the business. Miss Baum has been with Joseph W. Stern for several years and knows every phase of the business. Mr. Casey has just brought out a novelty song called "Come Along Ma Honey," which carries a double melody, the original and the melody of "Down Upon the Suwanee." The song has been recorded on the Q. R. R. rolls and several other instruments. It is an excellent number for quiet situations in photoplays.

In a week or ten days Mr. Casey will leave for a trip through the West, where his numbers, including "After the War Is Over" and "My Hawaii Is Calling Me," are enjoying big sales.

Fred Vandersloot Has a Novelty

MR. VANDERSLOOT has a novelty in "Snowflake-Christmas Chimes," which was issued in October. This is also a double number, two song in one. "Christmas Chimes Reverie," pub-

FEIST EDITION

PIANO AND ORCHESTRA PUBLICATIONS

Play "Feist Edition" for your Features—Make your music a Feature!

LATEST POPULAR SUCCESSES

Sung by NORA BAYES

OVER THERE!

Written by Geo. M. Cohan

We just paid $25,000.00 for this wonderful song—a fraction over $176.00 for every note of the melody:

IT'S A LONG WAY TO BERLIN

THE DARKTOWN STRUTTERS' BALL

I DON'T WANT TO GET WELL

HAIL! HAIL! THE GANG'S ALL HERE

HOMEWARD BOUND

THERE'S SOMETHING IN THE NAME OF IRELAND

I'LL COME BACK TO YOU, WHEN IT'S ALL OVER

AT THE YANKEE MILITARY BALL

CHINA, WE OWE A LOT TO YOU

MOTHER, DIXIE AND YOU

GOOD-BYE, BROADWAY, HELLO FRANCE!

WHERE DO WE GO FROM HERE?

Piano Solo (vocal) any one of the above numbers 15c.; Orchestra 10, Piano and 'Cello 25c.; Full Orchestra, 40c.

NEWEST STANDARD WALTZ NUMBERS

Celebrated Joyce Waltzes

CHARMING

PASSING OF SALOME

Piano Solo 30c.; Orchestra 10, Piano and 'Cello 50c.; Full Orchestra 75c.

SING ME LOVE'S LULLABY

Piano Solo (vocal) 30c.
Orchestra (Concert or Waltz) 10, Piano and 'Cello. 25c.; Full Orchestra 40c.

FLORA BELLA

Introducing "Give Me All of You"
Pa. 30c.; Orch. 10, Pa. & C. 50c.; Full O. 75c.

LOVE, HERE IS MY HEART!

Pa. (v. or in.) 30c.; Orch. (Concert or Waltz) 10, Pa. & C. 25c.; Full Orch. 40c.

OUR "JAZZ" HEADLINERS

NEW ORLEANS "JAZZ"
As played by Richardson's Society Orchestra

BARNYARD BLUES
Played by The Original Dixieland Jazz Band

COCOANUT GROVE "JAZZ"
As played by Brymn and his Jazz Band

Piano Solo of each 30c.; Orchestra 10, Piano and 'Cello 25c.; Full Orchestra 40c.

MOST POPULAR MARCHES

CIVILIZATION
Piano Solo 15c.

THE RAINBOW
Piano Solo 30c.

MAIDEN AMERICA
Piano Solo 15c.

Orchestra (of either march) 10, Piano and 'Cello 25c.; Full Orchestra 40c.

MUSICAL COMEDY HITS

Since I First Knew You
I'm Not So Different From the Girls of Long Ago
} from "FOLLOW ME"

It's You, Only You that I Love
It's A Long, Long Way To My Old Home Town
} Sung by Andrew Mack in "MOLLY DEAR"

My Old Irish Mother and Ireland
The Princess of My Heart
I Love and Adore But Thee
What Shall I Say?
} Sung by Fiske O'Hara in "THE MAN FROM WICKLOW"

Through Twilight Lane
Some Day
Mandalay
The Huskin' Bee
You Kind O'Look Good to Me
Travel On
} From "DEW DROP INN" by A. Baldwin Sloane

Give Me All of You
Flora Bella
} From "FLORA BELLA"

Piano (vocal) any of above 30c.; Orchestra (double numbers as indicated) Auto Edition 10, Piano, 'Cello and Horns 25c.

THE "FEIST" DATE BOOK

YOUR COPY IS WAITING FOR YOU!

A handy little volume of 96 pages for booking your engagements. A page for each week. A space for each day.

Mailed to you on receipt of 10c. in stamps

SPECIAL OFFER: With every order amounting to $2.00 or over from this page we will include a copy FREE!

LEO. FEIST, Inc., Feist Building, 230 W. 40th St. New York, N. Y.

For enclosed $..... send numbers checked hereon for Piano-Orchestra (underline which)

Name .....

Address .....

City ..... State.....

Many a packed house is directly traceable to an advertisement in the "News."

lished in 1915, has sold more than half a million copies. From now until Christmas Fred expects to sell at least another two hundred thousand copies. Vandersloot's big winner is "I Wonder How the Old Folks Are Tonight," which has just been recorded for the Victor by Fred Reimers.

White Music Company Doing Well in Boston

MR. JAMES S. WHITE, head of the White Music Company of Boston, sends in word that his "W-I-L-S-O-N" number is selling far beyond his expectations, and what pleases him immensely is the fact that in most of the moving picture houses he visits he hears it played and hummed by the audience.

Joseph W. Stern & Company will be an open house in the future for all song writers. The other day Jack Mahoney was seen coming from the office, smiling, and Jack seldom even grins coming from a publisher unless he is after getting an advance royalty on one of his songs.

Fred Forster has a wonderful number in "Missouri Waltz," but he does not know that it has bothered L. Gladys Fuller, a young woman living in the West, to such an extent that she has written a song about the way it follows her wherever she goes. Forster has just brought out another novelty number in "Any Old Horse Knows His Own Way Home." Fred has set out to be as big as any publisher in the business, and in the future one hit at a time will not satisfy him. These are the instructions he sent to Maurice Ritter, his New York professional manager.

"Good-Bye Broadway, Hello France," Still Winning Contests

THIS song is still going strong out West, and at a contest in Detroit a short time ago was put on at the last moment and took first prize against a raft of other good numbers. Since then it has won several other contests.

Leo Feist will have another $5,000 advertisement in the Saturday Evening Post issue of November 15.

C. Arthur Pfeiffer of Quincy, Ill., sends in word that his "We're Going Over" has taken a wonderful jump and he is having his hands full supplying performers and the trade. Pfeiffer, by the way, is one of the small publishers who keep everlastingly at it.

Musical Review of Latest Publications

1—"Stolen Sweets," a beautiful and melodious Waltz Movement by Harry von Tilzer. (Published by Harry von Tilzer.)

2—"In a Garden of Shadows and Tears," by A. Manlowe. A very attractive melody of pathetic character.. (Vanderlost Pub. Co., Williamsport, Pa.)

3—"Hail, Hail, the Gang's Here," by Theodore Morse. Every musician knows the famous old song hit, "We Won't Come Home Till Morning." "Hail, Hail" is better. (Leo Feist Edition.)

4—"We're After You," by Lloyd. One of those typical up-to-date march songs, most appropriate for cartoons of political character. (Jeff Branen, Ed., 145 W. 45th Street, New York City.)

5—"Buy a Liberty Bond for the Baby," Harry von Tilzer's latest hit. As popular as the "Liberty Bonds."

6—"Dramatic Recitative," by Sol. P. Levy. An exceptionally fine composition depicting scenes of intense danger and heavy dramatic situations. This number is obtainable from the Cinema Music Co., Columbia Theatre Bldg., 47th St. and 7th Ave., New York City, at a special reduced price.

7—"Chasing the Chickens," a great Jazz number. (Published by Forster Music Co., Chicago, Ill.).

8—"A Russian Pansy," by Otto Langey. An attractive and new Intermezzo, melodious and most appropriate for love scenes. (G. Schirmer Edition.)

9—"Ching, Chong," a great "Jazz" One Step and popular favorite. (Richmond Music Co., 147 W. 45th St., New York City.)

"THE CONQUEROR"

(Fox Standard Production)

Reviewed on page 2205

Theme: "Come Where My Love Lies Dreaming," by Foster

1—"Southern Rhapsody" by Hosmer until—T: "Tell my boy I wait for him."
2—Continue pp until—T: "Beyond the western banks, etc."
3—"Grey Eagle" (Indian Intermezzo) by Morse until—T: "But Houston was not so easily, etc."
4—Short Hurry to action until—T: "Cherokee trail watchers."
5—Repeat "Grey Eagle" (same as Cue No. 3) until—T: "Still lingering on."
6—"Adagio Lamentoso" from the "Pathetic Symphony" by Tschaikowsky until—T: "The town of Nashville, Tenn."
7—Intermezzo from "Goyescas" (3/4 Andantino Sostenuto) by Granados until—T: "The home of Judge Allen."
8—Theme until—T: "Sam's prime object."
9—"Southern Girl" (Gavotte Caprice) by Kremer until—T: "This is how the young idea, etc."
10—Open with effect of bell (school bell) followed by
11—"Abila" (Intermezzo) by Gruenwald until—T: "A young daredevil, etc."
12—Short Galop to action until—S: "Elizah near her house."
13—Theme until—T: "The spirit of a conqueror."
14—Short Rest (about four minutes) organ improvise to action until—T: "While the high aim rests, etc."
15—Piano improvise to action (about one minute) until—T: "Confidently he starts his spring."
16—Theme until—T: "Here trustful citizens, etc."
17—"Dramatic Tension" by Borch until—S: "The riot in the street."
18—Hurry to action until—T: "While the worthy commissioners."
19—"Southern Revery" (4/4 Andantino) by Bendix until—T: "At the old Houston homestead."
20—"Humoresque" (Characteristic) by Tschaikowsky until—T: "Still aiming higher."
21—"Southern Ideal March" by Heed until—T: "It is not time to mention our wedding day."
22—Theme until—T: "At Georgia, Stokes begins, etc."
23—"Romance" by Rubinstein until—T: "Elected governor for one term."
24—Repeat "Southern Ideal" by Heed (same as cue No. 21) until—T: "Again Elizah offered, etc."
25—"Dreams of the South" (Waltz) by Ascher Mahl until—T: "And then the chivalry and beauty."
26—"Southern Echoes Quadrille" by de Ville until—T: "You have married a man, etc."
27—Theme until—"At last the merry wondering."
28—Continue ff Allegro until—S: "Houston and Elizah near big stairway."
29—Theme ff until—T: "Just as Stokes surmised."
30—"Broken Melody" (Dramatic) by Van Biene until—S: "Elizah fighting with man."
31—Short Agitato to action until—T: "Houston having resigned etc."
32—"Indian Love Song" by Smith until—T: "Repentant and unable, etc."
33—Short Rest (about one minute) organ improvise until—T: "The despotic Mexican Government."
34—"Flying Artillery Overture" by Bergenholtz until—T: "Nearer and nearer came the Mexicans."
35—"Lakesonian March" by Lake. *Note—Play second part only (not trio)* until—T: "The Cherokees abused, etc."
36—"Indian Trail" by Lamater until—T: "Stokes' plundering band."
37—Play the same as for Cue No. 35 ff until—T: "On a commanding position."
38—Battle Furioso to action until—T: "At the peaceful convent."
39—Organ improvise to action until—T: "Vesper Bell."
40—Silence, just produce effect (bell) until—T: "Houston's messenger summons the Cherokees."
41—"Allegro Hurry No. 42" by Becker until—T: "The toll of the Vesper Bell."
42—Organ to action with ad. lib. bell effects until—T: "Lesser and sugar, etc."
43—Short Rest Piano (not organ) to action until—T: "The battle continues, etc."
44—Long Battle Hurry until—T: "The Cherokees are coming."
45—Continue ff until—T: "No child or woman."
46—Organ to action with ad. lib. bell and battle effects until—S: "Soldiers breaking the gates to the convent."
47—"Long Battle Furioso" until—T: "Can a former Governor find. etc."
48—Theme until—T: "May the blessings of grateful hearts, etc."
49—Organ to action until—S: "Houston and girl are leaving the convent."
50—Theme ff until * * * * * END.

"FLYING COLORS"

Theme: Serenade (4/4 Dramatic Moderato) by Widor

1—"Reve D'Amour" (2/4 Allegretto grazioso) by Zamecnik until—S: "Young man embracing girl."
2—"Dramatic Tension No. 1" by Ascher until—T: "Telling to Papa."
3—"Violetta" (a concert piece) by Herman until—T: "Powell Brewster who fears death." *Note.—In substituting Cue No. 3, select a number which opens with the first four bars as an "Agitato" and continues as a "4/4 Moderato."*
4—"Visions, Reverie" (3/4 Andante un poco Rubato) by Tschaikowsky until—T: "The beginning of the realization."
5—"On Wings of Song" (6/8 Andante Tranquillo) by Mendelssohn until—T: "Bull Ferris known from his, etc."
6—"Romanze" (3/4 Andantino) by Hegner until—T: "The Lansing house party."
7—"Vision" (3/4 Characteristic) by Blon until—T: "Ann, Ruth's sister."
8—Theme until—T: "Brent wasn't strong for his new job."
9—Short March—to action until—S: "Flashback to former scene."
10—"Forest Whispers" (Tempo di Gavotte) by Losey until—T: "You formerly wore a mustache."
11—Continue pp until—T: "When hearts are trumps."
12—Theme until—T: "Billiard room 12 o'clock."
13—"Air De Ballet" (3/4 Allegro) by Chaminade until—T: "Have placed Capt. Drake."
14—Continue pp until—T: "The following evening."
15—Popular One-Step until—T: "Capt. Drake has been, etc."
16—"Essence Grotesque" (Mysterioso) by Lake until—T: "This detective stuff is all nonsense."
17—"Pizzicato" (Mysterioso) by Lake until—T: "What income should a man have."
18—Theme until—T: "Two A. M."
19—"Intermezzo" (Allegretto) by Pierne until—T: "Confounded train is late."
20—"Ecstacy" (Dramatic Allegro) by Zamecnik until—S: "Brent climbing on wall." *Note.—Watch for automobile effects.*
21—"Dramatic Tension" by Borch until—T: "Hello, Craig—butted in, etc."
22—"Broken Melody" (Dramatic Lento) by van Biene until—T: "Forgetting everything but grief."
23—"Erl King" (Dramatic Agitato) by Schubert until—S: "Brent jumping through window."
24—Produce effect (Cymbal Crash) followed by
25—Agitato to action until—S: "Craig with his wife."
26—Dramatic Adagio by Kretschmer until—T: "Brent Brewster's comeback."
27—Theme until * * * * * END.

"THE PRINCESS VIRTUE"

(Bluebird Photo-Plays)

Theme: "Love Song" (Dramatic) by Flegier

Opening—"Legende" (Andante) by Friml.
T: "Almost in her infancy"—"Andante Cantabile" by Tschaikowsky.
T: "Basil Demarest, etc."—"Serenade" (Moderato) by Czerwonky.
T: "But who—who can love her?"—Theme.
S: "Girl leaves the room"—Continue ff.
T: "Mlle. Sari, the most talked, etc."—"A La Bien Aime" (Valse) by Schuette.
T: "The Princess Virtue holds court"—"Menuet" by Paderewski.
T: "Tell me of your home"—"Prelude" (Heavy Dramatic) by Rachmaninoff.
T: "On the high seas"—"Gavotte Moderne" by Hartog.
T: "An emissary from over the seas"—"Sleeping Beauty" (Waltz) Tschaikowsky.
T: "I saw your grandmother"—"Sweet Jasmine" (Melodious Allegretto) by Bendix.
S: "Girl playing piano"—Piano Solo improvise to action.
S: "Girl stops playing"—Theme.
S: "Exterior before duel"—"Presto" by Lake.
T: "Dawn found Basil, etc."—"Serenade" (4/4 Moderato) by Widor. *Note.—Effects of rough seashore.*
T: "Emile is seriously wounded"—Continue ff.
T: "L'Affaire D'Amour"—"Heart Wounds" (Dramatic) by Grieg.
S: "Near roulette tables"—"A la Ballerina" (Valse Lente) by Braham.
T: "Your affair with Sari, etc."—Theme.
T: "Experienced in the battle, etc."—"Three Graces" (Allegro Intermezzo) by Herman.
S: "Girl writing letter"—"The Vampire" (a dramatic theme) by Sol. P. Levy.
T: "Four o'clock"—"L'Adieu" (Dramatic Melody) by Favarger.
T: "I wish you joy, etc."—Theme.
T: "Gaudier's, where the fashionable, etc."—"Intermezzo") 2/4 Presto) by Arenski.
T: "The cafe Du Moyen"—Brilliant Waltz.
T: "You are not happy"—Theme.
T: "You shall give me, etc."—Continue ff.
T: "With the morning light"—"Olympia" (Dramatic Overture) by Ascher.
T: "Homeward bound"—Theme until * * * * END.

"THE MAN HATER"

(Triangle Production)

Reviewed on page 3130

Theme: "Prelude Due Deluge" (4/4 Adagio) by Saint-Saens

1—"Anvil Chorus" from "Il Trovatore" by Verdi until—T: "Phemie Sanders hated nothing."
2—"Yester Love" (Intermezzo Andantino) by Borch until T: "Phemie's father who seldom came home."
3—Theme until—T: "Mrs. Sanders, etc."
4—"Reverie" (4/4 Andante) by Vieuxtemps until—T: "Then one rainy night."
5—"Canzonetta (Moderato) by Nicode until—T: "Closing time."
6—Theme until—T: "It's too late, Phemie."
7—"Dawn of Hope" (Dramatic Lento) by Casella until—S: "Exterior of blacksmith's shop."
8—"Le Retour" (Allegro) by Bizet until—T: "Phemie blossomed out."
9—"Captain Cupid" (Allegretto Grazioso) by Bratton until—T: "Aw! Phemie, can't you love me?"
10—Theme until—T: "In the City Hotel."
11—"Melody" (4/4 Moderato) by Kretschmer until—T: "Had Phemie lacked, etc."
12—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Never trust a man."
13—Theme until—T: "Poor Joe invented a Lucy."
14—"Gavotte" (Moderato) by Gossee until—T: "Joe faithfully avoided, etc."
15—"Sleeping Rose" (Valse) by Borch until—T: "I only took it, etc."
16—"Petite Serenade" (Allegretto) by Horton until—T: "At ten thirty, etc."
17—"L'Adieu (12/8 Andante Sostenute) by Favarger until—T: "Seems like you made."
18—Theme until * * * * * END.

"THE STAINLESS BARRIER"

(Triangle Production)

Reviewed on page 3132

Theme: "Sweet Ponderings" (Dramatic Moderato) by Langey

1—"Extase D'Amour" (3/4 Andante) by Roze until—T: "Betsy, child, you look just, etc."
2—"Serenade" (Allegretto) by Rubinstein until—T: "The struggle to get started."
3—"Valse Lento" by Schuett until—T: "Love lingers under the southern moon."
4—Theme until—T: "The Vulture's roost."
5—"Debutante Waltz" by Santelman until—T: "The stage is set for Dick's return."
6—"L'Adieu" (12/8 Andante) by Karganoff until—T: "Planting the scheme by mail."
7—"Air de Ballet" (3/4 Moderato) by V. Herbert until—T: "The return of Richard Shelton."
8—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "Weaving the invisible net."
9—"Memories" (Melodious) by Kuessher until—T: "Her lifelong routine."
10—"Serenade" (2/4 Allegro Grazioso) by Cesek until—T: "In the face of such cordial, etc."
11—Theme until—T: "A meeting in the capital city."
12—"Romance" (4/4 Moderato con expressione) by Mericanto until—T: "Wallance and Williams make a fast, etc."
13—"Intermezzo" (2/4 Presto) by Arenski until—T: "A war council."
14—"Poor Relations" (Marcia Mysterioso) by Bendix until—T: "You can square yourself."



The Harry Von Tilzer Music Company wish to announce that the following orchestrations can be played **without** a **tax** or **license** by any theatre orchestra, motion picture house, pianist, dance orchestra or any place where music is played. These numbers are now ready; consisting of ten parts, 'cello and piano.

ORCHESTRA

SAYS I TO MYSELF, SAYS I, one-step / JUST AS YOUR MOTHER WAS waltz	double number	25c for 10 parts Piano and 'cello
JUST AS YOUR MOTHER WAS,	one-step	
I DON'T KNOW WHERE I'M GOING BUT I'M ON MY WAY	one step	
THE OLD TOWN PUMP	fox trot	
STOLEN SWEETS	waltz	
GIVE ME THE RIGHT TO LOVE YOU	fox trot	
THERE'S SOMEONE MORE LONESOME THAN YOU	one-step	
ON THE SOUTH SEA ISLE	trot	
LOVE WILL FIND THE WAY	waltz	
BABETTE, SHE ALWAYS DID THE MINUET	one-step	
YOU WERE JUST MADE TO ORDER FOR ME	fox trot	
IT'S A HUNDRED TO ONE YOU'RE IN LOVE	one-step & trot	
HONEY BUNCH	fox trot	
THE MAN BEHIND THE HAMMER AND THE PLOW	Medley-one-or two-step	

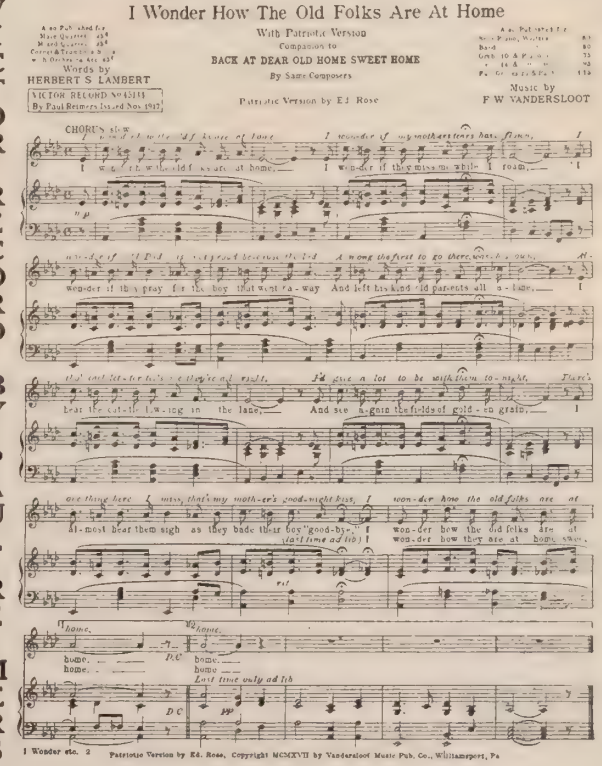
Send for the Harry Von Tilzer piano catalogue so that you can make your selection for piano. This includes all the Harry Von Tilzer song and instrumental hits, which will be sent at 10c per copy. If you do not wish to send direct for same, all the Harry Von Tilzer hits can be found on sale at all music counters where music is sold. Address all communications to

Harry Von Tilzer Music Publishing Co.
222 West 46th Street New York City
MEYER COHEN, *Manager*

THE GREAT PATRIOTIC HOME SONG HIT

Song 15c **Orchestra, 11 and Piano 25c** **Band 25c**
Waltz 15c **Full Orchestra and Piano 35c**

VICTOR RECORD BY PAUL REIMERS



PATRIOTIC VERSION BY ED ROSE

VANDERSLOOT MUSIC PUB. CO.
Williamsport, Pa.

"MISSOURI-WALTZ"

The World's Greatest
and
Most Popular Waltz

For Piano - - - 30c Per Copy
For Orchestra - 11 and Piano 25c
For Orchestra - Full and Piano 35c

Forster Music Publisher, Inc.
509 So. Wabash Avenue
CHICAGO, ILL.

15—Galop to action until—T: "In the hopper of the law."
16—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "Richard Shelton, etc."
17—"Violette Concert Piece" by Herman until—T: "Yes, it is true." *Note—First four bars are an "Agitato Movement" then 4/4 Moderato.*
18—Theme until—T: "After an hour of ceaseless, etc."
19—"Dramatic Tension No. 1" (for heavy disputes) by Ascher until—T: "On Stone's orders."
20—Theme until * * * * * END.

"Color Sensitometry"

(*Continued from page* 3691)

lines, or ordinates, required on the scale-plate, corresponding to the eight segments represented by the sector aperture. The spectrum lines, for orientation, are produced on the scale-plate in the same manner as has been previously outlined.

Fig. 4 shows a Wallace Diffraction Spectrograph with the rotating logarithmic sector-wheel driven by a small motor, and the plate-holder in place for making exposures. By reference to the diagram, Fig. 1 (*last week's iustallment*), it will be noted that the spectrum is produced vertically (*with respect to the axis of the instrument*) in the Wallace spectrograph, instead of horizontally, as with most spectroscopic cameras and spectrographs.

The appearance of a spectrogram taken with the aid of the rotating logarithmic sector wheel is shown by Fig. 5, which represents the extent and degree of the spectral sensitiveness of a panchromatic emulsion. When photographing these spectrograms the slit of the spectrograph is opened wide, to shorten the exposure and prevent the formation of a line-spectrum, which is not required in this phase of the work. Another important item in this class of spectro-sensitometry is the length of the exposure given. The exposures should be just sufficient to yield a developable image, for with prolonged exposures a red-sensitiveness may be recorded which the plate being tested does not really possess.

By mounting photographic color-filters before the spectrograph, and exposing through them on suitably sensitized plates, the spectrum transmissions and absorptions, or "cuts" of the filters may be recorded with the same degree of approximation to their spectro-photometric absorption curves.

ALFRED S. CORY.

THE BARTOLA

The Central Park, Chicago's most beautiful picture theatre, seating 2,300, has installed a Bartola de Luxe. The owners investigated every other instrument on the market before purchasing. You should do the same. *Write for Catalogue*

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

ARE YOU GETTING PICTUROLL BULLETINS?

FILMUSIC COMPANY

1729 Highland Avenue Los Angeles, Cal.

THREE WONDERFUL SONGS *by* JEFF BRANEN *and* EVANS LLOYD

VALLEY ROSE

A WESTERN BALLAD—A GEM

ALL THAT I WANT IS IN IRELAND

A CLASSIC BOTH IN WORDS AND MUSIC

WE'RE AFTER YOU

COMEDY SOLDIER SONG. ANOTHER HOT TIME

Piano copy, 15 cents each Dance orchestrations, 25 cents

145 West 45th Street JEFF BRANEN, *Publisher* New York, N. Y.

THEATRES WORTH WHILE

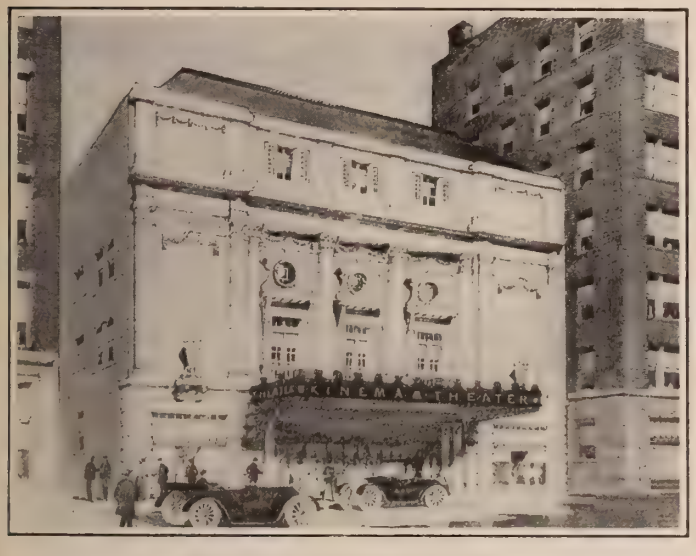


Front and Interior Views of the Central Park Theatre, Chicago, Which Opene d October 27. A description of This Theatre, Which Is Owned by Katz & Balaban Appeared in Last Week's Issue of the News

Kehrlein Adds New House to Kinema Circuit

THE Kehrlein Kinema circuit announces the opening in the near future of its third theatre on the Pacific coast, the Kinema theatre in Los Angeles, now under construction at the fountain head of Los Angeles' new shopping centre at Seventh street and Grand avenue, with a seating capacity of 2,500.

If the unusually brilliant successes of the Kinema theatres at Oakland and Fresno may be taken as fitting criteria of the enterprise of the Kehrlein interests their entrance into the theatrical field of the sunny southwestern metropolis will create quite a stir there.



New Kinema Theatre, Los Angeles

Emil Kehrlein, Jr., will guide the destinies of the Los Angeles Kinema and will as heretofore emphasize thoroughly his ideals as to courteous service and the harmonious blending of incidental music with the individual spirit of each photodrama produced.

The exterior of the Kinema in point of architectural beauty, has few equals in its majestic aspect anywhere, the structure being in design pure Italian renaissance. Its huge colonnades lend an impressive strength to its outlines, tempered by the ethereal splendor of the graceful curves in its myriad of Della Robbia frescoing.

Over the marquee, itself a tribute to the craftsmanship which fashioned it, are three Venetian windows, imposing in themselves, bat fading into repose between the mighty colannades. Above these are three more latticed windows of smaller proportions, representing the outlook from the executive offices. The entire building will remind one who has travelled in Italy of the Doge's palace at Venice, and this impression will be enhanced by the weird cloud of glowing red steam flowing silently at nighttime from the delicately carved stone vessels at opposite ends of the facade.

The patrons will pass through a tiled lobby into a luxuriously appointed foyer, modeled after that of the Comedie Francaise at Paris. In the centre, directly confronting one's entrance, is the grand escalier, reminiscent of the Grand Opera House, Paris, leading to the mezzanine floor, promenade and drawing room. The promenade, at the head of the staircase, is faced with Venetian mirrors, which reflect the drawing room across, a room conspicuous for the well selected paintings and etchings hung on its walls, for its divans, and its woodwork of a delicate greenish tint.

At opposite ends of the drawing room are the rest rooms, on the right, milady's, a beautiful melange of silver, black and rose, where the feministic element may find combs and brushes, hairpins and manicure sets, all arrayed on French dressing tables with the accompanying mirrors, and on the left her escort's. Public telephones are an added innovation to the complement of both milady's dressing room and the lounging room of monsieur. The latter adheres to a more severe type, being done in oak, a style more befitting the requisites of the male contingent.

A strong feature of the Kinema is its comparatively flat balcony, with its seating capacity of 1,000. This flat balcony is, like the rest of the building, of reinforced concrete construction. It is 75 feet wide and 102 feet from front to rear. The slope is of easy grade because of the entire balcony being carried on four huge reinforced concrete cantilevers running lengthwise of the building. The cantilevers are supported by two massive concrete columns built in the side walls and by an immense concrete girder that runs

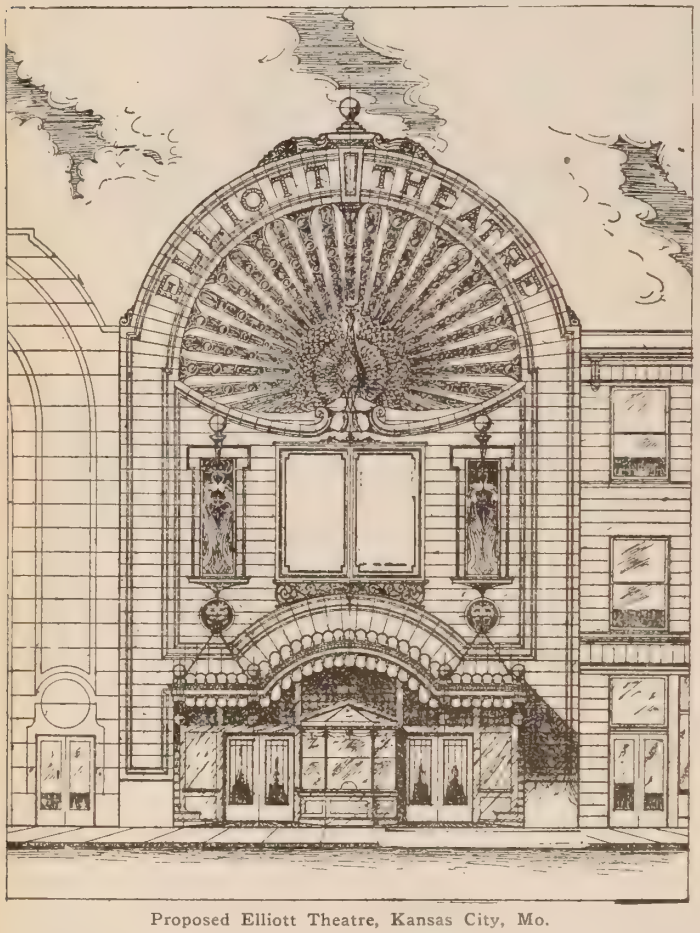
between these two verticals horizontally. Two of them rest directly on the columns. In the entire interior of the Kinema there is not a single obstruction owing to the cantilever construction system.

The color scheme of the entire interior is of taupe, rose and purple, the latter exemplified in a thick carpeting of royal purple and the velvet curtain of the same hue. The lighting system reveals an artistry almost incomparable in its effect of producing a rich, warm glow, sometimes rising to the splendor of the sun at high noon.

Kansas City to Get New Theatre

KANSAS CITY, MO., is to have one of the handsomest motion picture houses in the Middle West, according to the plans completed by A. E. Elliott, who holds a 99-year lease on the property at 205-207 East Twelfth street, in the business section of the city. Clifton B. Sloan, architect, has completed the plans for a photoplay house which will cost in excess of $50,000.

Mr. Elliott announces that the present building would be razed when sub-leases expire next May and that in the interval footings would be sunk so that the construction of the building could be



Proposed Elliott Theatre, Kansas City, Mo.

carried on in record time. Mr. Sloan, the architect, has designed the footings and steel frame with a view to the erection later of a ten-story building on the property.

The theatre building will be 38½ x 76 feet. The first floor will be planned to seat 420 persons and the balcony 280, giving a seating capacity of 700.

The tail feathers of the peacock, which Mr. Sloan has made the crowning feature of the exterior design, will form a thirty-foot semi-circle.

The proposed theatre is to be just west of the Regent theatre.

"Berkshire Gateway" Boasts Fine House

GREAT BARRINGTON, Mass., boasts of a theatre that would do credit to one of the biggest cities of the country. Located in "the Gateway of the Berkshires" and in a section where the theatre can appeal to high class patronage, the Mahaiwe is attractive not only in its Indian name, but in the manner in which it is conducted by its efficient manager, Earl B. Raifstanger.

With a seating capacity of 1,000 it is the most completely equipped house in the Berkshire country and is owned by L. F. Raifstanger, father of the young manager. The house is located in the business section, at No. 14 Castle street, and occupies 100 by 150 feet. The building, which is built of brick and stone, was erected in 1908.

The interior of the house is attractive with stucco decorations. Two Power 6-A machines supply the projection 95 feet to a



Mahaiwe Theatre, Great Barrington, Mass.

heavy canvas treated screen. The lobby is 28 by 50 and National Cash Register Machines are used in the ticket booth. There is a three piece orchestra and especial attention is paid to the music.

Seven reels are shown at each show, of which there are four daily. Admission in the afternoon is 5 and 10 cents and 10 and 15 in the evening. Metro, Vitagraph, World, Pathe and Special features are used. The theatre advertises through the newspapers, an excellent house organ and on billboards.

DIRECTORY OF NEW THEATRES

ARKANSAS

Plans for the new Government theatre to be built at Camp Pike were received recently, and Major John R. Fordyce, construction quartermaster, immediately ordered building material. The building will be 120 by 196 feet, with a seating capacity of 3,000 and a stage 26 by 35 feet. It will be located on 14L street, about 600 feet north of the railroad. Edward L. Tilton, of New York, is the architect.

J. H. Barncord opened his new Opera House, at Winslow, Saturday a week ago with the best motion pictures obtainable. A complete heating system has been installed, also every new device for his patrons' comfort.

Work was begun a few days ago on the Government theatre at Camp Pike, near Little Rock, Ark. The building will have a seating capacity of 3,000, and was designed by Edward L. Tilton, of New York City. The building will be completed by December 1.

CALIFORNIA

Geo. D. Carter, of Oakland, has leased the Evans Hall at Happy Camp, and will remodel it for a motion picture house, giving shows every Saturday night until further notice.

The Broadway Amusement Company has purchased the Illusion theatre, and will open that house shortly with top notch motion picture programs. The Broadway Amusement Company now controls three motion picture houses in San Diego, the Broadway, at Eighth and Broadway; the Superba, at Third and C streets; the Illusion, and the Strand theatre, at Coronado. This latter theatre and the Illusion are the latest acquisitions of the company.

Extensive work has been done on the interior and exterior of the Illusion theatre, new seats being placed inside, the auditorium rearranged, the entire house renovated and new ventilation installed. G. A. Bush, president of the company, states that the attractions at the new house will all be first class, first release photo drama and comedies, including each change a Triangle feature play.

The Bell theatre, at Laguna Bell, which has been closed for some time, will reopen very soon under the management of J. E. McPheeters.

The Auditorium theatre, at San Pedro, was opened a week ago, under the management of Elmer Workman and Carey Chandler, to capacity business.

Many workmen are still busy on the new theatre building in Exeter which, when finished, will be one of the finest small theatres in the county. Omar Jackson has the contract for making the change, and has sublet the brickwork to W. O. Rowley.

When finished this theatre will have a twenty-one-foot ceiling, which insures a good pure air regardless of the crowd. A space will be left for a

balcony to be added as soon as business warrants building one. Manager Cook is doing his best to accommodate the theatregoing public, and his place of business should be liberally patronized.

Redwood City is to have a large amusement place. It is to be located in Germania Hall on Broadway, and is to be conducted by two enterprising local men, who have a lease from the Kuck estate. Carpenters are already at work renovating the interior of the building and putting it in shape for a grand opening in about two weeks.

The promoters of the enterprise intend having a first-class place in every respect, where the people of Redwood City and visitors can gather and enjoy themselves. Its main purpose will be to provide amusement and entertainment for the soldiers from Camp Fremont at a cost to them as low as possible. It will give enlisted men a suitable place to go when they come here to visit.

ILLINOIS

A modern up-to-date theatre, with a ground floor seating capacity of 1,000 seats will be built on the old City Hotel site on East Ryder street in Litchfield. W. B. Kneedler, of Collinsville, has purchased the property from Mrs. Elizabeth Lauber. The property runs 96 feet on Ryder street and 132 feet deep. Mr. Kneedler will build a fireproof building, the front to be two stories and will contain flats. The back part will be only one story. The theatre will be equipped to handle the largest road shows as well as to take care of moving pictures. It will be built of brick and concrete and will cost about $25,000.

IOWA

D. Earl Combs opened his new theatre, at Chariton, last week, and it is now assessed as one of the best equipped and most finely finished in the State.

Mrs. Victoria Dewey is making extensive improvements on the south side theatre building Chariton, formerly known as the Temple. A fine theatre front has been put in the building, and the inside is being remodeled and modernized. As soon as it is completed the Grand and Temple theatres will be consolidated, and will be known as the Lincoln theatre. She and Mesdames Becker and Bowen will hold joint ownership in the new Lincoln theatre. Ralph Becker has been manager of the Grand and recently of the Temple, but as he will soon enter the military service the management will be turned over to the new concern.

The Unity Investment Company, of Des Moines, Iowa, is contracting for the construction of a new theatre to cost $25,000.

W. F. Kucharo & Co. have let the contract for a new theatre at Camp Dodge, Des Moines, Iowa.

KENTUCKY

Marcus Loew, one of the foremost motion picture magnates of the United States, arrived in Louisville recently to complete arrangements for the establishment in Louisville or at Camp Zachary Taylor of a new motion picture theatre that will, it is said, surpass anything of the kind in this part of the country. Steps in this direction were begun when Mr. Loew was here some time ago, and it is expected that negotiations will be completed soon.

MAINE

A. S. Black is erecting the New Haines theatre at Waterville.

MASSACHUSETTS

The new motion picture theatre being erected at 41 Millbury avenue, Worcester, for B. I. Coonan, is rapidly nearing completion. The structure will be 186 by 191 feet, and will be of three stories. More and Yutan are the contractors.

Scanlon Bros. are considering the erection of a theatre on their large front on Monument square and Pleasant street, Leominster.

MICHIGAN

Cadillac is to have a new $50,000 vaudeville and motion picture theatre. A company that owns and operates a string of theatres in the Middle West purchased the offices of William Brothers Lumber Company and adjoining property, and operations were commenced last week.

NEW BRUNSWICK

Fred G. Spencer has just opened his splendid new theatre in Amherst, a local production, "Brown of Harvard," with the proceeds devoted to patriotic purposes being selected as the opening vehicle and playing to capacity business. The Empress, which will seat 1,000 people, is one of the best equipped theatres in the Maritime Provinces offering many novel features, and being thoroughly up to date in every respect. For the present it will play pictures, but will be available for road shows visiting that busy little Nova Scotia town.

NEW JERSEY

The Stanley vaudeville and motion picture house, at Wrightstown, is nearly completed, and will have a seating capacity of 1,800. The theatre will be opened this Wednesday afternoon.

NEW MEXICO

Work on the construction of the Park theatre, on Railroad street, Gallup, is progressing rapidly, and bids fair for completion by the first of the new year.

NEW YORK

James Kernan is erecting the new Liberty theatre at Park avenue and Liberty street, Syracuse.

The Scottish Rite Masons are planning to erect a moving picture at Yaphank.

The New Breglio theatre has been opened in Utica.

One of the biggest real estate sales that has taken place in Glens Falls in years was consummated a few days ago when F. F. Pruyn sold the Knickerbocker Block, better known as the old "opera house" block in Warren street to Fred E. Colburn and James R. Lockwood, of Burlington, Vt.

The new owners plan on remodeling the rear part of the block into a modern motion picture theatre. Mr. Colburn stated that he and Mr. Lockwood planned on expending about $25,000 for improvements to the building. While their plans have not been completed they expected to remodel the rear part of the building, so that the theatre will have a ground floor with the balcony and a seating capacity of about 1,400.

It was announced that the work of rebuilding the Lyric theatre, Watertown, which was badly burned at the time of the Charlebois Block fire about two weeks ago will be started within a few days. It has not been decided yet whether any changes in the plan of the theatre will be made. It will be continued under the management of Papayanakos Brothers.



Good Seats Plus a Good Picture Equals Pleased Patrons

OUR

OPERA CHAIRS

HAVE

Comfort and Quality. Our *Service Department* Open to *You.*

Write for Catalogue N

STEEL FURNITURE CO.

1475 Buchanan Ave., S. W.
Grand Rapids, Mich.

Is Your Theatre Worth A Nickel A Night?

That is what it costs to secure the most comprehensive reviewing service on Motion Pictures.

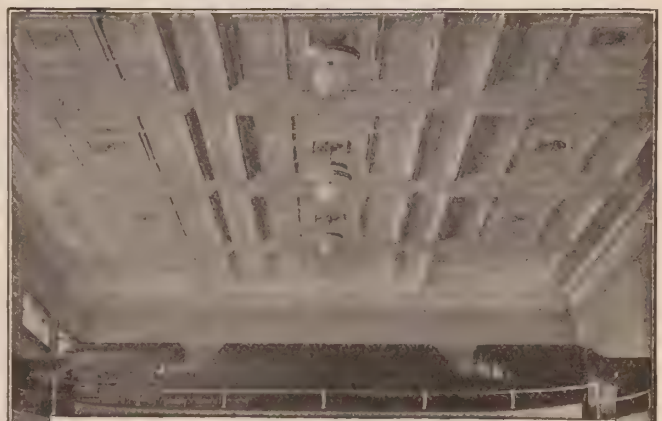
"Screen Opinions"

The Independent, Comprehensive Reviewing Service

costs you less than a nickel a day—and by subscribing for it, and reading it, you can select the pictures that will bring the most money to you. It is surely worth a Nickel a Night to safeguard the good name of your theatre—so investigate "Screen Opinions."

Write In for Full Information

Cahill-Igoe Co. Chicago
117 W. Harrison St. · THE HOME OF CICO PRODUCTS



Artistic Yet Reasonable

The decorative treatment of a theatre interior should be artistic and inviting. You can secure a pleasing effect for your theatre by installing

"BERGER'S Classik" STEEL CEILINGS

They combine the beauty of moulded plaster with the strength of steel. A wide range of attractive designs especially suited for theatres.

These ceilings are sanitary, durable, fire resisting, non-collapsible, easily erected and reasonable in cost. They eliminate repair expense.

Send for "Classik" Book D. M. N.

THE BERGER MFG. CO., Canton, Ohio

BERGER

Branches: Boston, New York, Philadelphia, Chicago, St. Louis, Minneapolis, San Francisco.
Export Dept.: Berger Bldg., New York City, U. S. A.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Advertising Novelties
3. Brass Rails
4. Building Materials
5. Cameras
6. Camera Lenses
7. Carbons
8. Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing and Printing
14. Developing Materials
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers and Rheostats
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cleaners
24. Film Dyes
25. Film Stock
26. Fire Extinguishers
27. Floral Decorations
28. Gas Engines
29. Heating
30. Heralds
31. Interior Lighting
32. Interior Telephones
33. Lithographs
34. Lobby Display
35. Metal Ceilings
36. Motors
37. Mural Paintings
38. Musical Instruments
39. Paints
40. Perforating Machines
41. Printing Machines
42. Programs
43. Projection Booths
44. Projection Lenses
45. Projection Machines
46. Projection Machines (Home)
47. Reels
48. Rewinders
49. Safety Exit Locks
50. Screens
51. Slides
52. Stage Settings
53. Studio Lights
54. Ticket Selling Machines
55. Ticket Taking Machines
56. Uniforms
57. Ventilating and Fans
58. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

A. C. Hilkert, the owner of the new Regent theatre, Geneva, which is being constructed from the old Johnson Opera House Building at Fall and Mynderse streets, stated that if the weather was favorable for the quick drying of masonry, he would be able to open the theatre on Thanksgiving Day as was originally planned. The construction work has reached a point now where the size and appointments of the new theatre are apparent. The work has also reached a state where a delay of a few days in the interior mason work will probably disrupt the opening plans.

OHIO

The Majestic Picture theatre, at Middletown, which was formerly the Eagle, having undergone an extensive titivation was opened to the public a few days ago, and Manager L. O. Dysert expressed himself as immensely pleased at the result.

The Union theatre, Cleveland, opened October 29. It is a beautiful little theatre, with accommodations for 500 people, and is under the management of George Treka.

The new house is equipped with a Simplex machine and a Danish Diamond screen, both of them supplied by the Oliver Motion Picture Supply Company of Cleveland.

C. H. Miles has opened the new Grand theatre, Cleveland, after an enforced shutdown, necessitated by extensive improvements and alterations. The result of these changes being that the Grand is practically a new house, everything in it being new. The shell alone stands to remind the public of olden times. The equipment is of the latest, and includes a Simplex projection machine, which was furnished by the Oliver Motion Picture Supply Company; a $25,000 organ, installed by Hillgreen, Lane & Co., from Alliance, Ohio; "Flexume" signs and a new marquis which was erected by Rutkowski & Co., of Cleveland.

PENNSYLVANIA

The Orpheum Moving Picture theatre on East Third street, Bethlehem, is undergoing improvements. A new front is being constructed, the seating capacity is being increased, and the interior is in the hands of decorators.

The Lincoln theatre, at 529 Lincoln avenue, Bellevue, has been opened to the public.

The Barnes is the name of a new moving picture theatre being erected at Ellwood City.

The Queen Lane Theatre Company has plans for the erection of a new $15,000 moving picture theatre to be known as the Queen, at Philadelphia.

J. H. De Johns has just opened his New Castle theatre, at McKees Rocks.

Horne & Wolfe are erecting a new Brushton theatre, at Brushton.

The new Jackson theatre has just been opened at York.

J. S. Higgins will shortly open his new Majestic theatre at Shamokin.

Preliminary plans are being made by Harry Stahl for starting work on the erection of a new vaudeville theatre on Idaho street, Farrell, to cost $15,000.

The contract to build the motion picture theatre at Queen Lane and Schuyler street, Philadelphia, for the Queen Lane Theatre Company, has been awarded to Alexander Chambley. The structure is to be one story and balcony.

Improvements costing several thousand dollars are to be made upon the Rex theatre, Farrell. David Garfunkel is owner of the building.

TENNESSEE

Through the conference in Memphis Wednesday of Marcus Loew, head of the Loew circuit of vaudeville theatres, and E. A. Schiller, Southern general manager, and local architects and builders, Memphis will in all probability get a larger theatre than was at first intended. Plans which had been tentatively accepted were altered by Mr. Loew, with the view of erecting his theatre here in anticipation of meeting the demand for years to come.

The new theatre, as now proposed, will seat 3,000 persons, and will be nearly a block in length. The total amount involved in the deal is given as approximately $800,000.

Negotiations for the site are practically closed, and when the altered plans are again considered, it is expected that the contracts for the construction of the new playhouse will be awarded.

Both Mr. Loew and Mr. Schiller left at night for New Orleans. Mr. Schiller will return within a few days to further plans for the proposed theatre.

VIRGINIA

W. J. Rahily has purchased the building at 16 North Sycamore street, Petersburg, and will remodel it into a moving picture theatre.

The Stewart Amusement Company has plans for the erection of a new $5,000 moving picture at Newport News.

J. C. Shore, S. W. Zimmer, J. L. Vaughan, and others are interested in the erection of a theatre near Camp Lee, Petersburg.

WEST VIRGINIA

J. C. Holt has had plans prepared for a new $7,000 motion picture theatre to be erected at Richwood.

Timely Slides Issued by Excelsior



THE accompanying illustration shows one of the timely slides issued by the Excelsior Illustrating Company, of 219 Sixth Avenue, New York. Mr. Knoppleman, president and general manager of the company, has prepared a number of these slides in various designs for exhibitors to use for Thanksgiving. Other special designs have been prepared for Christmas and New Year. These designs have been supplemented in their regular catalogue, which shows many novel and interesting slides for announcement and advertising purposes. Any reader of the NEWS can obtain a copy of this catalogue by writing to the Excelsior Illustrating Company.

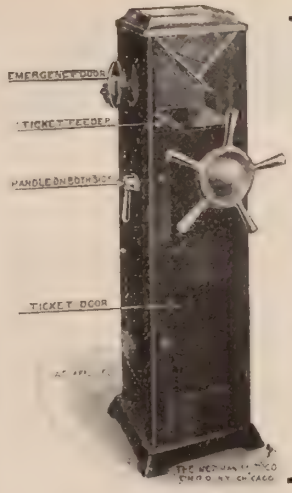
THEATRES

THAT ARE WORTH WHILE

IS YOURS?

IF it is, send us full details—also photographs, in order that we may run a complete and fully illustrated story of which you will be proud.

MOTION PICTURE NEWS
729 Seventh Avenue New York City



"NEWMAN" Ticket Chopper

Safeguard against having your tickets used over again and resold. Circumstances sometimes cause many men to yield to temptation. Newman's ticket choppers positively chop and positively insure you against any collusion between ticket seller and ticket taker. The most practical and most attractive choppers made. Write in for 1918 Catalog of Ticket Choppers, Brass Frames and Rails.

THE NEWMAN MFG. CO.
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Established 1882
Coast Representative — G. A. Metcalfe, 119 Golden Gate Ave., San Francisco, Cal.
Canadian Representative—J. T. Malone Films, Rialto Theatre Bldg., Montreal, Can.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.
N 139

MOTION PICTURE DIRECTORY CO.
80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
425 ASHLAND BLOCK, CHICAGO Phone, 2003 Randolph
Addressing Multigraphing Printing Typewriting

A Dollar Saved

is not only a dollar earned, but it's
An Earning Dollar
All supplies for the M. P. Theatre at fairer prices than you'll pay elsewhere.
IT PAYS TO DEAL HERE
Send for Price List "N"
INDEPENDENT MOVIE SUPPLY CO.
6th Floor 729 7th Ave., New York

STUDIO LIGHTS

Cooper Hewitt Electric Company
EIGHTH & GRAND STREETS, HOBOKEN, N. J.

THE WEST COAST
Service Plus—to Readers
Circulation Plus—to Advertisers
TAKE ADVANTAGE OF IT

We EXPORT Films all over the Globe.
What have you to offer?
Only honorable business considered.
Let us hear from you.
A. B. C. FILM CO.
145 W. 45th Street
New York

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY



ISADORE BERNSTEIN, PRES AND GENERAL MANAGER
JACK LIPPMAN, VICE PRES AND TREASURER
A. M. NORTON, SEC'Y AND BUSINESS MANAGER

HOME 41134 BOYLE 1627

BERNSTEIN FILM PRODUCTIONS
STUDIO AND OFFICES
BOYLE AND STEPHENSON AVENUES
LOS ANGELES, CALIFORNIA.

October
Twenty Ninth
Nineteen Seventeen.

Nicholas Power Company,
90 Gold Street,
New York City,
New York.

Gentlemen;

I notice in your "close-up" of last week's box score showing the number of Power's in the Pacific Coast Studios that you have the studio of the Bernstein Film Productions classed among "other makes".

Whoever "kept score" evidently committed an "error"when it came to us as we have always used a Powers. In fact I installed the first Powers in the Universal Coast Studio.

Kindly make this correction as we dont want to be classed among the "Other Makes". There is only one machine when you want real projection.

Very truly yours,

I Bernstein

President and General Manager.

P. S. We use a Powers 6B--No.19694.

We sincerely apologize to the BERNSTEIN FILM PRODUCTIONS for the typographical error which placed their name among the users of "OTHER MAKES"

Nicholas Power Company
INCORPORATED
90 GOLD ST
NEW YORK

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

Wouldn't Scrap-heaps grow into Mountains

if everybody adopted every improvement at once?

It is lucky for us that some people take longer to become convinced than others. For how could we possibly build Simplexes for everybody at once?

But the process of conversion is going on, as is shown, for instance, by the table below. A few years ago you could hardly find a Simplex in use by these eastern organizations—and **look at them now**!

Studio, Producer, or Exchange	Simplex	Other Makes
Craftsman Film Laboratories, Inc.	2	—
Eclipse Film Laboratories	4	—
Crystal Film Co.	2	—
Blackton Productions Co.	2	—
Vitagraph	3	3
Paragon Film Corp.	9	—
Solax Co.	4	—
Peerless Film Co.	1	—
Ideal Film Laboratories and Studios	1	—
Herbert Brenon Studios	1	—
Biograph Company	2	—
Erbograph Company	2	—
All Star Feature Film Co.	1	—
Artcraft Pictures	2	—
World Film Corp.	2	—
Selznick Pictures	2	—
Russian Art Films	1	—
Hedwig Laboratories, Inc	1	—
Sherry Films	1	—
Urban Spirograph	1	—
Horsley Studio	1	—
Inter-Ocean Film Corp.	2	—
Sun Photoplay	2	—
Cosmofoto Film Co., Inc.	2	—
Universal Film Corp., N. Y. Office	2	1
Ivan Film Productions, Inc.	1	
Steiner Films	1	—
Allen Film Co.	—	1
Metro Pictures Corp.	4	—
Uncle Sam Films	1	—
Select Films	1	—
Myers & Weil	2	—
American Film Laboratories, Inc.	2	—
Highgrade Films	1	—
Commercial Slide and Film Service	1	—
Eclair Studio	2	—
Educational Films Corp. of America	2	—
Prizma, Inc.	2	—
Charter Features	2	—
N. J. Metro Film Service	2	—
Unicorn Films	1	—
Lloyds Film Storage Corp.	2	—
Fox Film Corp., N. Y. Office	4	5
Exclusive Features, Inc.	1	—
Carried forward	85	10

Studio, Producer, or Exchange	Simplex	Other Makes
Carried forward	85	10
International Film Service	—	2
Export and Import Film Co.	1	—
Hepwich Films	—	2
Pathe Exchange, Inc., 1600 Broadway	2	—
Balbao Amusement Producing Co.	—	2
Renowned Pictures, Inc.	—	2
Bluebird Photo-Plays, Inc.	—	2
Hamilton Motion Picture Service Corp.	2	—
Public Projection Rooms	4	—
J. R. Miles Projection Room	2	—
Kineticartoon Corp.	1	—
Liggett & Greene	—	1
Paramount Pictures Corporation	2	—
C. L. Chester, Inc.	—	1
Clinical Film Service Co., Inc.	—	1
Goldwyn Pictures Corp.	15	—
Pathe Exchange, Inc., Projection Rooms	42	—
Cardinal Film Co. (Joan the Woman)	12	—
Ince Pictures Corp. (Civilization)	24	—
Wark Producing Corp. (D. W. Griffith)	43	—
Technicolor Motion Picture Corp.	12	—
General Film Co.	1	1
Jesse L. Lasky Feature Play Co.	2	—
Famous Players Film Co.	2	—
Paramount Pictures Corp.	1	—
Triangle Film Corp., Offices	2	—
Beseler Educational Film Co.	2	—
Artfilm Studio	1	—
Vitagraph Studios	1	—
Renfax	1	—
American Correspondent Film Co.	1	—
Equitable Motion Picture Corp.	1	—
Rolfe Studios	1	—
Metro Pictures Corp., Studio	1	—
Palisade Film Studio	—	1
Fox Studio	2	3
Triangle Studio	1	4
Goldwyn Studio	2	—
Universal Film Corp., Studio	6	3
V. S. L. E.	—	2
Submarine Film Corp.	2	—
Rex Film Laboratories	1	—
Grand Total	278	37

Simplexes, over 88 per cent. All other makes, less than 12 per cent.

This evidence bears out what we told you last week: that three out of every four Simplexes sold take the place of other makes.

If the Simplex has not yet replaced yours—NOW is a good time

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

SIX JEWELS FOR YOUR COLLECTION

"THE PRICE OF A GOOD TIME," created by Lois Weber from Marion Orth's story "The Whim" is the most affecting picture ever made of Woman's struggle against illicit pleasure and clothes. Features Mildred Harris and Kenneth Harlan in settings so marvelously enriched by sympathetic detail as to reveal at first sight the master-touch of the Belasco of the Screen. At the Broadway Theatre—*a triumphant success.* Just released.

"The Man Without A Country"

Endorsed by the Committee on National Defense as the greatest patriotism-maker ever offered the American public. The modern version of the deathless masterpiece of Edward Everett Hale.

"Pay Me"

Dorothy Phillips in a 7-reel drama of the West that grips like a Grizzly. Punch, power and pressure at their highest notch.

"The Co-Respondent"

Elaine Hammerstein and Wilfred Lucas in a $50,000 publicity driven drama of modern newspaper life made by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman.

"Come Through"

Herbert Rawlinson in George Bronson Howard's mightiest melodrama. The Critics said:—*"The best suspense drama New York has had for years."*

"Sirens of the Sea"

Louise Lovely, Carmel Myers and countless Venus-formed maidens in a ravishing dream of female loveliness. Glorious diving nymphs enticing a young man of to-day into the magic grottos of the sea where they sport unrestrained by society's conventions. *The Picture Magnificent*—6 Reels.

See and book at any Jewel Exchange or write the Home Office, 1600 Broadway, N. Y.

JEWEL
PRODUCTIONS
INC.

DECEMBER 1, 1917

Motion Picture News

Reg. in U. S. Patent Office

West Coast Edition

HAS THE QUALITY CIRCULATION OF THE TRADE





—the *quality* mark—is all the people want to know about a picture—

—they don't ask any more "*what's at the*" local picture house tonight—

—they want to know, *is it*

Paramount and Artcraft Pictures

Foremost stars, superbly directed in clean motion pictures



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



VOL. XVI-NO. 22 NEW YORK LOS ANGELES PRICE 10 CENTS

Entered as Second Class Matter, August 27, 1917, at the Post Office at New York, N. Y., under the act of March 3, 1879.

VIOLET MERSEREAU

IN "THE RAGGEDY QUEEN"

BLUEBIRD PHOTOPLAY



A BLUEBIRD PLAY—a BLUEBIRD STORY—and a BLUEBIRD STAR. Nothing more need be said except that it's a story of a tousley head who imagined she was a queen because her mother was queen of Bohemia—and her father king of finance. Book through your local Bluebird Exchange.

BLUEBIRD Photoplays (Inc.)
1600 B'way. New York

EVERY DAY IS SERVICE DAY

for

Paramount and Artcraft Pictures

Foremost stars, superbly directed, in clean motion pictures.

Take any one week in the year, in the Publicity, Advertising and Service Departments, and the Calendar looks as if the entire time was taken up in the service of the exhibitor.

Something is done directly for the exhibitor every day of the year—for instance—

1917 Week of October 21st 1917

Mon. 12 advertisements appear in 12 great metropolitan newspapers; 15,000 one-sheets distributed free for exhibitors tie-up. Cuts and mats on productions and stars distributed by exchanges to newspapers—pure publicity.

Tues. 35 advertisements appear in 35 great metropolitan newspapers; 15,000 24-sheets printed for free distribution; 28 stories, 45 pages, supplied to all dramatic and sporting papers, Motion Picture magazines, newspapers running magazine page.

Wed. 44 advertisements appear in 44 great metropolitan newspapers. Advertisement prepared for Theatre Magazine. 1,500 newspapers supplied with 2 news stories and 25 short paragraphs of news items.

Thur. 54 advertisements appear in 54 great metropolitan newspapers. Ads prepared for Photoplay, Photoplay Journal, Motion Picture and Picture Play Magazines, December issue. Four exclusive stories mailed to selected list of big town newspapers.

Fri. 70 advertisements appear in 70 great metropolitan newspapers; 30 full-page mats made and distributed free on request of exhibitors featuring increase in admission price and inaugurating longer runs with the addition of all Artcraft and Paramount Pictures by Service Department. Ad prepared for Ladies' Home Journal, December issue. Two selected stories consisting of interview or Sunday Magazine stories, mailed to selected list of 275 newspapers.

Sat. 85 advertisements appear in 85 great metropolitan newspapers; 2 full-pages in Saturday Evening Post. Five special news stories distributed to newspapers in which we advertise. Special news paragraphs distributed to 200 newspapers. Special news mats distributed to 525 newspapers. Stories of current productions sent out to photoplay magazines, with special supply of new photographs.

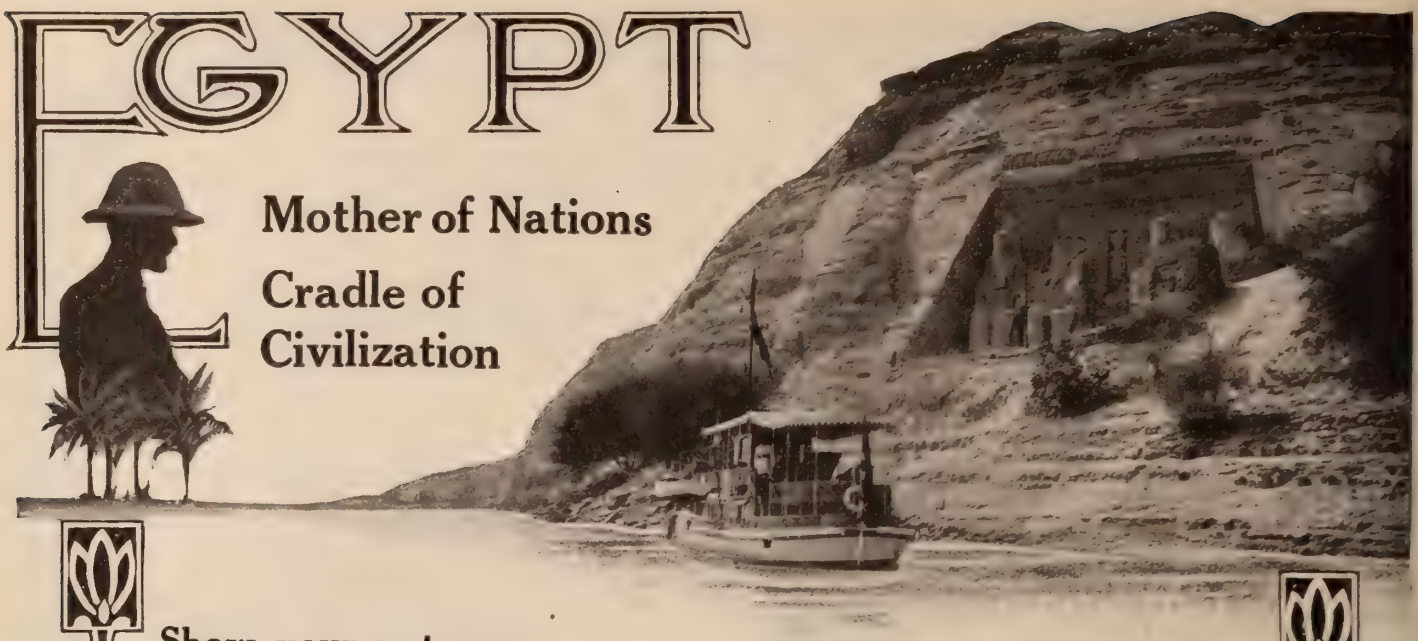
Can any organization so dedicated to the service of its customers help succeeding? Then why not succeed with us?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

EGYPT

Mother of Nations

Cradle of Civilization

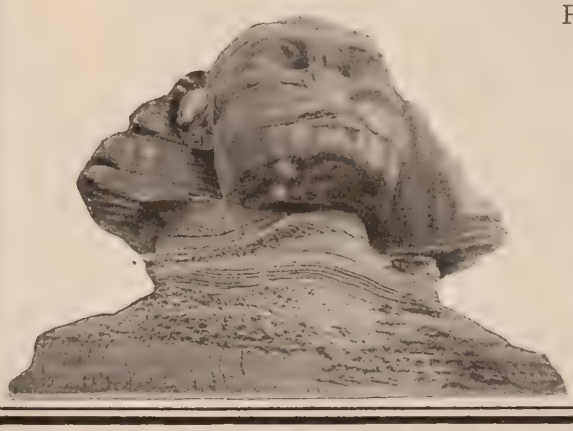


Show your patrons

Paramount-Burton Holmes Travel Pictures

BRITISH EGYPT—UPPER NILE—LOWER NILE—REAL STREETS OF CAIRO

THE very beginning of History comes drifting down the Nile: A desert-bordered, mystery-murmuring river—a 3000 mile mirage come true. Ruins of Egyptian Temple, 6000 years old—The Silent Sphinx—Arab Dancing Horses—An Oasis with Palms—a "Dahbeah," the original houseboat—Busy Bazaars—The Gymkana, or field sports—Real Streets of Cairo—Bedouin "Bergass," the equivalent of our Western Round-up—Ancient Grecian Temple of Isis—University Mosque of ElAzar, where 7000 Mohammedans study the Koran—the Silk Twisters making silk fabric the same as in the Time of Moses—Mummy of a club foot Pharaoh and the Tombs of the Pharaohs.



The remembrance of Paramount-Burton Holmes QUALITY—the quality that fills Carnegie Hall's (N. Y.) $2.00 seats—remains long after the title of the picture is forgotten.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK

Paramount Pictures

J. STUART BLACKTON

The Master of Screencraft presents

"THE JUDGMENT HOUSE"

From the novel by
SIR GILBERT PARKER
Picturized and personally directed
by J. STUART BLACKTON



An Unbroken Record of Successes

J. Stuart Blackton's every picture has been a profitable one for exhibitors.

With greater stars than he has ever used before—Conway Tearle, Violet Heming, and Wilfred Lucas, with the work of one of the world's greatest authors—Sir Gilbert Parker—on which to base his story, and with his own genius ripened to its fullest prime, it is only reasonable to assume that "The Judgment House" will be another link in his unbroken chain of successes.

This picture deserves all the publicity you can give it—and a longer than average run.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES



A Paramount Picture

Paramount Pictures

A magazine's success is measured by its advertising. Look at the "News!"

JOS. M. SCHENCK *presents*

ROSCOE "FATTY" ARBUCKLE

in "FATTY *in* CONEY ISLAND"

What the Exhibitors Think of "Fatty"

The surest proof of a star's value is the exhibitors' commendation. The box office is always right.

Here is the box-office viewpoint

To save the roof, I opened all the doors and gave the streams full vent. People one or two blocks away heard the enthusiasm and came to the Crystal, taking their place in line to wait for seats. —CRYSTAL THEATRE, Walton McNeel, Mgr., Burlington, Wis.

Had to close my doors for the first shows.—ORPHEUM THEATRE, T. C. Johnson, Prop., Reedsburg, Wis.

Intend to rebook it later in the season.—ROYAL THEATRE, Cruse & King, Props., Calumet, Mich.

If "Fatty's" earlier pictures inspired this approbation, you are certainly safe in plunging heavy on "Fatty in Coney," which is, without a doubt, the greatest Arbuckle picture ever released.

Are you sure your "run" is long enough?

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



Paramount Pictures

Paramount Pictures

Let two Exhibitors tell about Who is "Number One"?

STANLEY THEATRE
586-588-590 SEVENTH AVE.
BETWEEN 41ST AND 42ND STS.
NEW YORK CITY

November 8, 1917.

Wm. L. Sherry, Pres.,
Wm. L. Sherry Feature Film Co.,
729 Seventh Ave
New York City.

Dear Mr. Sherry:

We ran the second episode of Who is "Number One?" yesterday and I want you to know how well pleased I am with the Serial. We had great crowds all day and from the enthusiasm they showed I know they are coming back.

Paramount is making a mighty good start in the serial line and my only regret is that it was impossible for me to get three days instead of one.

Yours very truly,
STANLEY THEATRE
Leon D Langsfeld
Manager

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT
66 KS M 60 BLUE 3 EXA DESMOINES IOWA 118P OCT 29 1917

K C FEATURE FILM CO

VERY MUCH GRATIFIED WITH FIRST SHOWING OF PARAMOUNT SERIAL WHO IS NUMBER ONE AT THIS THEATRE STARTING YESTERDAY PLAYED TO CAPACITY ALL DAY OBLIGED TO TURN AWAY MANY DURING EVENING OUR METHOD OF BRINGING OUT GREAT ADVERTISING POSSIBILITES OF TITLE OF SERIAL COUPLED WITH PARAMOUNT QUALITY AND PUBLICITY SHOULD ASSURE US VERY SATISFACTORY RETURNS FOR ENTIRE PERIOD

MAJESTIC THEATRE CO
WM O HARE MGR.

Paramount Pictures

Better to read fifty advertisements than to miss the one YOU need.

An Advertisement by W. W. Hodkinson

THE OLDEST CONCERN IN THE BUSINESS

The hundreds of friends who have written and telegraphed congratulations on the organization of the "new" W. W. Hodkinson Corporation, suggest these thoughts to me.

This company is not new. It is ten years old. It is the oldest concern with a continuous history of ONE CONSISTENT POLICY and one fairly consistent head that the trade has seen or seems likely to see.

Only in corporate form are we new. Our ideals and our policies are as old as my experience in the business.

I have talked with exhibitors for ten years, and I number by thousands those who believe in me and in my understanding and sympathy with their problems.

For the others, I set down here the exhibitor experience which followed the four big steps listed last week. The records will bear out every statement I make.

In 1907, in Ogden, Utah, my exhibitor rivals followed me with programs running a full week, —and made more money.

In San Francisco in 1911, the tri-weekly change, with non-conflict, uniform age, scheduled films, bettered the service of the big houses and saved the lives of the little ones.

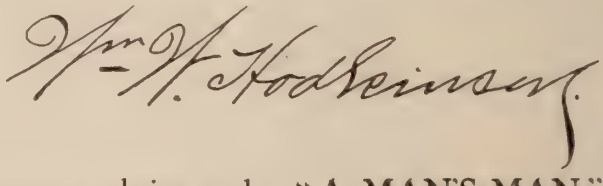
The "Progressive" exchange system of 1913 built the Pacific Coast into the greatest motion picture territory in the world for exhibitors as well as producers.

During my presidency of Paramount, the feature picture was definitely established as the solid basis of the business, and my policy of exhibitor protection and a dependable program put literal thousands of exhibitors into Dun and Bradstreet with ratings into the millions.

Not one of my plans has been a rehash of the old—nor are my plans of today like, in detail, anything that I have ever offered before. But each has been grounded on the same eternal principles of fairness, cooperation and inter-dependence. Each grew with the business; each was adapted to and looked beyond the crisis of the moment.

Today, again, my plan faces and looks beyond the present crisis. It does more than that. In the past my progress has been made in opposition to the elements which ruled the business and to the elements which surrounded me.

Today, in full control of my organization, free to select the greatest pictures and distribute them in a way worth while, I have also eliminated all the elements which could possibly obstruct me. Today you are dealing alone with



Bookings for the first two Paralta Plays are now being made: "A MAN'S MAN," with Mr. J. Warren Kerrigan, and "MADAM WHO?", with Miss Bessie Barriscale. Write the home office.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Telephone: Murray Hill 2123

ALBERT E. SMITH *presents*

"WHO GOES THERE!"

An amazing love romance of international intrigue

Adapted from the Famous Novel
by ROBERT W. CHAMBERS

featuring
HARRY MOREY
WITH
CORINNE GRIFFITH

and a large and splendidly balanced cast of Vitagraph favorites including
MARY MAURICE. ANNE BRODY,
ARTHUR DONALDSON, STANLEY DUNN
and others

DIRECTED BY
WILLIAM P. S. EARLE

A SUPER-FEATURE IN BOX-OFFICE VALUE

A PRODUCTION OFFERING EXHIBITORS ENORMOUS ADVERTISING POSSIBILITIES



GREATER VITAGRAPH

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,
Director-General,
WORLD-PICTURES
present

CARLYLE BLACKWELL
MURIEL OSTRICHE
EVELYN GREELEY
in
"The Good for Nothing"
Story by A. ALEXANDER THOMAS
Directed by CARLYLE BLACKWELL



MORE INTERESTING—
THAN ANY FEATURE—
MORE THRILLING—··
THAN THE WILDEST ··
MELODRAMA ·····

Pathé



FRANCE IN ARMS

·····5 PARTS·····

Photoqraphed by the cinematoqraphic division of the *French Army*

"One of the most interestinq war pictures ever shown." **VARIETY** ·····

"Affords the spectator any number of thrills·· An unusual attraction, opportune and highly entertaininq. Without a doubt the most interestinq film seen for some time. Astronq box office attraction." **EXHIBITOR'S TRADE REVIEW.**

"Very interestinq.. Great camera work.. Aeroplane battle one of the most remarkable shots I have ever seen for a thriller.. It should be a winner." ·····

WID'S MAGAZINE

Pathé

DORIS KENYON

without doubt one of the most beautiful girls of stage and screen

is the star of "*The* HIDDEN HAND." With her are such sterling players as Sheldon Lewis, who in Pathé serials has set a new standard for screen "heavies," Arline Pretty, and Mahlon Hamilton....



If you are one of the great majority of successful exhibitors you have made much money with Pathé serials. You know they are built for your audiences. You owe it to yourself to look into "*The* HIDDEN HAND." Ask the nearest Pathé exchange to screen for you several episodes. You'll want it!

Released November 25th

Pathé

A scientific criminal of extraordinary attainments and utter malevolence; a beautiful American girl who through accident of birth is involved in the political strife of a great empire and thus has powerful and unscrupulous enemies; here are the elements of a fascinating and thrilling serial.....

The HIDDEN HAND



You remember the constant and endless charm of "The Exploits of Elaine" with its new type of scientific criminal. Arthur B. Reeve wrote it. Now with the aid of Charles A. Logue he has put those thrills into "*The* **HIDDEN HAND**." .....

Pathé

The QUEEN of SPADES

A five part play written by A.S.Pushkin the celebrated Russian author, featuring ...

MOZUKIN ...

one of the world's greatest actors.



We are again indebted to "WID" for an intelligent and appreciative criticism of these **RUSSIAN ART FILMS;** .....

"Feeling that you will surely have success with "The Queen of Spades" I think you can very safely play it up. This is decidedly different from American films in many ways. It is also decidedly more interesting than the average American program offering. Star fine." Wid's Magazine

Released Nov. 18th

Mutual Film Corporation, *Presents*

Edna Goodrich *in* "American Maid"

In five acts. Directed by Albert Capellani.
Released the week of Nov. 26th.

Check up for yourself the box-office value of this picture. The star—Edna Goodrich, known the world over as a beauty and one of America's foremost actresses. The director—Albert Capellani, a man whose work is known to photoplay fans everywhere. The story—an intense heart-interest drama brimming over with patriotism. Add up these factors and you'll realize that "American Maid" is a picture you can't afford to overlook. The big houses are booking it for long runs.

Other Edna Goodrich features available at Mutual Exchanges include "Reputation," "Queen X" and "A Daughter of Maryland."

MUTUAL FILM CORPORATION
John R. Freuler, President
Exchanges Everywhere

BIG STARS ONLY



Samuel S. Hutchinson, *President*
AMERICAN FILM COMPANY, INC., *Presents*

MARY MILES MINTER

in

"THE MATE of THE SALLY ANN"



A comedy-drama in five acts. By Henry Albert Phillips. Directed by Henry King. Released the week of November 26th.

Mary Miles Minter, the idol of hundreds of thousands of picture-goers, never had a more fitting vehicle. Dock the "Sally Ann" in *your* theatre and "pipe" all hands on deck. This and other Minter features can be booked at any Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, *President*

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, *President*

OTHER MINTER SUCCESSES
Available at Mutual Exchanges

"Peggy Leads The Way"
"Her Country's Call"
"Charity Castle"
"Melissa of the Hills"
"Periwinkle"
"Annie-For-Spite"
"Environment"
"The Gentle Intruder"
"The Innocence of Lizette"
"A Dream or Two Ago"
"Faith"
"Dulcie's Adventure"
"Youth's Endearing Charm"



BIG STARS ONLY

A



Charles Chaplin *says:* "*There is nothing funny about a homely woman,*

So, pretty

BILLIE RHODES *must be about the funniest girl ever seen on the screen.*

She appears, once a week, in

STRAND COMEDIES

Distributed by

THE MUTUAL FILM CORPORATION

Mutual pays the war tax

BIG STARS ONLY

SELECT SP PICTURES



JOSEPH M. SCHENCK

presents

NORMA TALMADGE

in

"THE SECRET OF THE STORM COUNTRY"

(A sequel to
"TESS OF THE STORM COUNTRY")

Directed by Charles Miller
Picturized by Mary Murillo and Courtney Ryley Cooper from the novel of the same name by
GRACE MILLER WHITE

"A distinct triumph for Norma Talmadge"!—*Motion Picture News.*





DISTRIBUTED BY

SELECT PICTURES CORPORATION

SELECT SP PICTURES



SELECT PICTURES CORPORATION

presents

ALICE BRADY

in

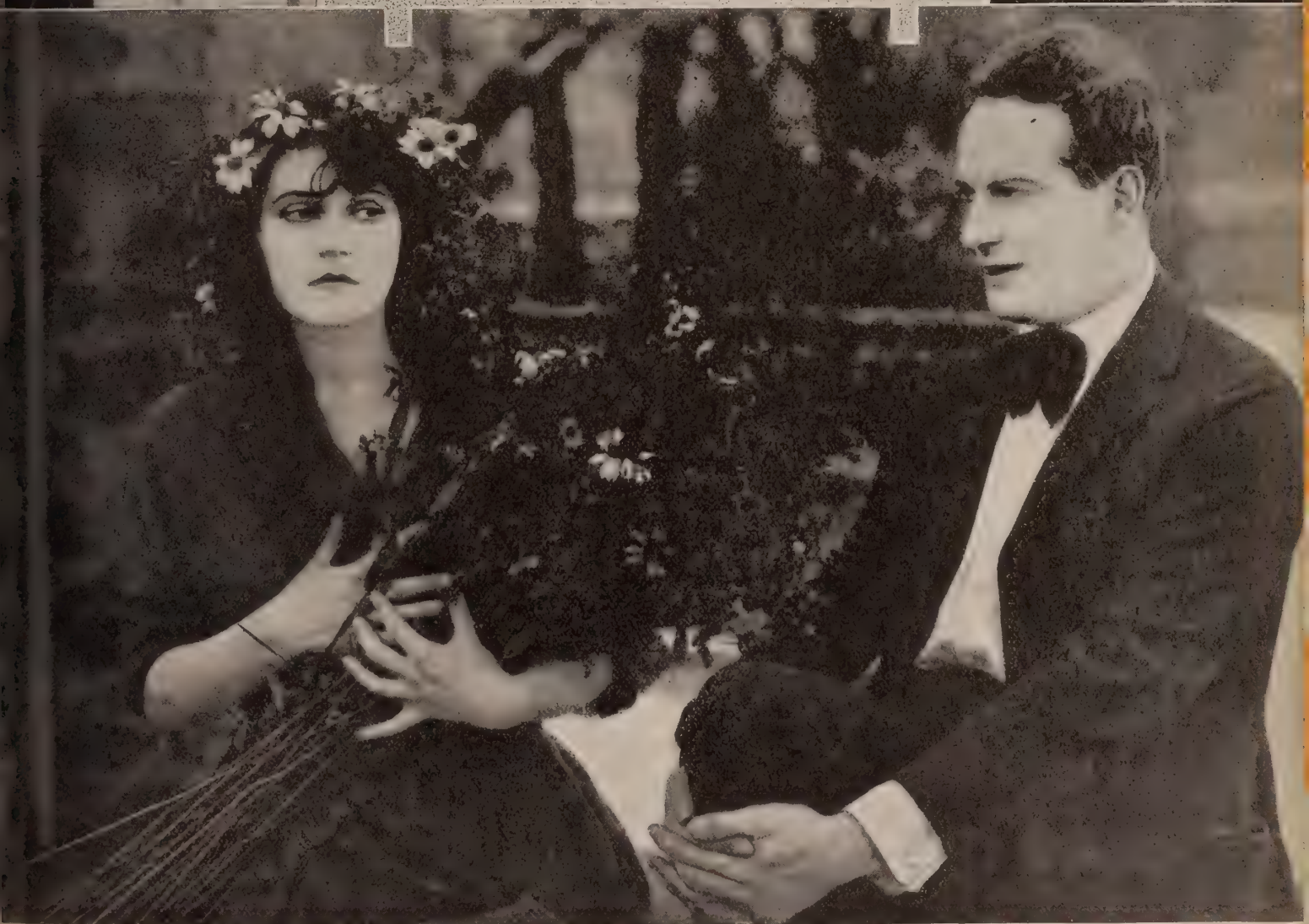
"HER SILENT SACRIFICE"

Directed by Edward José

Scenario by Eve Unsell, from the play "The Red Mouse" by Henry J. W. Dam

The love that dares all, and wins all!—this is the theme of Miss Brady's first Select picture.





DISTRIBUTED BY

SELECT PICTURES CORPORATION

SELECT SP PICTURES



The Photoplay of the Hour:

"OVER THERE"

Directed by James Kirkwood
Produced by Charles Richman Pictures Corporation

with

CHARLES RICHMAN

and

ANNA Q. NILSSON

"It will without a doubt provide the exhibitor with a strong box-office attraction"
Exhibitors' Trade Review





DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELZNICK PICTURES



LEWIS J. SELZNICK
presents

RITA JOLIVET

The International Star
in

"LEST WE FORGET"

Scenario and direction by Leonce Perret
Produced by Rita Jolivet Film Corporation

More than a photoplay—a supreme screen romance, and the greatest spectacle ever filmed!





DISTRIBUTED BY
SELECT PICTURES CORPORATION

?

THE GOVERNMENT HAS DECREED THAT

EXCHANGEMEN

MUST

KNIT

THEIR BROWS IN PERPLEXITY AT THE SCARCITY OF GOOD COMEDIES WITH THE INCREASED OVERHEAD---DECREASE OF MIRTH-MAKING CONSISTENTLY FUNNY FEATURES---RESTRICTED DISTRIBUTION OF OTHER BRANDS EXCHANGEMEN HAVE BECOME

SWEATERS

WHEN ASKED BY EXHIBITORS *"WHAT GOOD COMEDY CAN YOU GIVE ME TO-DAY?"* WHAT A TREMENDOUS RELIEF IT WOULD BE WERE YOU ABLE TO SAY TO YOUR LIST OF EXHIBITORS "THIS WEEK WE CAN GIVE YOU A TWO-REEL COMEDY OF THE HILARIOUS KIND THAT CREATES LAUGHS WITH THE

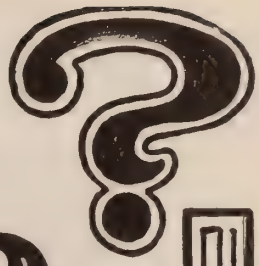
MUFFLERS

WIDE OPEN

REAL DYED-IN-THE-WOOL SHOUT PROVOKING COMEDIES CONCEIVED ALONG ORIGINAL LINES WITH NEW PLOTS, SITUATIONS, CLIMAXES AND FEATURING THE MOST UNUSUAL ACROBATIC COMEDIAN THE SCREEN HAS EVER KNOWN

YOU CAN NOW APPEAL TO THE GREAT AND GROWING COMEDY LOVING

ARMY OF AMERICA



COMEDIES ARE COMEDIES ONLY WHEN THEY

PYRAMID

THE LAUGHS. PILE THEM ONE UPON ANOTHER

WE HAVE FOUR COMEDIES COMPLETE. THE FIRST TO REACH THE MARKET WILL CREATE MORE COMMENT THAN THE KAISER'S LATEST MISTAKE

BECAUSE OF THE GROWING DEMAND FOR COMEDIES AND THE FACT THAT WE ARE TERRIBLY BUSY ORIGINATING OTHER MIRTHSOME PRODUCTIONS AND BECAUSE WE ***ARE*** SO BUSY WE MUST ASK YOU TO COMMUNICATE WITH US AS SUGGESTED BELOW. WE WILL NOT HAVE TIME TO ANSWER THE HUNDREDS OF LETTERS WHICH MUST NECESSARILY FOLLOW AN ANNOUNCEMENT SO IMPORTANT— WE WILL AVOID WASTING THE ENERGY WE REQUIRE TO CONTINUE THE GOOD WORK SHOWN IN THE FOUR COMPLETED COMEDIES NOW ON HAND BY RECEIVING ALL MAIL AT THE ADDRESS GIVEN AT THE BOTTOM OF THIS PAGE.

POLICY

ONE TWO REEL COMEDY EVERY TWO WEEKS.

ABSOLUTELY NOVEL PLOTS, IDEAS AND CLIMAXES.

TERRITORIAL FRANCHISE PLANS TO GOVERN THE SALES.

TO BACK THE PRODUCTIONS WITH THE GREATEST AND MOST HUMOROUS CAMPAIGN OF EXPLOITATION EVER CONCEIVED.

WATCH FOR THE SEMI-MONTHLY TICKLE

PERPLEXED EXCHANGEMEN ADDRESS

BOX 20002 MOTION PICTURE NEWS

YOUR LETTER IS NOT ANSWERED WITHIN ONE WEEK—— IU WILL KNOW YOUR TERRITORY HAS BEEN DISPOSED OF.

PLEASE MAIL ME THE "TICKLER" WITH DETAILS OF BOOKING ARRANGEMENTS

NAME

THEATRE

CITY STATE

Many a packed house is directly traceable to an advertisement in the "News."

Mr. Producer

DO YOU PAY AS MUCH

ATTENTION

TO YOUR LABORATORY WORK AND TITLES AS YOU DO YOUR

PRODUCTION?

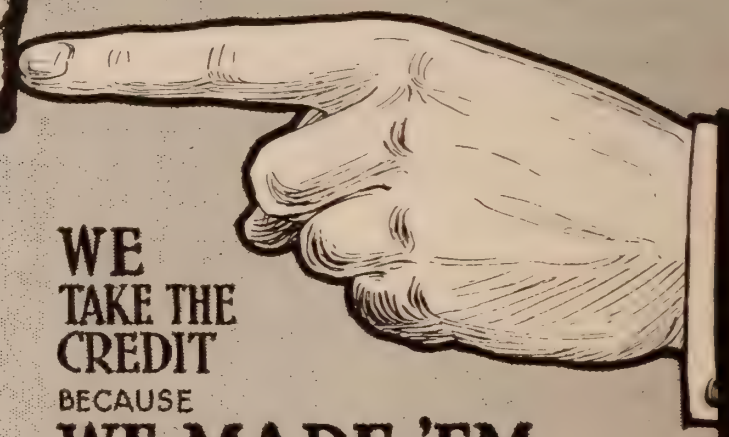
THE MORNING TELEGRAPH,

SUNDAY, NOVEMBER 4, 1917.

NOVEL SUB-TITLES IN 'THE MANX-MAN'

Are Not Only Decorative, but Have Psychological Value to Action.

The decorative sub-title has long been a familiar photo-play expedient, but there have been constant improvements of which the kind used in "The Manx-Man" is an important form. The claim to distinction made by these titles does not lie nearly as much along purely decoratice lines as in their psychological value as aids to the action.



WE TAKE THE CREDIT BECAUSE WE MADE 'EM

PERHAPS YOU HAVE NEVER HEARD ABOUT US
THAT'S YOUR MISFORTUNE —
NEVERTHELESS
WE ARE *GRINDING* AWAY *NIGHT* AND *DAY*
DOING LABORATORY WORK IN ALL BRANCHES FOR
THE DISCRIMINATING PRODUCER

BEST IMPROVED NEGATIVE VAULT
COMMANDING
THE LOWEST INSURANCE RATE
99¢

LET US PRINT YOUR NEXT PICTURE—
THE PROOF IS IN THE FINISHED PRODUCT — AND ABOVE ALL
"WE NEVER DISAPPOINT"

CROMLOW FILM LABORATORIES INC.
220 W. 42ND ST., NEW YORK CITY
ALLAN A. LOWNES, GEN'L MGR.

SCHLES

FIRST TIME ON ANY SCREEN

The Inimitable

GORDON DOOLEY

AND HIS SISTER-RAY

IN THE INITIAL OFFERING
OF A SERIES OF
TWO-REEL COMEDIES
BY FUN-ART FILMS, INC.

"A RAG, A BONE AND A HANK OF HAIR"

Written and Directed by
VINCENT BRYAN

"BUILT TO MAKE YOU ENJOY LIFE"

EIGHTEEN HIGH-SPEED SURE-FIRE TWO-REEL COMEDIES YEARLY

STATE RIGHTS NOW SELLING

FUN-ART FILMS, INC.

33 WEST 42ND STREET, NEW YORK CITY

SERVICE

Every member of the staff of Motion Picture News realizes that the publication's success is bound up inseparably with the all-round success of the business we serve—and works in that spirit.

TRIANGLE

"FOR VALOUR"

with

Winifred Allen

Supervised by Allan Dwan



The story of a Joan of to-day—a martyr to Humanity's holy cause. Here's a chance to feature a big patriotic "Allies" day at your theatre.

Released November 25

TRIANGLE

"THE REGENERATES"

with

Alma Rubens

and

Walt Whitman

Released November 25



The blue blood of aristocracy turns yellow when not mixed with the red blood of democracy. Here's a play with a message that will linger with your audience.

TRIANGLE

Keystone Comedy

"WON BY A FOWL"

with

Claire Anderson, Peggy Pearce

and

Fritz Schade

Released November 25



It's some predicament to crawl into a baking oven and find a sputtering bomb for a boon companion. Here's a smile all the while.

TRIANGLE

THE GOOD ONES NEVER DIE

Book the Fairbanks and Hart Reissues



Exhibitors that are running the Fairbanks and Hart re-issues report that they are going over in wonderful shape and are proving big money-getters.

This is your opportunity to run big stars in their best productions at reasonable prices.

Don't delay. Wire or write the nearest TRIANGLE exchange for prices.

Herbert Brenon

presents

Sir Johnston Forbes-Robertson

as "The Stranger"

in

The Passing of the Third Floor Back

a story of tremendous strength, with a wondrous charm and appeal to all classes of mankind.

"To me the message of loving kindness is the greatest message that can be borne to the world today, and that is the message of 'The Passing of the Third Floor Back.' I love the subject; it is full of sunshine, beauty, and comedy; and drama of the finest order. I am firmly convinced that not only will it be the most artistic achievement of my career, but the most popular, and what is equally as important, fulfills to the highest extent one of the greatest functions of the screen—to spread the message of Hope to the masses."

—HERBERT BRENON.



Herbert Brenon

Personally Directs

BRENON PRODUCTIONS HB

BRENON CORPORATION

(Controlled by Herbert Brenon)

Executive Offices
Brenon Studios
Hudson Heights, N.J.

Distribution Offices
509 Fifth Avenue
New York City, N.Y.

Goldwyn Pictures

"The Auction Block" At Your Regular Rental

EXHIBITORS at this moment need all of the powerful productions that producing organizations can give them to offset war taxes and purely temporary conditions.

Goldwyn therefore announces that Rex Beach's remarkable and costly production, "The Auction Block," *will be released to all Goldwyn contract exhibitors December 2nd, at the regular rental prices paid by them for the Goldwyn productions.*

We have paid the Rex Beach corporation a tremendous sum for the right to release "The Auction Block" under these conditions as a substitute for Mabel Normand in "Joan of Plattsburg." Miss Normand's first picture contains military material that officials deem it unwise to reveal at this time. To avoid embarrassing our government in any way "Joan of Plattsburg" will be held until the proper changes can be made in the story.

Never before has a Rex Beach production been available to exhibitors except at advanced prices and Goldwyn makes the statement that never again will exhibitors have the opportunity to book a Rex Beach picture under such conditions as these.

On the opposite page exhibitors may see for themselves the immense profit-making opportunities afforded them by the next four Goldwyn releases.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street New York City

Goldwyn Pictures

No Other Company Ever Did This For You

THINK of the power, the liberality and the bigness of a producing company that offers in straight succession to exhibitors such an array of remarkable productions as these:

November 18: MADGE KENNEDY in "NEARLY MARRIED" by Edgar Selwyn. All exhibitors liked this young and appealing star in "Baby Mine." Your public will like her still more in "Nearly Married" because it is a greater picture.

December 2: REX BEACH'S greatest story, "THE AUCTION BLOCK." You remember the profits you made on "The Spoilers," "The Ne'er-Do-Well" and "The Barrier"? You will do a still bigger business with "The Auction Block." It is the biggest of all Rex Beach productions.

December 16: MAE MARSH in "THE CINDERELLA MAN," from Oliver Morosco's stage success by Edward Childs Carpenter. More beautiful and appealing than "Polly of the Circus." George Loane Tucker directed this, the greatest Mae Marsh production ever made.

December 30: MARY GARDEN in "THAIS," by ANATOLE FRANCE. First appearance on the screen of one of the world's greatest personalities in the most widely known of all modern stories. "Thais" gave Mary Garden her greatest international fame.

Any theatre on earth could make a success and play to capacity audiences with these four productions, each of which has cost a fortune. At no performances will you be able to accommodate the crowds at the box-office. Think of getting productions like these *at regular contract rentals.* Only Goldwyn does things like these for its exhibitors.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

Marie Dressler Comedies



Another Marie Dressler Comedy of Laughter and Thrills

DECEMBER 9 is the release date for this famous comedienne's second appearance in her new series of uproarious screen entertainments.

Exhibitors throughout America are stimulating their programs and attracting new patronage by booking this Marie Dressler series of two-reel comedies.

Dressler Producing Corporation
presents:

MARIE DRESSLER
IN
"FIRED"

These popular comedies are released on the open booking plan and can be booked only through the offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

Exhibitors, knowing of the remarkable success of this production in other cities, are swamping Goldwyn with bookings.

This is the picture that makes heavy public patronage *an absolute certainty.*

In every theatre it has returned a profit and won tremendous popular approval.

If temporary conditions have slackened your business "The Manx-Man" will solve your problem. It is released exclusively through

Goldwyn
Distributing Corporation
16 East 42d Street New York City

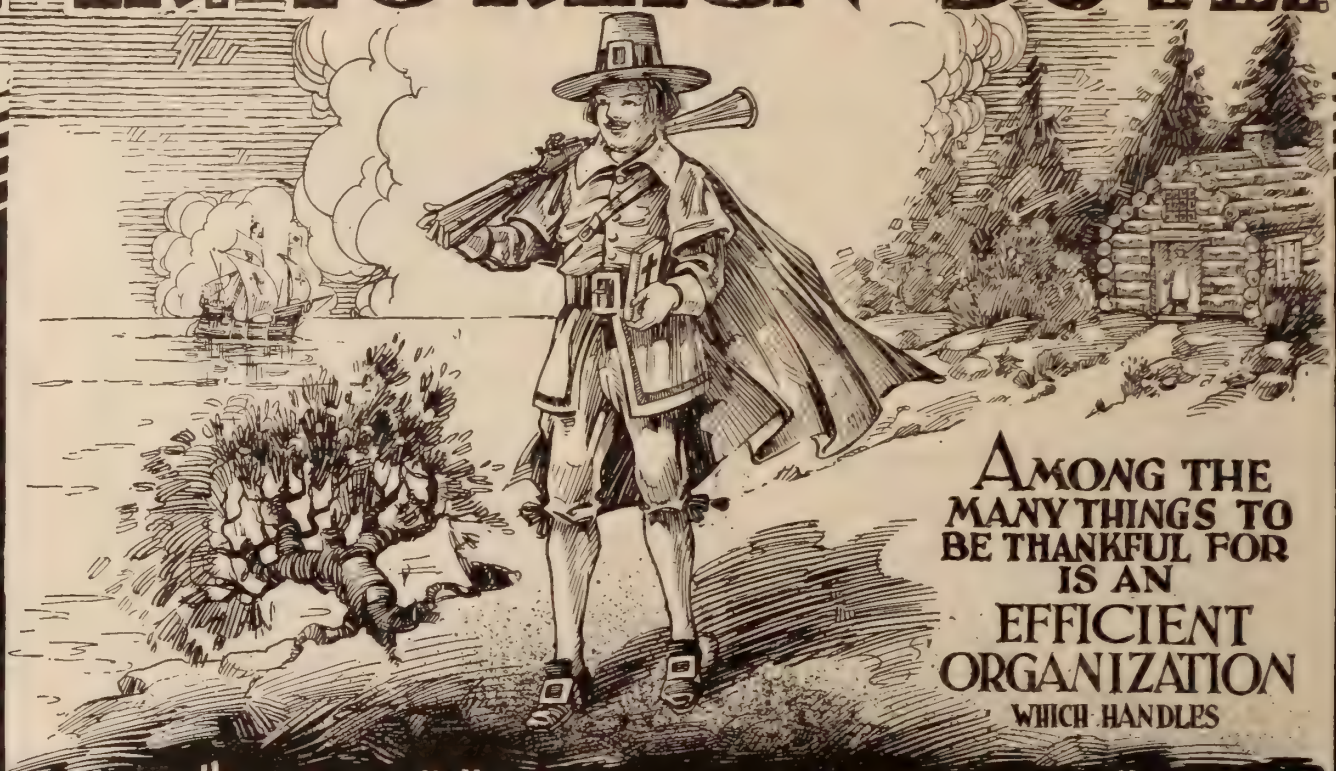
Unless you contract for this production *now* you may have to wait for "open dates"

THE MANX-MAN CO.
PRESENTS:
The sensational booking success of the year
George Loane Tucker's
picturization of
HALL CAINE'S
greatest story

THE MANX-MAN

with
Elisabeth Risdon
Henry Ainley
Fred Groves

MR. FOREIGN BUYER



AMONG THE MANY THINGS TO BE THANKFUL FOR IS AN EFFICIENT ORGANIZATION WHICH HANDLES

$UCCE$$FUL PRODUCTION$ FOR FOREIGN FIELDS

OUR EFFICIENCY IS AN ESTABLISHED FACT
OUR PRODUCTIONS HAVE PROVEN SUCCESSFUL
OUR CONNECTIONS EMBRACE THE ENTIRE WORLD
OUR PRODUCTIONS ARE SELECTED BY EXPERTS.
YOUR REQUIREMENTS ARE KNOWN BY US.

WE OPERATE EVERYWHERE

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

STANDARD PICTURES

A GREAT BIG STIFF PUNCH IN THE HEART



WILLIAM FOX
Presents
WILLIAM FARNUM
in

The HEART *of a* LION

Based on Ralph Connor's novel, "The Doctor"

Staged by Frank Lloyd.

NO PERSON, YOUNG OR OLD CAN SEE THIS PICTURE WITHOUT BEING THRILLED.

BOOK NOW

RELEASED IN DECEMBER ON THE OPEN MARKET

FOX FILM CORPORATION

WILLIAM FO



Santa Claus
Intended
This Picture

"THE BABES

With Francis Carpenter and Virginia Lee

As a
Christmas
Present
For The
World



"THE BABES

PRESENTS



BOOK NOW

N THE WOODS"

Corbin, Staged by C. M. & S. A. Franklin



See it at any Fox Branch and Give Your Patrons a Merry Holiday



N THE WOODS"

FOX FILM CORPORATION

JANE KATHERINE LEE

Trouble

A SPARKLING



Screen's best juvenile comediennes

Exhibitors' best money getters

Public's best liked young'uns

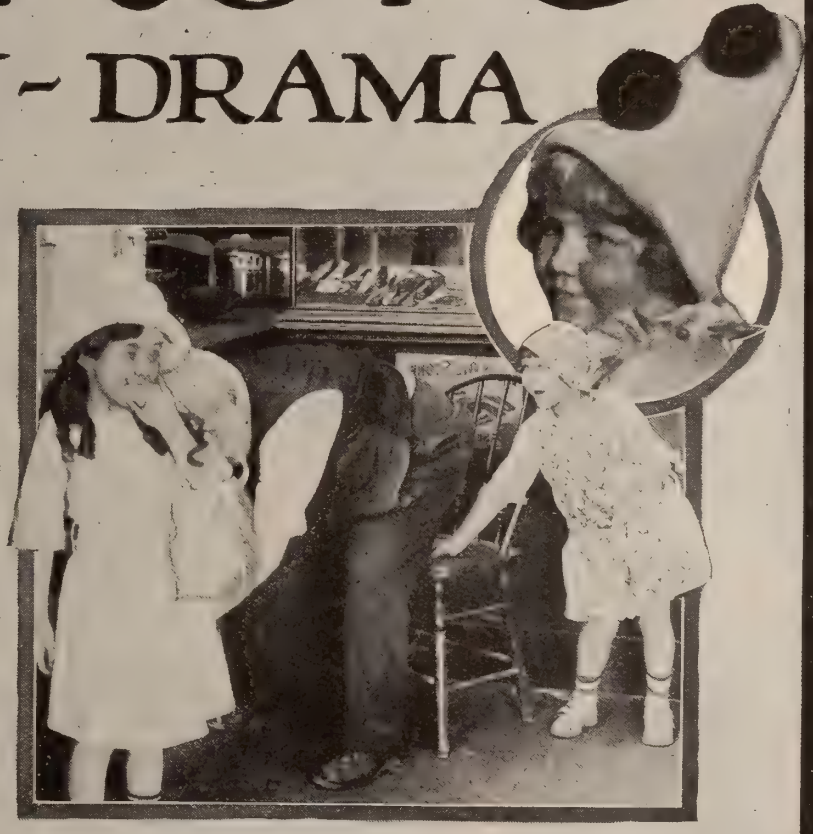
READY DEC. 9th

THIS is a William

You must see it

FOX FILM COR

ALL GROWN-UPS BUT THE
Fox BABY GRANDS as
makers
COMEDY-DRAMA



You'll laugh, cry and laugh again

Appeals to humans of all ages

Box office tonic that never fails

READY DEC. 9th

Fox Standard Picture
before you can book it
PORATION~New York

FOX SPECIAL

A CONTRACT FOR FOX FEATURES IS A

WILLIAM FOX
presents
JUNE CAPRICE
The Sunshine Maid
in
UNKNOWN 274

Story by George Scarborough *Staged by Harry Millarde*



A girl who rises from an orphanage to be the wife of a millionaire.

Guided by fate through traps and temptations, her career takes her into Broadway's gay life with "The Golden Kid"

FOX FILM CO

FEATURES

One a Week
52 a year

DEFINITE ENTRANCE TO PROSPERITY



Thrills for the Eager
Throbs for the Sentimental
Love for the Lovers
Coin for the Exhibitors.

We wish you could read our mail from the enthusiastic exhibitors who have contracted for

FOX SPECIAL FEATURES

RPORATION

STANDARD PICTURES

The greatest money making picture Bara ever made

WILLIAM FOX
presents
THEDA BARA
in
The ROSE of BLOOD

By Richard Ordynski
Staged by J. Gordon Edwards



A great 1918 vampire role with Theda Bara at the acme of her vamping:

Released now on the open market as an individual attraction

Present crisis in Russia excitingly depicted

FOX FILM CORPORATION

FOX SPECIAL FEATURES

One-a-week 52-a-year

The most beautiful stars on the screen
Also the most popular man
In the December releases —



Fox Specials have taken the country by storm

BECAUSE the stars are best
the stories are best
the productions are best

Any Exhibitor who contracts Fox features secures a mint of gold

FOX FILM CORPORATION


Best Theatres Everywhere
are pleasing audiences
with the Bright, Clever—
Christie Comedies
BOOK THE LATEST, BREEZIEST
COMEDY, ENTITLED—
"ALMOST DIVORCED"
featuring
BETTY COMPSON
Released week of November 19th.
— thru —
Best Independent Exchanges.

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan

IN

"A Man's Man"

Screen version by THOMAS G. GERAGHTY

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL



Clune's Auditorium in Los Angeles seats *3,000.*
"A Man's Man" was shown there and packed them in four times a day for a full week.
Clune's Auditorium has played the biggest, from "The Birth of a Nation" to "Intolerance."
But it remained for "A Man's Man" to break the Saturday night house record of attendance in Clune's Auditorium in Los Angeles.
How many seats in *your* theatre?
It isn't enough!

For bookings communicate with New York Offices

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE Telephone Murray Hill 2123 NEW YORK CITY

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY

W. W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale

IN

"Madam Who?"

Screen Version
MONTE M. KATTERJOHN

Written by
HAROLD MacGRATH

DIRECTED BY REGINALD BARKER

The Third Paralta Play

Henry B. Walthall

IN

"His Robe of Honor"

Screen Version
JULIAN L. LAMOTHE

Written by
ETHEL and JAMES DORRANCE

DIRECTED BY REX INGRAM

ROBERT BRUNTON, Manager of Productions.

DISTRIBUTED BY
W. W. HODKINSON CORPORATION



MME

PETROVA

in her first Petrova Picture

"Daughter of Destiny"

Now booking—Exchanges of
First National Exhibitors' Circuit

Petrova Picture Company
Frederick L. Collins, Pres.
25 W. 44" Street
New York

Book

"Daughter of Destiny"

through the following exchanges-
First National Exhibitors' Circuit

First National Exhibitors Exchange,
833 South Broadway,
Los Angeles, Calif.

Turner & Dahnken,
134 Golden Gate Avenue,
San Francisco, Calif.

Exhibitors Film Exchange,
1200 Fourth Avenue,
Seattle, Wash.

Swanson & Nolan,
1744 Curtis Street,
Denver, Colo.

National Film Service, Ltd.,
1318 Standard Bank Building,
Vancouver, B. C.

Central Film Company,
110 South State Street,
Chicago, Ill.

H. Lieber Company,
24 West Washington Street,
Indianapolis, Ind.

Garden Theatre,
Des Moines, Iowa

G. N. Montgomery,
Metro Service of Michigan,
73 Broadway,
Detroit, Mich.

First National Exhibitors Circuit of Northwest,
717 Hennepin Avenue,
Minneapolis, Minn.

William Sievers,
New Grand Central Theatre,
St. Louis, Mo.

First National Exhibitors Circuit Company of Ohio,
302 Sloan Building, Prospect Avenue,
Cleveland, O.

Three Tremont Row, Boston, Mass.

Garden Theatre,
Washington, D. C.

First National Exhibitors Exchange of New Jersey,
729 Seventh Avenue,
New York City

First National Exchange,
509 Fifth Avenue,
New York City

300 Westinghouse Building,
Pittsburgh, Pa.

Peerless Feature Film Exchange,
1339 Vine Street,
Philadelphia, Pa.

Henry Brouse,
Imperial Theatre,
Ottawa, Canada

J. H. Butner,
Lyric Theatre,
Atlanta. Ga.

E. V. Richards, Jr.
Care of Saenger Amusement Company,
Strand Theatre,
New Orleans, La.

First National Exhibitors Circuit of Texas,
1920 Main Street,
Dallas, Texas

Big Feature Rights Corporation,
Strand Theatre,
Louisville, Ky.



PHYSICAL CULTURE PHOTO PLAYS, INC. N.Y.

A Few of the many National and World Wide Celebreties appearing in MOTION PICTURES released in the Physical Culture Screen Magazine



Miss Margaret Crawford, creator of artistic dances. Henry Elionskey, America's most daring swimmer. Bernarr Macfadden, world's foremost physical culturist. George Bothner, supreme genius of wrestling. Miss Vera Roehm, America's charming woman athlete.

Scenes from forthcoming Releases of the Physical Culture Screen Magazine



GENERAL FILM SERVICE

GENERAL FILM COMPANY.

The "SPARKLE" Comedies Go Everywhere!

Downtown, in the neighborhood, in the suburbs—city, village or campground, SPARKLE Comedies brighten the program with their quick, electrifying flashes of mirth. Wide-awake exhibitors engage these comedies by the series of six so as to be assured of one every week.

Featuring Billy Ruge

THE CURRENT SIX:

On the Love Line
The Detective
Smashing the Plot
After the Matinee
Double Cross
Making the Best of a Bad Bargain



Produced by the

JAXON FILM CORPORATION

Commercial Trust Co. Building, 41st Street and Broadway, New York City

Distributed Exclusively by General Film Company

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GENERAL FILM COMPANY.

"O. HENRY'S Epic of a Counterfeit Coin Told in a Picturized Interpretation of an Intensely Characteristic Literary Achievement



Chet Ryan and Frances Parks in "One Dollar's Worth."

"ONE DOLLAR'S WORTH"

Drama in Two Parts **Directed by David Smith**

Other "O. Henry" Western stories ready, full of the author's whimsicality, dramatic ingenuity and responsive human touch, are the following:

John Tom Little Bear
The Lonesome Road
Hygeia at the Solito
The Last of the Troubadours

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

George K. Spoor Announces

WONDERS OF NATURE

SCIENCE and INDUSTRY

SCENICS SUPREME

embracing the beauty spots of the Canadian Rockies, with their snow-clad mountains, glaciers, lakes and giant waterfalls—logging scenes on rushing streams, great prairies and wheat fields.

ONE 15 MINUTE PICTURE EACH WEEK

Beginning November 24 with

"SALMON FISHING IN NEW BRUNSWICK"

Showing intimate camp scenes with the famous authors:

MAXIMILLIAN FOSTER HUGHIE FULLERTON
JACK LAIT GRANTLAND RICE BILL McGEEHAN

Book one of Essanay's

BRAND NEW COMEDIES

Each Week

EVERY ONE A SCREAM

"HARD LUCK"
Released Nov. 24

"THE GENERAL"
Released Dec. 1

FIT FOR ANY PROGRAM

Screen time 15 minutes



TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle Street, Chicago

Distributed Exclusively by General Film Company



TRADEMARK
Reg. U. S. Pat. Off.

GENERAL FILM COMPANY.



Charlie Chaplin's Great Laugh Maker

"IN THE PARK"

NOW BOOKING

Don't Miss These Essanay-Chaplin Films That Made Him Famous

"THE CHAMPION" "BY THE SEA"
"A JITNEY ELOPEMENT"

NEW PRINTS **NEW PAPER**

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle Street, Chicago

George K. Spoor, President

TRADEMARK
Reg. U. S. Pat. 1907

Distributed Exclusively by General Film Company

THE ORIGINAL MAIL ORDER FILM DISTRIBUTORS

WHOLESOME PICTURES

TRADE MARK

ANNOUNCING

THE FIRST **WHOLESOME** COMEDY

WITH **REX ADAMS**





"HIS AWFUL DOWNFALL"

A Single Reel Scream of Continuous "Wholesome" Laughs

Book These Today!

"THE PENNY PHILANTHROPIST"

The Supreme Screen Offering
7 Parts—From Clara Laughlin's Famous Story

"CINDERELLA and the MAGIC SLIPPER"

Booked in All Ascher Theatres, Chicago

Exhibitors—We Book Direct and Pay Express Both Ways

WRITE OR WIRE

Coming: "LITTLE RED RIDING HOOD"

PEGGY O'NEILL
and
RALPH MORGAN

WHOLESOME FILMS CORPORATION

Milton Daily, Pres.
CHICAGO

THREE SCENES FROM "CINDERELLA AND THE MAGIC SLIPPER"



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



Help her fill a pipe for "Sammy"!

Make Thanksgiving Week "Smoke Week" in Your Theatre

See S. L. Rothapfel's Endorsement on the reverse side of this page

25 West 44th Street "OUR BOYS IN FRANCE TOBACCO FUND" New York City

MAKE THANKSGIVING WEEK "SMOKE WEEK" IN YOUR THEATRE

RIALTO THEATRE CORPORATION
OPERATORS

S. L. ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

TELEPHONE {1406 1407 1408} BR

THE RIALTO

"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK

November 7, 1917.

A copy of this letter will be sent to every known moving picture exhibito in the United States. It is written in an effort to mobilize, during the week i which Thanksgiving Day occurs, all of the tremendous force of the combined effort of moving picture theatres in this country in support of a nation-wide movement to supply our soldiers at the front with tobacco.

This national movement was organized and is maintained by OUR BOYS IN FRANCE TOBACCO FUND, 25 West 44th Street, New York City, to which hundreds of newspapers, magazines and trade journals throughout the country have lent their powerfu support. Scores of tons of tobacco have already been shipped to the boys at the Front. Hundreds of tons will be needed. The tobacco is supplied at cost by the greatest tobacco companies in the country acting in cooperation. Labor, transportation, office facilities - everything is donated. Not one cent contributed is spent for anything but tobacco at cost of manufacture. Every dollar contributed purchases two dollars' worth of tobacco at retail price. THERE IS NO WASTE.

THE RIALTO of New York City has investigated the entire project with the utmost care and respectfully invites your sincere cooperation. THE RIALTO will contribute 5% of its gross receipts to OUR BOYS IN FRANCE TOBACCO FUND during the week beginning Sunday, November 25th, 1917, and urges you to do the same.

Write TODAY to OUR BOYS IN FRANCE TOBACCO FUND, notifying them that you will do this. Our fighting men SOMEWHERE IN FRANCE will know and will not forget. DO YOUR BIT.

THE RIALTO

S. L. Rothapfel
Managing Director.)

PLAYERS

OF RECOGNIZED MERIT IN SCREEN WORK

ARE YOU CAPABLY REPRESENTED ?

A WEEK LOST CAN NEVER BE REGAINED.

STARS - PRINCIPALS

WE ARE NOW EQUIPPED TO CONDUCT YOUR BUSINESS -.- ACT AS THE CONNECTING LINK BETWEEN YOU AND DESIRABLE-PROFITABLE ENGAGEMENTS

WE INVITE AN INTERVIEW

Our Publicity Department under corps of competent experts supervised by Mr. Harry L. Reichenbach.

SHEER-BERNSTEIN
ENTERPRISES

1604 BROADWAY NEW YORK CITY

For the Welfare of the Industry

DUPING

Is the lowest form of THIEVERY

ROBBING

A blind man—or the poor box of a church—Is the epitome of honor compared with **DUPING**

Burglars and highway robbers command a kind of respect—They have the nerve to run the risks of their calling—but

The Duper

works in the dark like

A Rat

Gnawing into the vitals of the brains and energies of the **honest producer and distributor**

Every honest man will expose

The Duper

Reliable **Exchanges** and **Exhibitors** please note:

> **Several prominent crooks** in the Industry are offering **Duped** two reel William S. Hart productions for sale

We intend prosecuting these **parasites** to the full extent of the law—and will give them, a free, **National Publicity Campaign.**

Do you want to be placed in the same category with these "Honorable" Gentlemen ?

Authorized **two reel William S. Hart productions** taken from the negatives bear the trade mark of, and are distributed by

W. H. PRODUCTIONS COMPANY

71 WEST 23rd STREET NEW YORK CITY

Phone Gramercy 3027

For the Welfare of Exhibitors

Bookings for the WILLIAM S. HART TWO REEL PRODUCTIONS can be contracted for through the RELIABLE EXCHANGES mentioned below.

The following first SIX subjects are NOW ready for release:

"DAKOTA DAN" "THE LAST CARD" "A SQUARE DEAL"
"DOUBLE CROSSED" "A KNIGHT OF THE TRAIL" "HORNS & HOOFS"

There are also NINE more subjects ready.

Arrange for bookings NOW through the following RELIABLE EXCHANGES:

EXCHANGES	TERRITORIES
N. Y. Metro Film Service, Inc. E. M. Saunders, General Manager 729 Seventh Avenue, New York	Greater New York
N. Y. Metro Film Service, Inc. E. M. Saunders, Gen. Mgr., Bway. and Clinton Ave., Albany, N. Y.	New York State
N. Y. Metro Film Service, Inc. E. M. Saunders, General Manager 327 Main Street, Buffalo, N. Y.	New York State
Boston Photoplay Company 195 Pleasant Street Boston, Mass.	Maine, New Hampshire, Vermont, Mass., Conn., Rhode Island
Masterpiece Film Attractions 1225 Vine Street, Phila., Pa.	Eastern Pennsylvania, Southern New Jersey
Exhibitors Film Exchange 286 Market Street, Newark, N. J.	Northern New Jersey
Liberty Film Renting Company 938 Penn Avenue, Pittsburgh, Pa.	Western Pennsylvania, West Virginia
Exhibitors Film Exchange 420 Ninth Street, N. W. Washington, D. C.	Delaware, Maryland, District of Columbia, Virginia, Nor. Carolina
Jake Wells Colonial Theatre Richmond, Va.	So. Carolina, Georgia. Florida, Alabama, Tennessee, Mississippi
Mr. Hulsey Metro Pictures Corporation Dallas, Texas	Texas and Arkansas
M. Simmonds Inn Hotel Building Carondelet St., New Orleans, La.	Louisiana
Mr. A. Warner Standard Film Service 716 Columbia Bldg., Cleveland, O.	Ohio and Kentucky
Standard Film Corporation 207 South Wabash Avenue Chicago, Illinois	Illinois, Wisconsin, Indiana
L. D. Balsly Standard Film Exchange 1305 Walnut St., Kansas City, Mo.	Missouri and Kansas
Mr. C. W. Stombaugh Standard Film Exchange 406 Film Exchange Building Minneapolis, Minn.	Minnesota, North and South Dakota
Mr. J. W. Rachman Standard Film Corporation 1417 Farnum St., Omaha, Neb.	Nebraska and Iowa
Mr. F. J. Fegan Standard Film Corporation 304 Empress Theatre Building St. Louis, Mo.	Missouri
Swanson & Nolan 1744 Curtis St., Denver, Colo.	Colorado, Utah, Wyoming, New Mexico
Lewis Film Exchange 1004 Campbell Building Oklahoma City, Okla.	Oklahoma
Casino Feature Film Company 2212 Dime Bank Building Detroit, Michigan	Michigan
Mr. E. H. Emmick Peerless Film Service 100 Golden Gate Avenue San Francisco, Calif. (temporary address)	Oregon, Washington. Idaho, Montana
Western Feature Film Company 180 Golden Gate Avenue San Francisco, Calif.	California, Arizona and Nevada
Regal Films, Ltd. 21 Adelaide St., W. Toronto, Can.	Canada

W. H. PRODUCTIONS COMPANY

71 WEST 23rd STREET NEW YORK CITY

Is there a beaten path to your box-office?





EXHIBITORS:

WILLIAM S. HART

AS THE

"TWO-GUN MAN"

"THE BARGAIN"

Means
Capacity Business
Box Office Profits
Satisfied Patrons

THIS IS HIS GREATEST PRODUCTION

Ask your best Independent
Exchange NOW for bookings

STATE RIGHTS BUYERS:

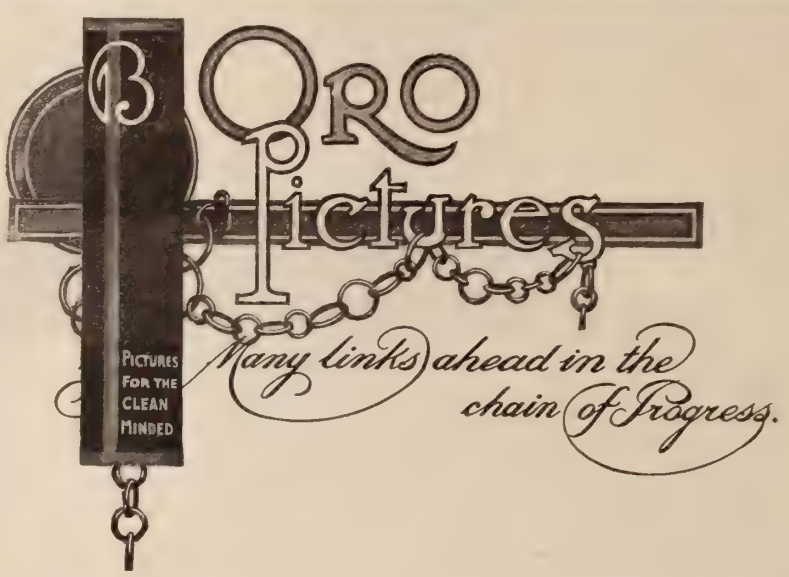
(For Territorial Rights Apply to

W.H. PRODUCTIONS CO.

71 WEST 23rd ST. NEW YORK CITY

Phone, Gramercy 3027

Note, An unprecedented Record: All Foreign Rights Sold Within one Week.



ASK THE FOLLOWING EXCHANGES WHY THEY SIGNED FOR ORO PICTURES

New York
Modern Feature Photoplays
729 Seventh Avenue, New York City.
New York State, Northern New Jersey

Boston
Boston Photoplay Company
195 Pleasant Street, Boston, Mass.
Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island

Chicago
Celebrated Players Film Co.
207 So. Wabash Ave., Chicago, Ill.
Illinois, Indiana, Wisconsin

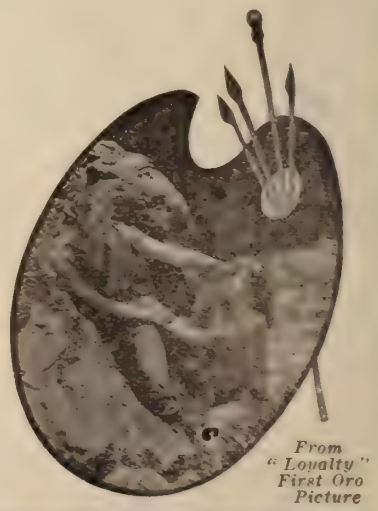
Washington, D. C.
Super Film Attractions
903 "E" Street, N. W., Washington, D. C.
Maryland, Delaware, Dist. of Columbia, North Carolina, West Virginia

Memphis
Kaufman Specials
52 South 4th Street, Memphis, Tenn.
Tennessee, Louisiana, Arkansas, Alabama, Mississippi

Philadelphia
Philadelphia Ideal Film Exchange
235 N. 13th Street, Philadelphia, Pa.
Eastern Pennsylvania, Southern New Jersey

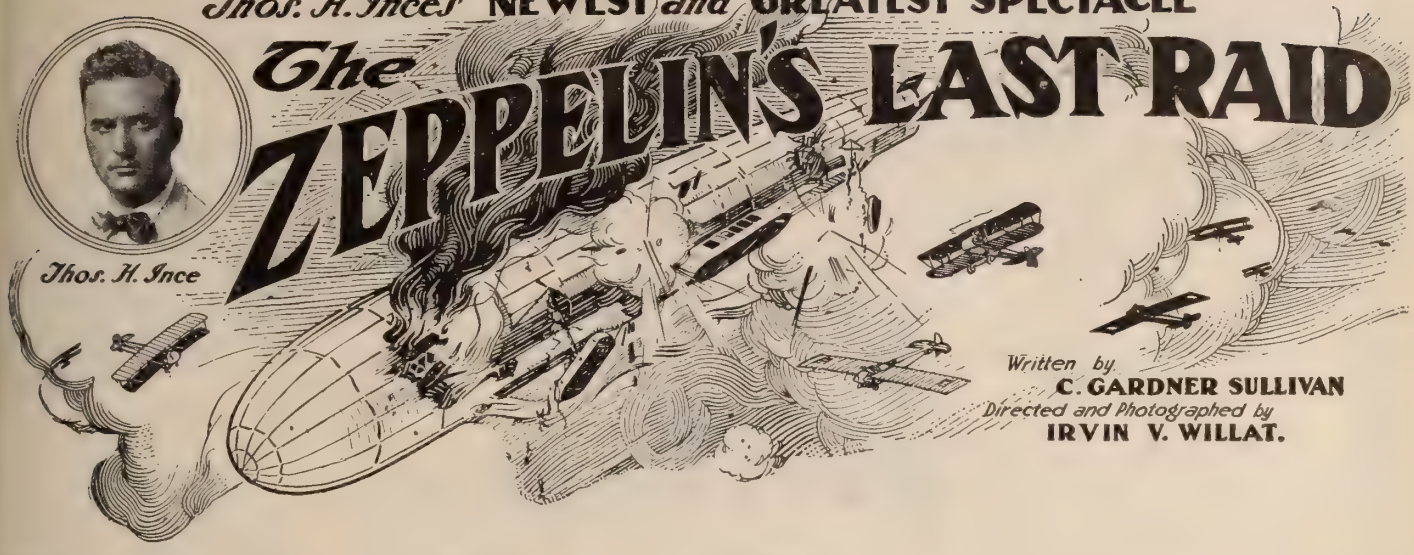
ORO PICTURES, Inc.

729 Seventh Avenue, New York City


From "Loyalty" First Oro Picture

HOW THE CRITICS RAVE ABOUT

Thos. H. Ince's NEWEST and GREATEST SPECTACLE



WID: "Properly handled, 'THE ZEPPELIN'S LAST RAID' should get oodles of money. If you can't get real money with this, it would seem to me that you should go out and have a heart-to-heart talk with yourself and find out what's the matter."

TELEGRAPH: "The newly organized U. S. EXHIBITORS' BOOKING CORPORATION have in 'THE ZEPPELIN'S LAST RAID,' their first release, a feature that will *thrill, entertain* and *impress all who see it,* and one which the *wise exhibitor will make every effort to show.*"

REVIEW: "The U. S. EXHIBITORS' BOOKING CORPORATION are launching 'THE ZEPPELIN'S LAST RAID' as their initial release. *SUCCESS IS SPELLED FOR THEM.*"

NEWS: "It will meet *every demand of the exhibitor,* whether he cater to a *hundred a night* or *two thousand,* and *regardless of his neighborhood.*"

WORLD: "For the FIRST TIME the workings of a German dirigible are shown on the screen, and the DETAILS OF A RAID upon a DEFENCELESS VILLAGE REPRODUCED."

MIRROR: "All in all, 'THE ZEPPELIN'S LAST RAID' again demonstrates the *skill* and *artistic* sense of THOS. H. INCE as a director and *producer* of *big pictures.*"

NEW YORK TRIBUNE: "NOTHING AT ALL LIKE IT HAS EVER BEEN SEEN ON THE SCREEN."

U·S·EXHIBITORS' BOOKING CORPORATION

EXECUTIVES: Frank G. Hall—William Oldknow

TOP O' THE TIMES BLDG.—NEW YORK

NEXT Another Thos. H. Ince Sensation

Bessie Barriscale in "THOSE WHO PAY"

OPEN BOOKING OR FRANCHISES IN ORDER OF APPLICATION



Book Through the Following Exchanges:—

HOFFMAN-FOURSQUARE: NEW YORK (729 7th Ave.); BUFFALO (147 W. Swan St.); PITTSBURGH (127 4th Ave.); CLEVELAND (Sloane Bldg., Prospect St.); DETROIT (Joseph Mack Bldg., Elizabeth St.); CINCINNATI (301 Strand Theatre Bldg.); CHICAGO (207 So. Wabash Ave.); ST. LOUIS (301 Empress Theatre Bldg.); KANSAS CITY, MINNEAPOLIS, DENVER, PORTLAND, SAN FRANCISCO (address 729 7th Ave., New York, pending opening of new offices); FRANK GERSTEN, INC.: NEW JERSEY (220 W. 42nd St., New York); GLOBE FEATURE FILM CO.: NEW ENGLAND (20 Winchester St., Boston, Mass.); CONSOLIDATED FILM & SUPPLY COMPANY: ATLANTA (Walton St.); NEW ORLEANS (Gravier St.); DALLAS (Commerce St.).

For State Rights

One and Two Part Comedies

PERRY PICTURES

REMEMBER the name. It represents all that is expected in Comedies—Big laughs. Always refined and clean. Comedies that will please any audience.

PERRY PICTURES

WILL be released through the best Independent Exchanges throughout the country. Territory now closed will be announced later.

Every co-operation will be extended to both exhibitor and State Rights Buyer by standing solidly behind Perry Pictures in an advertising campaign that will interest you.

Write or wire us to-day regarding your territory.

FILM D'ART CORPORATION

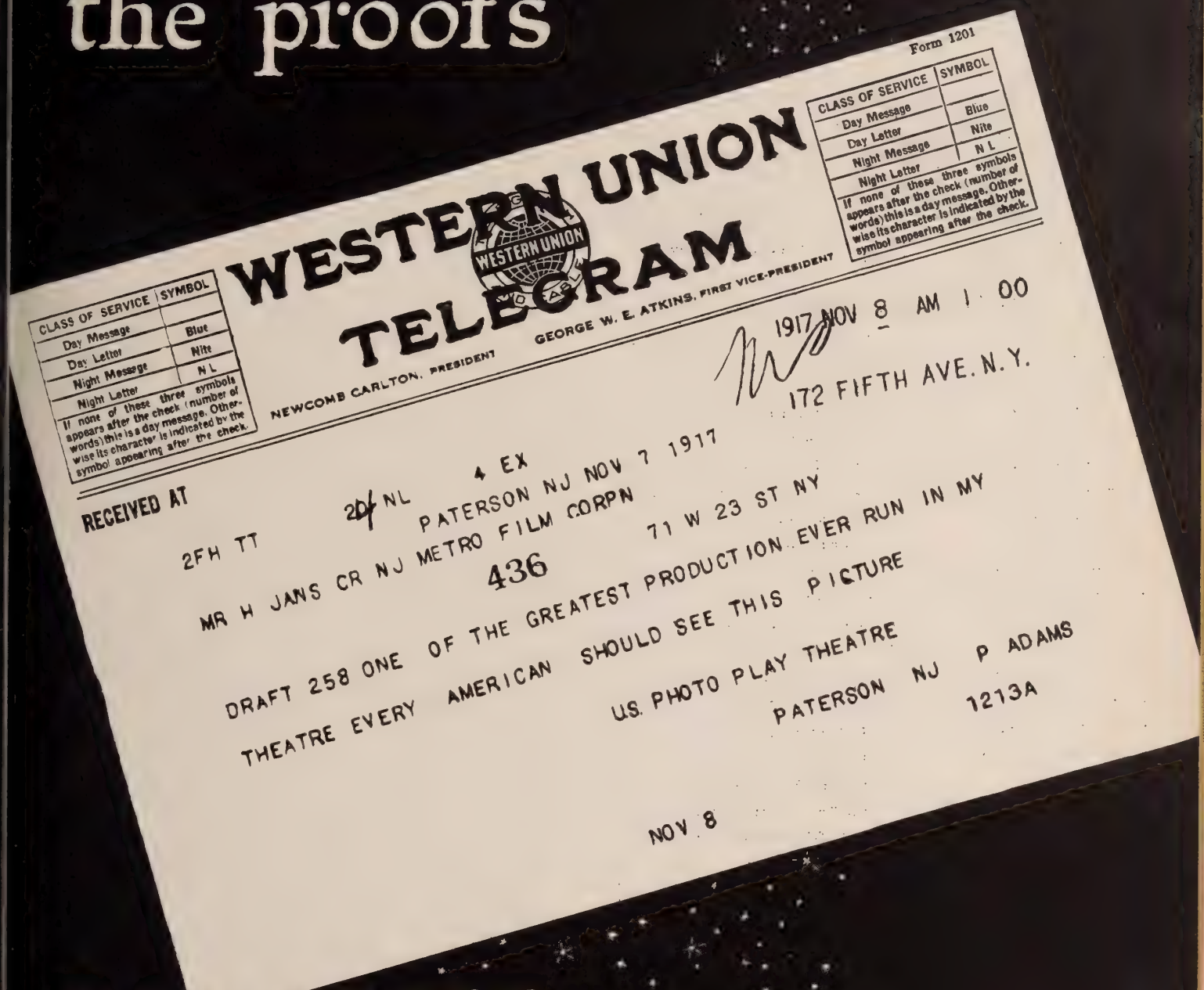
47 West 42nd St., New York

John D. Perry Pres. *S. H. Wells Vice Pres.* *Wm. H. Wells Secy & Treas.*

ALLIED ART SERVICE

The "NEWS" advertisers believe YOU worth while; justify them.

Here come the proofs



Form 1201

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

1917 NOV 8 AM 1 00

172 FIFTH AVE. N.Y.

2FH TT 20 NL 4 EX PATERSON NJ NOV 7 1917

MR H JANS CR NJ METRO FILM CORPN 71 W 23 ST NY

436

DRAFT 258 ONE OF THE GREATEST PRODUCTION EVER RUN IN MY THEATRE EVERY AMERICAN SHOULD SEE THIS PICTURE

U.S. PHOTO PLAY THEATRE PATERSON NJ P ADAMS 1213A

NOV 8

MABEL TALIAFERRO is the star

t Morning Circulation in New York Every Day in

CHARACTER QUALITY

New York American

ENTERPRISE ACCURACY

THE AMERICAN PEOPLE

20 PAGES

PRICE ONE CENT In Greater New York



Ye TOWNE GOSSIP

(REG. U.S. PAT. OFF.)

BY K.C.B.

MR. AND Mrs. Sidney Drew.
SOMEWHERE IN New York.
DEAR FOLKS.
I'VE NEVER met you.
AND ON my paths.
ABOUT NEW York.
I'VE NEVER seen you.
BUT SOMEHOW.
I HAVE a feeling.
THAT WE'RE friends.
AND THAT some day.
WE'LL JUST sit down.
AND START right in.
WITHOUT ANY preliminaries.
OR ANYTHING.
AND JUST be friends.
AND WE probably won't.
BUT ALWAYS.
THERE'LL BE that feeling.
AND I'LL know about it.
AND SO will you.
BECAUSE IT must be.
THAT WHEN folks
GIVE SO much pleasure.
OF A clean.
AND HEALTHY.
AND WHOLESOME sort
AS YOU give.
THAT IN return.
THERE MUST come back.
A CONSCIOUSNESS.
OF THE friends you make.
AND FOR months.
I'VE WANTED to tell you.
THAT WHENEVER it happens.
I SEE your pictures.
IN A picture house.
I COME away.
WITH A desire.
TO SIT right down.
AND WRITE you.
AND TELL you.
JUST HOW much.
A LOT of folks.
AND THEIR wives.
WOULD LIKE you to know.
THAT IN that part.
OF THEIR hearts.
THAT THEY keep for the folks
WHO BRING them joy.
THERE'S MRS. Drew
AND MR. Drew.
AND I'VE wanted to tell you.
THAT THOSE of us.
WHO HAVE children
ARE NEVER ashamed.
TO LET the kids.
LOOK INTO that part.
OF OUR hearts.
AND SEE you there.
AND THOSE are the things.
THAT I'VE wanted to say.
AND THIS morning.
WHEN SOME poor man
WITHOUT A soul.
ASKS YOU.
HOW MUCH it cost.
TO GET in here.
THE WAY you have.
JUST TELL him.
THAT ALL it cost.
WAS A cleanly mind.
AND ITS use.
IN THE things you do.



I THANK you.

MITCHEL ORIZE VOTI

EDUCATION—NO. 3

By F. Opper



An unsolicited tribute from the famous K . C . B. in the New York American.



RELEASED
NOVEMBER
26th

by

METRO

Maxwell Karger
Production Manager

METRO PICTURES CORPORATION Presents

The greatest personality in the history of American Amusements.

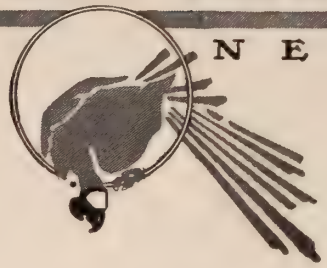
ETHEL BARRYMORE

in The ETERNAL MOTHER

Adopted from Frank Mc.Call's great novel "Red Horse Hill" by Mary Murillo and directed by Frank Reicher.

METRO PICTURES CORPORATION

1476 BROADWAY NEW YORK



To Ascher Brothers of Chicago.

Gentlemen:

We thank you for opening your new, beautiful Adelphi Theatre with Emily Stevens in "OUTWITTED".

We thank you for having opened your Lane Court Theatre with Emily Stevens in "THE WAGER"

We thank you for having opened your Metropolitan Theatre with Ethel Barrymore in "THE WHITE RAVEN".

We now suggest that you prepare another new theatre and begin its career with the greatest production in which appears the greatest character of the year. *This character is JUNE.*

Yours very truly,

METRO Pictures Corporation.
by the President.

P.S. Your habit of opening your new theatres with METRO Pictures is gratifying. It indicates confidence in METRO Pictures. WATCH METRO

"Me and My Dog"

Sets a Record for Applause at the 'Rialto Theatre'

B'way New York

Seeing the "Rialto"
With S. L. Rothapfel

(Reprint Motion Picture News, Nov. 24th)

"Me and My Dog," a scenic picture made by Robert C. Bruce for Educational, probably sets a record for applause at the Rialto this week. *Five times during the showing of the picture there came great bursts of applause.* It is really one of the most remarkable scenics that we have ever seen and it was put on with that care to music and lighting that makes the Rialto showings such successes. A man and his friend, the dog, see scenic wonders in Montana, Washington and Alaska. The subtitles are clever and there is a human touch all the way through that is appealing. Dr. Reisenfeld selected unusually attractive music for this scenic, playing selections from "The Queen of Sheba." And he also arranged a clever effect that took the house by storm, for at the end of the scenic he introduced a picture showing an Indian dance and then a river scene. The lighting effects during the scenic had become striking, the dome now becoming dark blue, with the proscenium red and the blue of the dome gradually fading into a pinkish center.

New York Globe

Says

Robert C. Bruce's scenic feature, "Me and My Dog," enjoys the rare distinction of calling forth repeated bursts of applause, a tribute to the magnificence of the mountain scenery it disclosed.

M. P. News

Says

Five times during the showing of the picture there came great bursts of applause.

Praised by every critic in all N. Y. newspapers.

ALL the newspapers in New York accorded "Me and My Dog" the compliment of being the greatest scenic picture ever shown. We also showed at the Strand Theatre, Broadway, New York, a Ditmars Living Book of Nature animal picture, "Enemies of the Garden." This is the 45th Ditmars picture shown at the "Strand" during the past year. *Isn't this another record?*

Mr. Exhibitor:—Your Safest guide for booking good pictures is by following the 'Rialto' and 'Strand' New York, Programs. This is your guarantee for big box office receipts.

Book through the Exchanges in your territory handling the Educational Features

EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

THE PUBLIC MU

We have been criticized, in a friendly way, by several exhibitors and in an unfriendly way by others, because of the 15c per reel per day film tax.

The unfriendly critics say that we ought to pay this tax ourselves. They charge us with the lack of patriotism. They declare that we will ruin 50% of the exhibitors in this country if we pass the tax along to them. They assert that they cannot pass it along to the public because the public won't pay it.

The friendly critics tell us that we are quite right in passing the tax along to the public through the exhibitor, but that we made a serious blunder in not explaining the situation more carefully to the exhibitors. To this last charge we plead guilty.

Our only reason for not having told the story to the exhibitors sooner was that the tax took the whole Industry by surprise, for the Senate Finance Committee unanimously declared against the film tax, and from the information at hand we believed that the bill would emerge from the conference committee of the Senate and House devoid of such a tax. Thus we were left as confused and unable to act as all other branches of the Industry.

Moreover the tax went into effect on October 4th and was accruing against us while we were conferring with each other. To have attempted to confer with committees of exhibitors would have meant endless discussion and much delay, resulting in the accumulation of a burden that we could ill afford to assume.

We took too much for granted. We assumed the exhibitor would understand that it was a financial impossibility for us to pay $100,000 per week out of our own pockets, just as we understood from the beginning that it would be an impossibility for the exhibitor himself to pay the various taxes imposed on him.

Our whole idea has been to pass the tax along to the public, just as every other tax in the world is passed.

As for the charge that we have done an unpatriotic thing, we are satisfied to let the government say whether we have done our part or not.

But as for the claim that we will ruin fifty per cent of the exhibitors by asking them to pay about one dollar a day in film tax and pass even that small amount on to the public, it is absurd on its face. A far greater danger to the exhibitor lies in refusing to act as the channel for passing the tax along, thus forcing many of us to discontinue business. In such an event, with his source of film supply shut off, how long could any exhibitor stay in business? Not fifty per cent would have to quit, but one hundred per cent.

Furthermore, the public will not refuse to pay the tax.

It has not refused to pay the war tax on passenger fares, on Pullman accommodations, on telephone calls, on theatre admissions, on tobacco, on beverages, on bonds, on cameras; and it is even now paying the tax on chewing gum, cigars, cigarettes, deeds, express, radio messages, games, graphophones, insurance premiums, jewelry, playing cards, automobiles, patent medicines, letters and scores of other luxuries and necessities.

We do not say that we WON'T pay the tax. We say that we CAN'T.

We have not been arbitrary in the matter, regardless of what any exhibitor may think. We used the utmost care to determine whether our action was fair. We knew it was legal, but we considered fairness far more important than the mere legal right to pass the tax along to the public. We discussed the situation from every possible angle. We called in the best available experts to check our figures and prove their correctness.

ST PAY THE TAX

In spite of this we find that we have **undercharged** rather than **overcharged.**

Some of us even after we have collected every penny of the 15c per reel per day will still have to pay at least 33% of the tax out of our own funds. Some of the undersigned distributors have found that the charge to exhibitors should be 22c per reel per day instead of 15c.

The 15c charge is based on a figure which did not take into consideration the additional cost to do business in collecting the tax; additional billing clerks, additional bookkeeping because of additional entries in customers' accounts and additional employees in the auditing department of each home office because of the necessary increase in the auditing.

Furthermore, some day the tax will be taken off and at that time we will have released a great many subjects on which the tax must be paid, but which tax we will be unable to pass along to the public through the exhibitor or any other channel. Nor does the 15c charge take into consideration the fact that films of all ages are constantly being replenished. The undersigned companies must pay the tax on all the subjects which are being reprinted to take the place of worn out copies in various Exchanges, even though the subjects were originally released prior to October 4th.

We firmly believe that all distributors MUST pass the tax along. We believe that any distributor that claims to be paying the tax out of his own pocket is only seeking to get a little extra business at a critical time by posing as the friend of the exhibitor. We believe that such tactics are a menace to the distributor that does it and to the exhibitors, and thus to the whole industry. When the day of reckoning comes we can see nothing but disaster for those who play politics in such a crisis.

We urgently advise every exhibitor to start a campaign of education, impressing it upon his patrons that a higher admission price is bound to come, not only because of war taxes (and more taxes will come) but on account of the abnormal increases in all costs of producing and distributing pictures. Everything else in the line of luxuries or necessities is leaping up in price; but the moving picture business continues to serve the people at the same old figure, or, at most, a small advance.

A committee claiming to represent the exhibitors of the United States called upon us recently and threatened various sorts of action against us if we persisted in trying to pass the film tax along to the public through the exhibitors. It threatened to split the whole Industry open at a moment when there is the greatest need of power.

Does that committee represent YOU or do you feel that we have taken our action in the past in good faith and only because necessity compelled us to do so?

The government must and will have money. We can't pay it. You can't pay it. All we ask you to do is to open the way to pass it to the public, **where all taxes must eventually go.**

ARTCRAFT PICTURES CORPORATION
FOX FILM CORPORATION
GOLDWYN DISTRIBUTING CORPORATION
INTERNATIONAL FILM SERVICE, INC.
METRO PICTURES CORPORATION
PARAMOUNT PICTURES CORPORATION
PATHE EXCHANGE, INC.
SELECT PICTURES CORPORATION
UNIVERSAL FILM MFG. COMPANY
GREATER VITAGRAPH
WORLD FILM CORPORATION

FRANK POWELL

directing
the picturization of

REX BEACH'S

famous novel

"Heart of the Sunset"

Motion Picture News

Vol. 16. No. 22. Dec. 1, 1917

The Week in the Film World at a Glance

AN OPEN LETTER (W. A. JOHNSTON).....3781
EDITORIALS 3782
THE READER HAS HIS SAY.....3783
TAX AND DRAFT HURT SMALL EXHIBITOR.....3784
FIRST AID TO "WATCH YOUR STEP".....3785
WHAT KIND OF A FELLOW IS—ZUKOR.....3787
A. E. A. MOVES TO INDIANAPOLIS.....3789
Marion Leaves on First Leg of European Trip.....3791
O'Sullivan Urges Hoover Method in Music Tax.....3791
Pathe Creates New Position for F. C. Quimby.....3795
General Film Rejects Footage Tax on Reels.....3795
Madame Petrova Promises New Characterization.....3813
Sally Crute Appears With Harold Lockwood.....3814
Fox Companies Start Seven New Productions.....3815
Artcraft Releases New Farrar Picture Shortly.....3816
U. S. Exhibitors' First Release Well Received.....3817
Foursquare Pictures, Inc., Organized in Colorado.....3818
Schlesinger Pleased With Results of Hyland Production..3819
Metro Answers the Question, "Who Is June?".....3820
Essanay Plans Release of Periodical Specials.....3820
Universal Stars Eddie Polo Western Serial.....3821
Molly Pearson Makes Screen Debut for Brenon.....3821
New Material Assigned to Triangle Directors.....3822
Vitagraph Western Studio Keeps Things Moving.....3822
Pathe-Astra Enters Era of Renewed Activity.....3823
Standard Directs Only Clara Kimball Young.....3824
John Emerson and Anita Loos Visit New York.....3825
Work of Forest Rangers in Universal Release.....3825
Artcraft Productions Hold Sway on Broadway.....3826
National Film Prepares Multiple-Reel Subject.....3827
Unusually Diversified Program for Triangle.....3829
Goldwyn Furnishes Stimulus for Fading Year.....3830
Butterfly Schedules Its Releases for January.....3830
Irene Castle Production Released Next Week.....3835
Vitagraph Supplies Serial Episode Each Week.....3836
Minter and Goodrich Star for Mutual Next Week.....3837
World-Brady Releases Ready to End of Year.....3837
The Tenderfoot Heads Blue Ribbon New List.....3838
Exhibitors Find Jewel Features Money-Makers.....3839
Farnum's New Bluebird Is Pronounced Perfect.....3839
"Zeppelin" Through Consolidated in the South.....3842
Lewis J. Selznick Closes Contract With Loew.....3842
Officials Complain of Film Pirates.....3842
Exhibitors' Box-Office Reports.....3796
Exhibitors' Service Bureau.....3798
Ready-Made Ad Talks.....3808
News Notes from Canada.....3810
Live News from the Producers.....3811
Advance Offerings of the Programs.....3828
Film Specialties 3840
Screen Examinations .....
"Draft 258" (Metro).....3857
"Fatal Ring, The" (Pathe).....3859
"For Valour" (Triangle).....3860
"Grell Mystery, The" (Vitagraph).....3859
"Her Hour" (World Film).....3859
"Hidden Hand, The" (Pathe).....3857
"Jack and Jill" (Morosco-Paramount).....3860
"Little Patriot, A" (Diando-Pathe).....3861
"Little Princess, The" (Artcraft).....3858
"Lost Express, The" (Signal-Mutual).....3861
"Man rom Montana, The" Butterfly-Universal).....3859
"Over There" (World) 3858
"Please Help Emily" (Mutual-Empire).....3860
"Regenerates, The" (Triangle).....3861
"Rise of Jennie Cushing, The" (Artcrat).....3857
"Seven Pearls, The" (Pathe).....3858
"Shame" (John W. Noble-Duplex Films, Inc.).....3860
"Snap Judgment" (Mutual-American).....3861
"Sunshine Alley" (Goldwyn).....3861
"We Never Sleep" (Rolin-Pathe).....3861
In the Independent Field.....3842
The World Market.....3847
Chicago News and Comment.....3848
What Exhibitors Are Doing.....3850
Just for Fun.....3851
The Eastern Studios.....3852
In and Out of West Coast Studios.....3853
Among the Exchanges.....3864
Late News 3865
Releases 3870-1-2-3
Accessory 3875

Newsy Announcements of the Week Found in the Ad-Pages

"Raggedy Queen" Marks Violet Mersereau's return to Screen 3706
Paramount-Artcraft Advertising Calendar.....3707
Egypt Shown in Burton Holmes' Travel Number.....3708
J. Stuart Blackton's First on Paramount Program is Ready 3709
The Box-Office Viewpoint on Fatty Arbuckle Comedies...3710
Two Exhibitors Give Opinions on "Who is Number One?" 3711
Hodkinson Pens Message to Trade.....3712
Vitagraph Offerings 3713
Brady Points to Advantages in World Films.....3714
New Serial and New Comedies from Pathe.....3715-16-17-18
Mutual's Announcement 3719-20
Billie Rhodes Once a Week in Strand Comedies on Mutual Program 3721
"Secret of Storm Country" a Distinct Triumph for Norma Talmadge 3722
Alice Brady in One of World's Best Love Stories.....3723
"Over There" Photoplay of the Hour.....3724
The Romantic and the Spectacular in "Lest We Forget" Starring Rita Jolivet.....3725
Pyramid Comedies New Comers to Picture Field.....3726-27
Cromlow Film Laboratories Strong on Title Work.....3728
"A Rag, a Bone and a Hank of Hair" Comedy Number With Ray and Gordon Dooley.....3729-30
Diversity of Subjects on Triangle Program.....3731-32-33-34
Herbert Brenon Presents Stage Classic, "Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson 3735
"Auction Block" supplants "Joan of Plattsburg" on Goldwyn Program 3736
Big Stars in Big Stories—Goldwyn.....3737
"Fired," another Marie Dressler Comedy, Comes on December 9 3738
"Manxman" Doing Big Business.....3739
Inter-Ocean's Message to the Foreign Buyer.....3740
William Farnum in "The Heart of a Lion".....3741
"Babes in the Woods," Another Kiddie Picture from Fox 3742-43
Lee Children Prominently Featured.....3744-45
June Caprice's Latest.....3746-47
"Rose of Blood" Timely Feature with Theda Bara.....3748
William Fox Presents Fifty-Two a Year.....3749
Christie Comedies Present "Almost Divorced".....3750
Paralta 3751-52
McClure 3753-54
Physical Culture Screen Magazine General Film Innovation 3755
Six Comedies Featuring Billy Ruge.....3756
"One Dollar's Worth," Two-Part O. Henry Feature.....3757
Essanay Offers "Wonders of Nature, Science and Industry" Series 3758
Chaplin Re-issues from Essanay.....3759
Wholesome Films Living Up to Name.....3760
DON'T FORGET "SMOKE WEEK"—See Pages....3761-62
Sheer-Bernstein Combination Enters Ranks of Agents....3763
W. H. Productions Aims to Expose the Duper.....3764-65
Proven Box-Office Success from This Company.....3766-67
Much Territory Sold on Oro Pictures.....3768
Trade Press Lauds "Zeppelin's Last Raid".....3769
Film D'Art 3770
Features of Special Worth from Metro.....3771-72-73-74
Best Scenic of the Year from Educational.....3775
National Association. 3776-77
Frank Powell Has His Say.....3778
"Uneasy Money," Taylor Holmes' Latest Essanay Comedy. 3780
"Come Through" Heads List of Jewel Productions.....3831
"Tornado of Serials" is Universal's "Mystery Ship"..3832-33
Universal Screen Magazine.....3834

"The Acid Test is the Contents Page"

GEORGE K. SPOOR

announces

TAYLOR HOLMES

the star with the widest smile

in

the ultra feature

"Uneasy Money"

Taken from the story by P. G. Wodehouse
in the Saturday Evening Post

Coming Soon!

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 22 December 1, 1917

An Open Letter

To Commissioner of Internal Revenue, Daniel C. Roper

UNDER the heading "Show Managers Make a Profit," the following appeared in Sunday's New York *World*.

Just how some theatre proprietors have taken advantage of the new profit from their patrons is explained in a statement issued yesterday by W. H. Edwards, Collector of Internal Revenue for the New York district.

"It is done ingeniously," he asserts ' and the theatre-goer pays the raised price and often remains under the impression that the advance is entirely due to the war tax imposed. Thus a ticket for which the former rate was 50 cents is sold by the theatre for 60 cents, including the war tax. As a matter of fact the tax on a 50-cent ticket is 5 cents and the complete charge therefore should be 55 cents. The actual charge in these cases is 54 cents plus 6 cents as a war tax. Although the price, 54 cents, is printed on the ticket, yet due to the novelty of the new tax and the old sums involved, the customer is seldom aware that he has paid more than usual for the ticket itself."

It has been stated to the collector that this is done to enable the box-office to make change more readily by handling even sums. A great many moving picture houses have complained that business has fallen off considerably on account of the tax imposed. "There should be pasted in the window of every theatre and moving picture house," the collector says, 'that part which is paid for the tax and which for admission."

Stories to the same effect, based on Collector Edwards' statement, appeared in the other New York papers. Since the Associated Press two weeks ago carried similar war-profiteering tales on its wires from Chicago there is every likelihood of it giving country-wide publicity to Collector Edwards' declaration.

At the moment of writing we have not learned whether others of your deputies have taken to issuing "statements."

* * * *

IT matters little. The spirit of protest plays but a small part in this letter.

A slight part, it is true. For in the collection of the admission tax the picture managers of the United State are *working for Uncle Sam*—just as surely as any of your deputies are, and at great expense and no pay. And when a lack of knowledge of true conditions prompts a further blow at their interests they may be pardoned a slight expression of complaint.

But rather is this open communication a request—an appeal. More strongly is it an effort to give you a clear understanding of the situation and then to show you a slight act by which you can give invaluable aid to an overburdened industry.

First to the knowledge. Such statements as that above would make it appear that the only reason back of a raise in admission price is a dishonest desire to collect profits under the guise of a tax—falst pretense.

Parenthetically we might say that there is an elemental reason why this could not be so. No swindler would attempt to secure money under false pretenses when it was necessary to explain to his victim that half of the money were being secured dishonestly.

Here are the facts:

* * * *

THE leading manufacturers and exhibitors of the country have been urgently advocating a raise in admission prices by the majority of theatres for over a year. The files of this trade paper will show a consistent fight to show the necessity of higher admission prices.

The theatres of the country are paying an average of 33 per cent—a conservative figure—more for their pictures than a year ago.

Music and other "better entertainment" features made necessary if an exhibitor is to survive have increased his operating expenses tremendously.

Posters and other advertising matter which a few years ago was given free to exhibitors must now be purchased at considerable cost. Carbons and other materials needed have sky-rocketed in price.

A seat tax has been paid to the Government since the beginning of the war in Europe. A tax on every reel of film shown is now asked because of the Government's excise levy on negative and positive film.

Every tax that affected other walks of business had its effect on the picture man. Along with all other citizens he saw every article used in his daily life advance in price.

Is it any wonder that higher admission prices were being urged? Is it any wonder that—

A serious percentage of the picture theatres of the nation looked forward to this winter facing a certain loss—at least half hoped for no better than an "even break."

(*Concluded on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1917, by Motion Picture News, Inc.

Speaking Editorially:

Who Will Be in Washington?

TO the National Association, the A. E. A. and the M. P. E. L. we propound the question: Who will be in Washington in December?

If the purpose of the admission tax—the increase of revenue—is to be achieved, if the well being of the industry is to be safeguarded, there must be modifications and amendments in the present legislation.

A united front will secure them. But there must be unity—a singe representation. As individuals, exhibitors can do Trojan work with their local representatives, but at Washington there must be solidity of representation and action.

It is not too early to begin the formation of a committee that will be empowered and able to speak for all at Washington. It is not too early to begin work on a definite program of action, to decide on the main point and begin the drive toward it.

By way of parenthesis we might borrow the Paramount exhibitor slogan and advise the picture industry to "think big" at this moment. As a business of showmen we show little showmanship in our political undertakings.

The first lesson of Washington showmanship is to engage a "big name" that will at least gain the ear of the newspapers and public opinion for your cause.

Can the picture industry afford the services of a Charles Evans Hughes, a Samuel Untermyer, or other prominent legal light as the mouthpiece of its committee at Washington in December?

This is "thinking big," it is showmanship, politics, *good business.* And don't forget that there are few more important questions confronting the industry at the moment than—

Who will be in Washington in December?

The Short Arm of Service

IN a coming issue MOTION PICTURE NEWS will present some interesting fact-stories of the troubles of small-town picture managers as presented in their letters to us. Interesting they all are, a touch of humor here and there; under it all a near-pathetic, helpless attitude.

There is one outstanding point, however, which will bear separate mention here. A mining town exhibitor voices the common complaint in a nutshell:

"Why do exchange managers so often not even show us the decency of answering our letters? We know we are small and our rentals small—but if they are so anxious to get our business and our checks why can't they go a step further and treat us as humans."

It is granted that such a condition cannot be universal, or even prevail in the majority of exchanges. But the complaint is frequent enough to be of interest—and more than passing interest—to exchange managers and to the executives who sit in New York sincerely and earnestly striving for service.

You'll get a "down-in-the-mouth" feeling when you read what our small-town readers have to say about that self-same Service.

They say it's a great word, but it's Greek to the man a hundred miles from the exchange.

Do You Own a Small Theatre?

ARE you running a suburban house, or trying to ma ends meet in a rural village?

Then cut out the story on page 3784 of this issu "Taxes and Draft Combine to Throttle Small Theatre Add to it a letter giving the real facts regarding yo house. Send the whole batch to your Representative a State Senators. Do it today!

An Open Letter

(*Concluded from preceding page*)

These are facts. They can be verified. So also can th statement:

War taxes or no war taxes—a general raise in admi sion prices was as certain this winter as the falling of t leaves.

* * * *

YOU now have the knowledge. There remains th favor that we ask.

Every picture theatre manager in the Unite States charging more than a five-cent admission is at th moment working for you. With the dawn of Novemb 1st more than ten thousand men were added to the rost of your department—delegated by Congress to collect fro each patron a tax.

Congress gave you these ten thousand unpaid worker Congress gave to the ten thousand heavy bookkeeping e pense in the performance of their work. Congress gave t the ten thousand the certain knowledge that their patro age would be adversely affected because of that work.

The spirit with which America's picture theatres wer to their task is sufficient proof of their faithfulness to th nation in its crisis, sufficient assurance of their loyalty t Uncle Sam as your subordinates.

Irresponsible criticism from official sources is endange ing that harmony of action, further harassing ten thousan loyal workers already grievously burdened.

* * * *

FIRST, therefore, we ask of you the word to you Department that will bring a cessation of "talk with out knowledge."

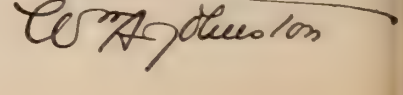
Easily enough granted, isn't it?

Second, we ask a favor that will newly enliven the spiri of the ten thousand, that will make easier their task of tax collecting from the most difficult of sources—the genera public.

News space has been freely given for adverse stories It would be as generously granted for a statement fro you to this effect:

"The Government is appreciative of the spirit displaye by the motion picture theatres in their task of collecting tax on each admission ticket and of the assistance pictur patrons render in this way to win the war. It must b realized that the theatres of the country are under heav burdens—causing many of them to increase their prices— and under the circumstances the co-operation given th Government is all the more valued."

It isn't much. But it means a great deal to Uncle Sam's coffers, even more to a badly shaken industry. Will yo do this for ten thousand subordinates?



The Reader Has His Say

From Harry Nace—Pioneer of Phoenix

EDITOR, MOTION PICTURE NEWS.

DEAR SIR: I am herewith enclosing report cards on pictures shown under our management in the past week and trust they will meet with your approval. Kindly accept my best wishes for your earnest efforts to further exhibitors' interests. Let me assure you that I for one stand ready to supply you with any information you may request.

I have been thinking very seriously as to the future of the star productions. You will do me a great favor if you will kindly write me your opinion of the following: About a year or more ago you will no doubt recall the big exhibitors of the country were all talking of the enormous salaries the producers were paying the different stars and that the exhibitors would have to pay it in the end in rentals. If I am not mistaken it was about the time Mutual had signed with Charlie Chaplin and the salary of Mary Pickford had been announced, as well as other big stars.

Now we find some of the same exhibitors step out and offer more than the producers could afford to offer, and you will also find that these same exhibitors who are offering this great amount of money are offering money made from the producers' productions, in which the same stars they are now after appeared in.

Please do not misconstrue my letter, only I believe I can see coming in the future of the industry the big exhibitor freezing out the small one, for if these big stars are controlled by the big exhibitors it is only natural that where they see a small exhibitor doing big on their stars they will say: "We can cancel his contract and move in there and take it ourselves." They can build a bigger house because they have the money and the little fellow who was good enough to make the star popular forfeits everything.

In regards to high rentals and taxes I wish to say that as an exhibitor, and the oldest one in Phoenix, I am at all times ready to pay the producer more money, provided he in turn gives me better pictures, for in this way the future of the motion picture will be maintained, as well as the fact that better pictures will bring bigger attendance and get more money into my box office.

I could write a whole lot more on this line but I presume you have too many letters of the sort. I will ask you to use this as you see fit, trusting it will in no way offend any one. Wishing you continued success,

Very sincerely,
HARRY L. NACE.

Barncord and Nace, Lamara and Empress theatres, Phoenix, Arizona.

[Mr. Nace makes a most interesting point, but we really can't agree with him in the view he foresees of the big exhibitor crowding out the smaller one. Stars are an important matter, but there are so many other factors that go to make up the success of a theatre man in any particular territory that we do not believe the mere control of the stars could prompt or guarantee any factor controlling the business. Mr. Nace can analyze his own situation in Phoenix and agree with us.

The point made regarding exhibitors complaining of high salaries and then paying them themselves is well answered by Mr. Nace in his later paragraph—"I am at all times ready to pay the producer more money, provided he in turn gives me better pictures." The exhibitors referred to said: "We want to guarantee ourselves the stars needed for our theatres and sufficient top notch productions. There are a certain few stars—less than the fingers of one hand—who are worth any price, for they *never fail*—in any type of theatre, under any conditions.

To return your good wishes for MOTION PICTURE NEWS—let us hear from you again, Mr. Nace. The type of letter that shows sincere thought and knowledge is ever welcome.—ED. NOTE.]

MUSIC HAS CHARMS

¶ Rothapfel brought many new patrons into his house because of the goodness of his music.

¶ He realized that all people like music and appreciate appropriate music.

¶ *Do you?*

¶ Does your musician play the right music at the time, or—

¶ Does he play—*any old thing?*

¶ Let us help you straighten out your music problem. We want you to make your music the best in town. And—

¶ *We run a department solely for that purpose.*

¶ Cue sheets for pictures. Useful, specific suggestions. Advertisements that give positive, helpful information.

¶ Our Music Department—Page 3886.

"Better Stories—Brighter Themes the Need"

EDITOR, MOTION PICTURE NEWS.

DEAR SIR: You can count on me to keep you in touch with this end of the earth for your Exhibitors' Box Office Reports. I really do feel that the producers should know how we exhibitors feel about their productions. I know if some of the producers knew how I felt about some pictures I have had lately they wouldn't make any more at all.

I think the trouble with the producer is that he is not careful enough in selecting his stories. He should pick out stories that the public would be likely to enjoy reading, then he would be bound to get out good pictures. I have noticed one producer in particular lately who is trying to make pictures as cheap as he can, using Western stuff entirely. In fact, this producer has put out so much lately that he has killed his brand of pictures in my house.

Yours sincerely,
C. D. COOLEY.

Strand Amusement Co., Tampa, Florida.

"A Slight Kick and a Big Boost"

EDITOR, MOTION PICTURE NEWS.

DEAR SIR: Just a line to ask you to have your circulation department look into the late delivery of our copy of the November 10 issue of MOTION PICTURE NEWS.

Your NEWS in invaluable and it would be impossible to get along without it and get the results we now obtain.

Yours very truly,
LLOYD AND CANE.

West Street Theatre, Coudersport, Pa.

"Where Is the Organization Now?" Asks Sam Bullock

EDITOR, MOTION PICTURE NEWS.

DEAR SIR: Mr. Johnston's editorial "Where Was the Organization?" in the current issue of MOTION PICTURE NEWS is pertinent and to the point. Every exhibitor should wake up to the importance of that question, though Varner of Carolina reached most of us with the necessary details some months ago, when he went "over the top" at Washington in the interests of the exhibitors, while the "organization's" peerless leaders favored the "Ontario" plan.

Well, we've got it—or a similar plan. And while the millionaire patriots are seeking to dodge payment of their three-quarters of a cent a foot tax and seeking to put it on the already flattened out exhibitor, said exhibitor is advised as the only solution: "Raise your prices—I've raised mine," by President Lee Ochs, who opposed Varner at Washington.

There are 108 theatres out of 151 in Cleveland that cannot raise their present price of 10 cents. Theatres of Mr. Ochs' class here are getting Mr. Ochs' price. Others are getting 15 cents, some regularly, some on specials. I only know of three or four nickel shows in Cleveland, and I know every location in the city.

Between the forty-odd first, second and third run shows here it is possible to get top prices down to fifteen cents. Then after productions have run the gamut of these shows and become available for the 108 others it is impossible to get more than 10 cents, except on a special occasionally. The patrons are "wise" to the fact that big organs, augmented orchestras, elaborate appointments, etc., call for higher admissions, but they are also wise enough to say to the small fellow: "Yes, but that picture was run at the Knickerbocker six months ago and over and I don't expect to pay over 10 cents to see it now." And they won't.

Newspaper advertising has made them overcritical and upon the few "specials" where 15 cents is charged the exhibitor benefits not a cent when his extra expense is figured in. I have canvassed the "108-ten-centers" and I know. In view of the his stories. He should pick out stories that foregoing and Mr. Ochs' advice your question is after all not as pertinent as "Where is the organization *now?*"

Yours truly,
SAM BULLOCK.

Cleveland Local, M. P. E. L. A.

Taxes and Draft Combine to Throttle Small Theaters

Army Volunteering and Draft Make Heavy Inroads in Patronage of Small Community Houses—Taxes and Mounting Expenses Add to Problems and Create Serious Crisis



Typical Small Town Theatres Which Will Suffer from Tax and Draft Levies



REPORTS reaching MOTION PICTURE NEWS *from many quarters indicate that a serious crisis confronts the small theatres of the country in suburban and rural communities catering to limited patronage. The draft and volunteering for service in many sections have made heavy inroads on the theatre patronage, not only through taking away the younger men, but in its effect on the theatre-going of the women.*

Added to these problems there now comes the war tax on admissions. The smaller theatres complain that with their patronage already hanging by slender threads any attempt to raise admissions or even to collect the few pennies of the tax will be disastrous in its aggregate effect on attendance. Then topping the problem there are the steadily mounting operating expenses and the reel tax.

It is from the smaller community houses alone that the reports gathered by MOTION PICTURE NEWS as to the effects of the war tax bear any semblance of unanimity. From the larger theatres the opinions vary. Some sections declare that business has slumped, others that a slight temporary slump has given way to a return to normal conditions, while with many it is declared the tax has had no effect and has even aided conditions by forcing admission raises which had long been necessary.

But the smaller theatres face a problem of serious import to the industry. Exchange managers have long known of many of the very weakest of these rural houses that had been forced to give up the ghost even by the comparatively small seat tax. Others have barely struggled along on the thinnest of ice—and now there are sounds of cracking.

Herewith MOTION PICTURE NEWS presents a report from its Los Angeles correspondent on conditions as found by the exchanges there, together with two frank expressions from small theatre owners.

Suburban Coast Houses May Close Up Some Nights

LOS ANGELES (*Special*). —If theatre business of the Los Angeles suburban houses and theatres of the smaller cities of Southern California does not improve within the next week, it is the plan of a number of managers to close the theatres three or four nights each week. Attendance for the past two or three weeks has been smaller than at any time in the history of picture showing in California, managers attributing this slump partially to the war tax on tickets which keeps people from the theatres, but more to the general financial depression due to Liberty Loan bond sales, and many contributions to charities created as the result of the war.





Business of the Los Angeles downtown theatres is reported to be from forty to sixty per cent below the average for this season of the year. One house which has a daily expense of approximately three hundred dollars, has total receipts which for the past ten days averaged less than two hundred. Another theatre manager reported his business at just half the receipts of last year, and his expenses fully forty per cent higher for the same period. A manager of a leading theatre in a town of sixteen thousand with a daily expense of sixty dollars, reported an average of twenty-one for the past nine days, and another house in a fifteen thousand town where film rent amounted to forty-five dollars per day, has been having gross receipts totalling about thirty dollars.

Managers of the smaller theatres believe closing three or four nights each week will be highly beneficial to their business for the other three or four days, and while it will increase their overhead expenses per running day, the biggest item of expense, that of film rent, will be eliminated for the greater portion of the week, and it is believed the receipts for the nights that the houses are opened will be greatly increased.

Theatre managers find practically everyone is familiar with the war tax, and where this has been added in addition to the admission price, no one has turned away from the box-office of it. Instead managers believe many of the people stay away from the theatres because the tax has been added. Optimistic managers feel that the depression is only temporary, and that within a few weeks conditions will be normal, but this opinion is not shared by anything like the majority of exhibitors. The situation is a very serious one to every exhibitor of the territory with a few exceptions where war conditions have caused unusual activities.

"What Am I to Do?" Asks a Small Towner

MOTION PICTURE NEWS, New York.

Dear Sir: What would you do if you were in my place?

We have invested here in Newport, $11,000 in a building and equipment for motion picture house, have been running since Dec. 9, 1913, and have made a little money all the time, but no big amount, until the past ten weeks and am losing steadily now.

(*Cont'd on page* 3886)



First Aid to "Watch Your Step"

"WATCH YOUR STEP" declared William A. Johnston last week in urging the most careful procedure on the part of picture theaters which have raised their admission prices coincident with the war tax and those planning to take the step during the coming months.

"The war profiteering charge is being heard," he asserted. "As the war grows so will the intensity of the feeling. You must take your patrons into your confidence. Tell them your problems—educate. Let them see that no matter what price action you have already taken a higher admission would be justified and may soon be necessary."

That the theme was timely is shown by the numerous expressions of approval which have reached this office. With the approbation comes also the suggestion that Motion Picture News lay out an educational campaign for the use of exhibitors.

We are glad to comply. On this page is the first of a series of educational talks, for use in programs, on separately printed cards, or in newspaper advertisements. The first is an introductory, semi-teaser chat. Successive instalments will be more specific, taking up each of your problems in turn, and leading up to an admission increase.

Where possible get the co-operation of the other theaters of your community in the use of these talks. Let each instalment bear the signature of the association. This will aid greatly in their success.

This is the first talk of the series. Each week additional talks will appear, together with slide suggestions and program readers. The slogan to be played up is "We Are Doing Our Bit." The teaser line to liven and maintain the interest is the suggestive "Secrets of the Movies."

Footnote: Add to this paragraph your particular problem. For instance, if you have raised your prices: "They seemed to think that our new price scale gave us some soft easy graft." Or, "They grumbled at irksome features of the tax with a look that said 'You're to blame somehow—you're putting something over on us!'"

Doing Our Bit!

Uncle Sam Said to Us:

"I need money to win this war. I know that the patrons of the better class of picture theatres—those charging more than five cents—would be glad to give me a few cents each time they attend. Will you collect it for me?"

So We Went to Work for Uncle Sam:

We took on additional bookkeeping and ticket expense—tax-collecting is no cinch. We advertised to explain Uncle Sam's desires to you. We sweated over the tangle in our admission prices, we groaned at the ticket-window confusion.

Then We Got a Terrible Shock

People began to call us "lucky dogs" because we escaped war taxes they had to pay. (See footnote here.)

They Didn't Know That Uncle Sam:

Was getting "his" from us in many other ways. That the job of collecting a tax from you was only given us after he had finished devising taxes that find their way into our bank book. That the task of giving top-quality entertainment at a moderate price is becoming so difficult that HALF THE THEATRES OF THE COUNTRY ARE LOSING MONEY.

It Was All Our Fault:

We haven't told you enough about our business. You only hear the press agent rot. So we sat down and wrote a series of talks like this one. We call them "Secrets of the Movies." Each week you will get a new one. Don't miss any of them—we are going to uncover a lot of snappy stuff. We're mad—no, we're not. We're just going to show you with a smile that

We Are Doing Our Bit!

As We Go to Press—

¶The following message comes from our Cleveland correspondent:

¶On the petition of the local organization of motion picture exhibitors the fifteen-cent a reel tax found its way into the Cleveland courts on November 16th.

¶Judge Estep, of Common Pleas Court, heard the petition of the theatre managers against the action of the principal local exchanges in seeking to collect a tax of fifteen cents per reel per day.

¶At the conclusion the Judge granted to the exhibitors a temporary injunction restraining all offending exchanges from collecting the footage tax pending a full hearing on the case.

Tax, Loan and Draft Hit Small Exhibitor

(*Concluded from page* 3784)

Have always ran good pictures and nothing but good, clean shows have appeared in the Gay, but here is where the trouble started. The town has only 2,003 people according to the census, and during the Summer more than 250 volunteered for army service and then the draft carried a lot more, that cut the attendance like everything, not only the boys but they brought girls, and it's a fact that the more that came, the more wanted to come.

The exchanges are steadily getting the rent higher and not only the rent but they added the return express charges to our bills a while back, then posters had to be bought outright, and now not only the tax the Government intended for us to pay, but the one intended for the manufacturers has been handed to us, together they make such a hot bunch of expense that the cost of running is outrunning the cash coming in.

Now another thing is the location of Newport, it's in the mountains, and farming is the principal occupation, but we can not count on anything at all from farmers in the way of direct receipts. Living expenses have increased so much that the wage earners here have to give up shows to buy grub, and as a result we are losing steadily and I see no way to help it.

Now I might add that I am not feeling blue over it at all. I don't need the show and can afford to shut it up entirely, as well as my two partners, we each have incomes and have never taken any money out of the show but invest in real estate any profits we make.

I think that the real harm is in the big salaries that are being paid. No man or woman living is worth what some of them get and I personally think that we are coming to the time when the manufacturers are going to kill the goose that lays the golden egg, by paying too large salaries and forcing the exhibitors to pay so much that many will be put out of business.

Here where you can tell today just how many people will come to your show three weeks from now and who they will be, this continual raising of everything we use hurts, they may make it in the cities and judging from the way they were patronized in Philadelphia all summer they can but not here.

I imagine Newport is just one of many. I want the NEWS though if I stay in picture business or not, truly,

JAY ALLEN GLENN.

Small Town Manager Throws Books Open

Johnson, Ariz.

MOTION PICTURE NEWS,
Los Angeles, Cal.

Gentlemen: I am glad to know there is a chance to repeal the tax on admission to the picture show. As I see the proposition as it is now, it means that the small picture shows will have to close the shows.

Take my business. I am located in a small mining camp. My total receipts per week is as follows for the month of October:

Week ending	Oct.	6	.....	$108.65
"	"	13	.....	121.05
"	"	20	.....	110.55
"	"	27	.....	117.65
Total receipts for month			.....	$457.90
Total expenses for month			.....	$395.60
Net profit for October			....	$ 62.30

We have film service expense of $270.60; operation expenses, $125; total expense, $395.60.

You will notice from the above statement we only had $162.30 after paying the expense of the show. November will be less, as the war tax will be about $45. This would only give me about $20 for the month. I think the American Exhibitors' Association and the theatre owners should get busy, and be ready to go before Congress, at their first session, and get some relief for the little picture shows.

Believe me, I am ready to the cause in any way that I can. Trusting that you will meet with lots of success in your effort to repeal the Admission Tax.

Yours very truly,
W. HARRY MILLER

Christie Makes Trip to East

C. H. Christie, general manager of the Christie Film Company, left Los Angeles the latter part of last week on an extended trip throughout the East. Mr. Christie on his way, is visiting many of the exchanges en route to New York in the interest of Christie comedies.

Langley Joins Dominion Exclusives as Representative

E. R. Fauser, managing director of the Dominion Exclusives, Ltd., distributors of Fox productions in western Canada, has announced that E. A. Langley, formerly British Columbia manager of the Canadian Universal Film Co., has joined the Dominion Exclusives, Ltd., as special representative. Mr. Langley is now covering the Province of Alberta.

Mr. Fauser also states that a change has been made in both the Winnipeg and Calgary offices of this concern. W. S. Jones, who was formerly owner of the Columbia theatre in Winnipeg, has assumed the management of the Winnipeg office, replacing W. Etris, who has been transferred to the Calgary office and replaces J. C. Belmont.

R. A. Scott, general representative of the Dominion Exclusives, Ltd., is at the present time making his headquarters in Winnipeg.

Ivan Mozukin Aids New Government in Russia

Through Pathe Exchange, Inc., it was announced on Saturday of last week that Ivan Mozukin, according to reports received in America, has for the time being given up his stage career to work for the new government in Russia.

Mozukin is considered one of the foremost Russian actors, and is starred in many of the Russian Art Films controlled in the United States by Pathe. Two of the films are "The Painted Doll" and "The Queen of Spades."

What Kind of a Fellow Is—Zukor?

Being a Glance at the Real Human Side of the Big Men of the Picture Game—Caught in Action!
—Next Week—William A. Brady

By William A. Johnston

EDITORIAL NOTE.—*The mere fact that Mr. Zukor is now in Los Angeles for an extended sojourn could not be permitted to interrupt this series of interviews.* MOTION PICTURE NEWS, *with its usual spirit of progressiveness sent in seventeen telephone calls to points on the West coast between Los Angeles and San Francisco, finally locating Mr. Zukor at the Hollywood Studios of the Famous Players-Lasky Corporation. This long distance interview follows at the rate of a dollar a word (adv. note—to be made up for in Paramount advertising).*

"GOOD afternoon, Mr. Zukor?"

"Good morning, who is it?"

"This is MOTION PICTURE NEWS, Mr. Zukor, we want an interview."

Silence over the 'phone; then Mr. Zukor's voice in an undertone: ("It's a trade paper. Get a publicity man.") Mr. Zukor, resuming: "I'll send you a statement."

"That won't do, Mr. Zukor. We're going to press, and can't wait."

Mr. Zukor, politely: "Would you like to speak to Mr. Schulberg?"

"No, Mr. Zukor" (firmly), "we must have a word from you. We're going to press."

"You trade papers always are," snapped Mr. Zukor. "What's the matter, now?"

"We are asked, Mr. Zukor, to put a question to you. When will the stars' salaries be reduced?"

Silence. Mr. Zukor's voice again audible in a side whisper. ("Get Mrs. Pickford out of the room.")

Resuming. "What did you say?"

"Salaries—stars' salaries! we'd like to know whether——"

"The weather?" said Mr. Zukor, quickly. "The weather's fine. Sunshine every day. Making fine pictures—all of them best, but some are better than others."

"No, no, Mr. Zukor. Not the weather. Salaries, stars' salaries. When will they come back?"

"I'll be back in five weeks," promised Mr. Zukor.

"Salaries, Mr. Zukor, stars' salaries."

"I can't hear you at all," said Mr. Zukor.

"Well, Mr. Zukor, haven't you *some* message to give to the exhibitors?"

"Yes," said Mr. Zukor, firmly. "Tell them to think big!"

"Dig deep?"

"No no, no—not dig deep. *Think big.* Say, what's the matter? Can't you hear me? I can hear you plainly enough—now."

"Well, Mr. Zukor, we would like then to ask a final question which will take a long answer. How much of the industry do you now own?"

Click! Silence. Then the pleasant, well modulated tones of Ben Schulberg over the wire.

"Say, Bill honestly, you'll have to cut out the rough stuff. The Boss is getting sore. Now, look Bill. Have you got a pencil handy? Just take this down."

"Adolph Zukor, president, Famous Players-Lasky Corporation, upon being interviewed by MOTION PICTURE NEWS, stated that big developments are being inaugurated within its great West Coast Studios, the details of which will shortly be announced in MOTION PICTURE NEWS. High quality production upon an unprecedented scale is under way. In his estimation the latest Mary Pickford picture, 'Stella Maris,' is the greatest of all Pickford pictures. The million-dollar Paramount-Artcraft advertising campaign is crowding the American public into Paramount-Artcraft theatres——"

"Is that enough, Bill?"

"Yes, that's enough,"

"All right, Bill, I'll say good-by to Mr. Zukor for you."

"All right, good-by!"

These spontaneous expressions were gathered from people who have known and watched Mr. Zukor since he entered the picture industry. Included are a banker, a competitor and a lawyer (not Mr. Zukor's).

"He's a keen and quick analyst."

"His desk is always clean. He thinks and has others execute."

(*Cont'd on page*)



United Exhibitors Oppose the Tax on Reels

New Association Prepares to Fight the Issue, and Takes Exception to Mastbaum's Telegram to Samuel Goldfish

THE United Exhibitors' Association, the newly formed organization of exhibitors in eastern Pennsylvania, southern New Jersey and Delaware, at a meeting last week voiced unanimously its protest against the reel tax of 15 cents per day, which is already being levied on many exhibitors by various exchanges and manufacturers. The decision of those who attended the meeting was to refuse to pay the footage tax, which they termed void under the law, and to immediately advise their counsel regarding alleged unfair action taken by the exchanges.

The new association, which during its brief existence has expanded to include sixty theatres, also took exception to a telegram which Stanley V. Mastbaum, of Philadelphia, is said to have sent to Samuel Goldfish, president of Goldwyn, a copy of which was published. The telegram, according to the United Exhibitors' Association, stated that Mastbaum had conferred with a large number of exhibitors and that they were ready and willing to pay the additional charge of fifteen cents per day on reels.

Members of the United Exhibitors' Association, at last week's meeting, declared they could not recall any conferences with Mastbaum, and refuted the statement that they are ready and willing to pay the tax. On the other hand, just the opposite is true, declare the exhibitors represented by the new organization.

In this connection, the United Exhibitors' Association asked it entered into the records that future announcements through Mr. Mastbaum be not construed as voicing the sentiments of the members of the organization.

Charles Segall is acting chairman of the association, and Jay Emanuel is recording secretary.

Ochs Appeals to Exhibitors in Tax Question

Declares That Concerted Action Will Undoubtedly Bring About Equalization of Two Sections of Law Considered Grossly Unjust

WHILE Lee Ochs was speeding on his way to California last week a lengthy call was issued from his office to the exhibitors of the nation for action in the war tax crisis on the reassembling of Congress in December.

Prefacing the nine-page letter with the hopeful remark that the large number of iniquities and injustices included in the law may be stricken out when called to the attention of Congress at the coming session, and closing with the statement that he is firm in the belief that the exhibitors of the United States are big enough, broad enough and brainy enough to forget personalities and unite in the interest of the common good, Mr. Ochs makes a strong appeal for instant and decisive action on the part of the exhibitors.

Concerning the equalizing of the admission tax and the footage tax, the two sections of the law referred to in the letter, the Ochs epistle declares it the duty of exhibitors to mobilize public opinion and to bring it to the attention of Congressmen and Senators. It is cited that there are six methods of bringing this result about, as follows:

No. 1. There must be a meeting of all exhibitors in each Congressional and Senatorial district of the country, and perfect harmony must reign. Let every man abide by the decision of the majority, and work hard for the carrying out of such action.

No. 2. Arrangements should then be made for a delegation to visit the Congressman and Senator and lay before them the arguments in favor of amending the law. The delegation should consist of every exhibitor in the district, and various members should be designated as spokesmen. A regular plan of procedure must be adopted.

No. 3. A vigorous campaign should be instituted in every theatre to educate the public to the necessity of having the law amended. This can best be done by means of slides flashed upon the screen, bearing the subject-matter.

No. 4. A petition addressed to the Congressman and Senator in the district in which the theatre is located should be drawn up and placed in a prominent position, and the audiences urged in every way to sign it. The more signatures, the better.

No. 5. After the Congressman and Senator leave home to attend the opening session of Congress, letters and telegrams expressing public sentiment should be sent them.

No. 6. There should be an extensive publicity campaign in local newspapers. If possible, exhibitors should band together and take full pages.

Fuel Administration Asks Help of Industry

Garfield Writes Significant Letter to Stanley V. Mastbaum, of Philadelphia, Urging Co-operation—Coal Question Acute

HAVING been called upon in a lengthy array of instances to lend their support in aiding America in the war, the exhibitors of the country are now being appealed to to conserve fuel. Of all the first-aids-to-the-country set forth, the fuel question is one of the most important, and requires the closest attention of the country. There seems little doubt that the exhibitors will step forward in their usual admirable way and put their shoulder to the wheel that will stop the fuel leak.

United States Fuel Administrator, H. A. Garfield, has written Stanley V. Mastbaum, of Philadelphia, concerning the conservation idea, and the latter has caused copies of it to be sent to every exhibitor in the Philadelphia territory so that they may thoroughly understand and appreciate the situation.

For the benefit of exhibitors who ma not have received communications from, o concerning, the fuel administration, Motio Picture News re-prints parts of the lette as follows:

"It is perhaps unnecessary to sugges that the coal situation is a serious one bu I will state the case in general figures.

"The war needs this year for all its ne activities at least 100,000,000 tons of coa more than in previous years. This tota is made up of the increased fuel consump tion of the railroads, the munition factorie and the steel factories, the navy, the army the cantonments and the requirements o our allies. The utmost possible increase o production for the year is 50,000,000 tons Here we have a gap of 50,000,000 ton which must be filled in some way. Eithe the war will be lost through lack of th basic element of fighting—coal—or do mestic consumers will go without or th industry not essential to the war will hav to be limited in a way to release the coal.

"The government is determined that th war shall have its necessary coal. It i also determined that the people of thi country shall not go cold. Hence you ca see that every business like your own i intensely interested in promptly puttin into effect measures which will save th amount of coal needed. We are all inter ested that this coal should be saved rathe than obtained by the limitation of industry but the quantity is so great that only b the intense patriotic efforts of all fue users can we make such saving as to pre vent the necessity for limiting what ar called "nonessential" industry.

"My suggestion is that you encourag some organized movement to study at al times the cutting down in the moving pict ure houses of heat, light and power; all o which consume coal. Electricity and gas however used, mean the consumption o coal."

Schools Get Lists of Approved Motion Pictures

The principals of the 300 public school of Chicago are to be provided with th monthly list of approved films issued by th better films committee of the Illinois Con gress of Mothers. The Chicago Board o Education is cooperating with the com mittee in every way possible and the ex changes are making it easy for the women of the various subsidiary committees wh look at the films each week to see both new and old releases which might be suitable a children's entertainment.

Mrs. Frederick Michael, chairman of th better films committee, is preparing severa programs which are of interest to exhibi tors wishing to put on children's afternoon or something special for the kiddies.

Schmidt Manages Victor in Cleveland

E. J. Schmidt, who has been handlin "Idle Wives" in the states of Ohio, Ken tucky and Indiana has been named manage of the Victor Film Service Company i Cleveland, O. Max Schachtel, who man aged the Victor for several years, resigne last week to devote more time to his thea tres.

American Exhibitors' Association Moves to Indianapolis

Decides That Best Results for Exhibitors Can Be Secured with Centrally Located Headquarters, and Also Considers Reduced Operating Expense—Now Has Membership of 2,786 in United States and Elsewhere

THAT the recently formed American Exhibitors' Association, which had its inception in Chicago as a result of the mid-summer split of exhibitors from several states and the Motion Picture Exhibitors' League of America, is in a decidedly healthy condition, able to use both arms and both legs and its mental faculties to the fullest extent was indicated at a meeting of the directors of the organization on Tuesday of last week at headquarters in the Times Building, when various subjects of interest and importance came up for discussion and decision.

Among the more important results of the meeting was the agreement of the directors to sustain the recommendation of Charles C. Pettijohn, general manager, that the offices of the organization be removed to the Indiana Trust Building, Indianapolis. In addition, the present condition of the organization was made public.

Offices Centrally Located

General Manager Pettijohn gave as his reasons for the recommendation to move the headquarters to Indiana the following:

First—That numerous requests have been made from State organizations in the South, Middle West, Northwestern and Western States that the headquarters be more centrally located.

Second—That the expenses of maintaining offices in Indianapolis would be less than maintaining them in New York, and inasmuch as every other branch of the industry was at present lined up against the legitimate exhibitor there was no necessity for maintaining an office in New York for the purpose of co-operating with other branches of the industry until such time as the other branches of the industry should see fit to co-operate.

Mr. Pettijohn asked the directors to be relieved of the duties of secretary of the organization in order that he might devote all of his time to the duties of general manager and contemplated legislative work and recommended that the directors select Frank J. Rembusch of Shelbyville, Ind., to fill the position of secretary. The recommendation was approved and a wire was sent Mr. Rembusch asking if he would accept the place, which he did by wire on the following day.

Oppose Footage Tax

At last week's meeting of the directors of the American Exhibitors' Association it was also agreed that it should be the policy of the organization to resist payment of the so-called 15 cents-a-reel tax resulting from the war. A legal opinion was rendered to the effect that in case any manufacturer or exchange cancels a contract for films now in existence because the exhibitor refuses to pay the footage tax of 15 cents per reel, that the exhibitor has a right of action both for damages and for breach of contract against the person, persons or corporation canceling the service. The directors recommended that each exhibitor refuse to pay the tax, even though the exchanges cancel. It was shown that should a test then be necessary the exhibitors would be firmly entrenched against the exchanges and in better condition to achieve victory.

It was also agreed, following discussion of the footage tax, that headquarters for the State of New York should be established at 327 Main street, Buffalo, in charge of I. M. Mosher. The request of the Michigan branch of the organization that the National Convention be held in Detroit July 2, 3, 5 and 6, during Detroit's "Movie Week," was also granted, and a great time was promised every exhibitor who attends on July 4.

Membership Throughout States

One of the most substantial proofs that the American Exhibitors' Association means business and that its hat is in the ring to the finish was the announcement of the present condition of the association, showing a membership of the organization in forty-six States, the District of Columbia, Alaska, Mexico and Canada. The total membership on November 14, this year, was announced at the meeting as 2,786, a very concrete growth since July. It was cited that State organizations have been completed in twenty-one States and two Canadian Provinces.

The membership is listed as follows: Alabama, 6; Alaska, 3; Arizona, 5; Arkansas, 9; California, 59; Connecticut, 9; Delaware, 6; District of Columbia, 12; Florida, 8; Georgia, 17; Idaho, 9; Illinois, 218; Indiana, 216; Iowa, 45; Kansas, 41; Kentucky, 34; Louisiana, 19; Maine, 21; Maryland, 47; Massachusetts, 59; Mexico, 1; Michigan, 217; Minnesota, 78; Mississippi, 16; Missouri, 61; Montana, 14; Nebraska, 14; New Hampshire, 12; New Jersey, 23; New Mexico, 3; New York, 328; North Carolina, 61; North Dakota, 17; Ohio, 168; Oklahoma, 97; Oregon, 8; Pennsylvania, 264; Rhode Island, 6; South Carolina, 49; South Dakota, 8; Tennessee, 9; Texas, 41; Utah, 4; Vermont, 6; Virginia, 72; Washington, 2; West Virginia, 46; Wyoming, 5; Wisconsin, 68; Canada, 247.

Neat Balance on Hand

The total funds received by the association since its birth at the Chicago convention on June 20, according to the records of the organization, amount to $4,618. There is a balance of cash on hand of $401.39, the total moneys expended being $4,216.61. The debts and liabilities of the association on November 14, this year, were given as none.

Upon recommendation of the general manager, approved by the directors, it was agreed to use all funds on hand and all funds coming into the hands of the organization in the future for constructive work on behalf of the motion picture exhibitors, that no salaries shall be paid to any officers of the association until after the Detroit convention, the week of July 2, 1918.

Each and every officer of the association agreed to the above conditions and voted for the approval of the recommendation.

In conclusion a resolution as follows was adopted by the directors: "That the directors of the American Exhibitors' Association do hereby heartily endorse the aims and purposes of the Fosdick Commission plan of co-operation in connection with the community and welfare work on behalf of soldiers and enlisted men and that the members of this association co-operate in this connection whenever called upon as far as is consistently possible, and be it further resolved that any authorized movement in connection with war welfare work in the various States be, and same is hereby endorsed, and that the members of this association be requested to co-operate whenever called upon as far as is consistently possible.

Fire in Detroit Exchange Imperils Lives

In a fire that on last Friday night swept through the third floor of a film exchange building in Detroit, occupied by nearly all the exchanges in the city, several girl employees experienced narrow escapes from death and valuable films owned by the exchanges were destroyed.

The fire started in the warerooms of the General Film Company and the offices and storerooms of General Film and Vitagraph were soon in flames. The financial loss is estimated at $500,000.

Thomas H. Ince Plans Producing Plant on Coast

It was announced in Los Angeles on Saturday of last week that Thomas H. Ince now has plans nearing completion for the building of a $500,000 producing plant, the site selected being on the east side of Washington Boulevard just outside the Los Angeles corporation line, in Culver City.

The property is almost triangular in shape, with a frontage of 300 feet on Washington Boulevard, where the administration building will be erected. On a part of the eleven acres it is planned to build also two mammoth glass studios, two open air stages and other necessary buildings, all of fireproof construction. The Spanish style of architecture will be followed.

It was also announced in Los Angeles Saturday that D. W. Griffith is to build a plant at Culver City, and William Fox and others are said to be negotiating for real estate there. Triangle and Essanay are already located at Culver City.

In and Out of Town

George Kleine, Perfection Pictures, returned to Chicago last week after several days spent in New York on business.

Harry K. Lucas, general manager of Lucas Theatre Supply Company, Atlanta, Ga., stopped off in New York last week on his return to Atlanta after an extended business trip through the Middle West. He will be in town for several days. Mrs. Lucas accompanies him.

L. J. Pollard, general manager Ebony Film Corporation, Chicago, is in New York arranging for the marketing of Pollard Productions. Thomas Graham of the same company is also in New York assisting Mr. Pollard in the matter of exploitation of his product.

S. H. De Roy, Automatic Ticket-Selling and Cash Register Company, returned to New York from Pittsburgh, Monday, after several days spent on business in the interest of the company.

Robert C. Bruce, scenic director for Educational Films Corporation, arrived in New York last week after an extended trip to Minneapolis.

Among the members of the American Exhibitors' Association who attended the meeting of that organization, at the Association's offices, Times Building, New York, are: William Fait, Jr., Utica; W. H. Linton, Little Falls and Utica; J. E. Sherwood, Madison, Wis.; R. D. Craven, Charlotte, N. C.; J. M. Mosher, Buffalo; Peter Jeup, Detroit; Moe Levy, representing Jake Wells, Richmond, Va.; H. Oppenheim, Detroit.

Joseph F. Lee was in Boston last week in the interest of Charles Rankin's independent feature, "A Modern Lorelei." Mr. Lee is exploitation and sales manager.

H. A. Spanuth, Commonwealth Pictures Corporation, Chicago, is in New York in the interest of his company. Mr. Spanuth expects to remain in the city for several days.

Distributors Show Way to Settle Tax Squabble

Ask Exhibitors to Co-operate in Passing Footage Charge on to the Public—Declare Fifteen-Cent Levy Is Too Small

THE truth about the footage tax.

That sentence, thus far, has not been used as a title to a book or booklet setting forth the genuine facts and phases of the reel tax which descended suddenly and without warning upon the industry October 4, causing countless thousands of exhibitors, exchangemen and others to become mixed up in what appears to be the most thorough squabble that it has ever been the misfortune of the motion picture business to experience. But, with the recovering of senses following the first fury of the storm, and with the clearing away of the attendant fog, showing several companies, including Artcraft, Fox, Goldwyn, International, Metro, Paramount, Pathe, Select, Universal, Greater Vitagraph and World Film, standing solid and united in their belief that the footage tax should not fall upon the distributors, the truth of the whole situation, although a little hazy as yet, is beginning to dawn upon the industry.

First of all, it seems consistent that the suddenness with which the footage tax enveloped the exchanges and exhibitors is responsible for the varying opinions and misunderstandings so prevalent at the present time. Confusion reigned; distributors were called upon for money by the Government and this was collected from the exhibitors while the latter tore their hair and yelled about the injustice of it all. For the nonce everything was upset, and the exhibitor was as nearly right in his complaints as any one concerned in the whole thing. The whole trouble seemed to be that distributors and exhibitors did not have time to get together and thrash the thing out, and decide how the footage tax should flow into the coffers of the Government. Now that this is possible there is little doubt a satisfactory settlement will be reached in the matter, and the industry will once more pursue the even, or uneven, tenor of its way, following the readjustments being set forth by the distributors.

In a series of logical advertisements, the first of which appeared in MOTION PICTURE NEWS last week, the producers and distributors named above are sifting the tax question thoroughly, as well as consistently, making explanations where explanations are called for and citing facts to eventually bring to the attention of exhibitors the truth about the footage tax.

The gist of the series is easily condensed into a few words, two of which are "quit squabbling." The producers very wisely insist that only concerted action will bring the desired results, and proceed to back up their belief by uncovering an avenue of escape; a harbor of refuge, for both distributors and exhibitors.

"The public must pay the tax."

That is the answer, in a nutshell, according to the distributors. In the words of the latter: "We took too much for granted. We assumed the exhibitor would understand that it was a financial impossibility for us to pay $100,000 per week out of our own pockets, just as we understood that it would be impossible for the exhibitor to pay the various taxes imposed upon him. Our whole idea has been to pass the tax along to the public, just as every other tax in the world is passed. The claim that we will ruin fifty per cent of the exhibitors by asking them to pay about one dollar per day in film tax, and pass even that small amount on to the public, is absurd on its face. A far greater danger to the exhibitor lies in refusing to act as the channel for passing the tax along, thus forcing many of us to quit business."

Continuing, in answer to the inquiry as to whether or not the public would stand for the extra small amount, the distributors declare the public will not refuse, as it has never yet refused to pay the tax on any taxable thing. Further in their light-shedding series the distributors disclosed what will no doubt be genuine, if startling, news to exhibitors. By calling in the best available experts to check their figures and prove their correctness it was found that exhibitors are being, according to statistics, undercharged rather than overcharged insofar as the footage tax is concerned. The distributors assert that some of them, even after collecting every penny of the fifteen cents per reel tax, still have to pay at least 33⅓ per cent of the tax out of their own pockets. Some of the distributors in the list, including Artcraft, Fox, Goldwyn, Pathe, Metro, International, Paramount, Select, Universal, Vitagraph and World declare that they have found that the charge to exhibitors should be twenty-two cents per reel per day instead of fifteen cents.

Concluding, after giving further reasons for believing the tax should be passed on to exhibitors, the distributors said: "We urgently advise every exhibitor to start a campaign of education. The Government must and will have money. We can't pay it. You can't pay it. All we ask you to do is to open the way to pass it to the public, where all taxes must eventually go."

Hague Succeeds Wilson on Ohio Censor Board

Maurice S. Hague, of Columbus, Ohio, has been appointed a member of the Ohio Board of Censors to succeed W. R. Wilson. He began his duties last week.

Goldstein and Blecher Form Photoplay Agency

Irving E. Goldstein, former scenario editor of the Select Film Company and the LaMont Film Company, has formed a partnership with W. Erich Blecher and the two have launched a photoplay agency in the Fitzgerald Building, New York, to be known as The Superior Photoplay Company.

Mr. Goldstein last week declared the purpose of the concern will be to help free-lance writers, revising plays should it be necessary in order to put them over.

Nicholas Power Chooses Smith General Manager

At a recent meeting of the Board of Directors of the Nicholas Power Company, Will C. Smith was appointed general manager.

The appointment is one of great interest to the motion picture industry, as Mr. Smith is well known and highly esteemed by exhibitors, operators, accessory dealers and connected with the business in all parts of the country. He is claimed to be one of the best projection experts in this country.

Mr. Smith is treasurer of the New York Screen Club, treasurer of the National Society of Projection Engineers, and is a member of the Machinery Club of New York and of the Green Room Club.

THE WEST COAST

A. C. GOULD

ADVERTISING
MERCHANDISING
SERVICE

You Answer 'Em

Is it necessary for an advertisement to look like a circus parade to get attention?

Has a circus parade ad those qualities that command respect and belief?

What is the objective of advertising—to make a noise or get business?

Bdwy 7717 A1321

202 HIBERNIAN BUILDING
LOS ANGELES

LOS ANGELES OFFICE Communications Pertaining to "The West Coast" Section Should Be Sent to Our
Telephone Main 7140, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Film Row Bids Farewell to Carmichael

LOS ANGELES film row was closed Saturday for two hours that the managers and employes could bid farewell to Field Carmichael, who has served for a year as manager of the Los Angeles William Fox Exchange, who on that day left for Detroit, where he is to assume the management of the Fox branch. The change comes as a distinct promotion to Carmichael, inasmuch as the Detroit field is approximately twice as large as the Los Angeles. The farewell given Carmichael is perhaps the most unique in the history of the film industry. When he walked down film row Saturday morning he found in each window large signs referring to himself. These were later used on automobiles in the parade that traversed the principal streets of Los Angeles, headed by a jazz band, when Carmichael was taken to the Santa Fe station at 1 o'clock. One sign read, "Bisbee Has Nothing On Us—Carmichael Must Go!" (referring to driving the I. W. Ws. out of Bisbee). Another was, "Watch Michigan Go Wet, Carmichael Is Coming." And then, "Detroit Is to Have Two Flivvers—Ford and Carmichael." Toward the end of the parade was one which read, "Poor Carmichael; No One-Piece Bathing Suits in Detroit," and "'At Last Carmichael Goes to Work.' His Old Boss, Harry Leonhardt."

At the station were more than one hundred affiliated with film exchange assembled. There was a walk around, an exhibition dance by Leonhardt and Carmichael, and a Billy Sunday chorus led by the jazz band. Members of the Fox Exchange presented Carmichael with a handsome chain and knife, and he was given sustenance to aid him across the dessert. One bottle was auctioned off, the funds to go to the Red Cross, which sold at $10.50, and following this a general donation to the Red Cross was made which totaled about $40.

The committee on arrangements for the parade included Harry Leonhardt, of Goldwyn, as chairman; H. H. Hicks, Select; Guy Gunderson, Fox; Dave Burshon, Universal California, and each exchange manager took an active part, as did many of the theatre men of Los Angeles.

Peerless May Invade Field

PRESIDENT AND GENERAL MANAGER E. H. EMMICK, of the Peerless Film Service, with offices in San Francisco and Los Angeles, is shortly to invade the Seattle field. He plans on opening an exchange there in the near future and will handle the re-issues of the early William S. Hart two-reel productions released on the Mutual and also some of the later five-reel subjects in which Hart appeared. Mr. Emmick has purchased rights for these films on the Southern California territory as well as in the four states that are handled out of Seattle. These films will be handled at San Francisco by the Western Feature Film Company, 180 Golden Gate Avenue, which is managed by Abe Markowitz.

New Mission Boosts Price

THE New Mission theatre in San Francisco, Kahn & Greenfield, owners, has been enlarged and with a seating capacity of 2,800 it will rival the California in size. It is the big picture house in the populous Mission District and, built only a year and a half ago, one of the finest in the entire city. R. F. Abraham is the manager.

At the reopening on November 15 Mayor James Rolph, Jr., delivered an address and there were elaborate ceremonies, with the Mission Merchants' Association and the Fillmore Improvement Association, two powerful organizations, in attendance.

Heretofore a five and ten cent house, the New Mission is advancing its prices to ten and fifteen cents and will show Artcraft, Paramount and De Luxe films.

Spokane's Own Producer Starts Work on Studio

THROUGH the acquisition of fifteen acres of Minnehaha Park negotiations have been closed through the Spokane City Park Board giving the Washington Motion Picture Corporation a long-time lease allowing them to use the park and three large buildings which it contains for motion picture work. The corporation has secured the services of the well-known architects, Whitehouse & Price, who are just completing plans and specifications for the erection of a high-class studio to cost in the neighborhood of $150,000.

Mr. Price has just returned from southern California, where he completed a tour of inspection of some of the largest studios of that section. He brings back many very good ideas and the latest methods of construction, which will be used in the building of the Spokane studio. The construction work is being done under the personal supervision of Mr. C. J. Ward, general manager of the corporation, who claims the studio will be second to none. It will be thoroughly equipped to meet all requirements for the starring of the eminent actor Tyrone Power. He is at present playing in New York in the Manhattan Opera House in "Chu Chin Chow," and will return to Spokane at the close of his engagement to take up his work here.

Prosperity the Keynote in Denver, Says Lustig

METRO'S western special representative, Harry Lustig, is now in Denver. Mr. Lustig has charge of the entire Intermountain as well as coast offices for Metro and has but recently returned from a tour of the various offices under his supervision. He states that the motion picture business at the present time is enjoying unusual prosperity and that the outlook for exhibitors as well as the representative manufacturers is exceptionally bright.

He states that theatres, large and small everywhere, are playing to big receipts and the biggest crowds in their history. Labor troubles, which have caused worry in some sections, are being adjusted so quickly that they are having no appreciable adverse effect upon the business.

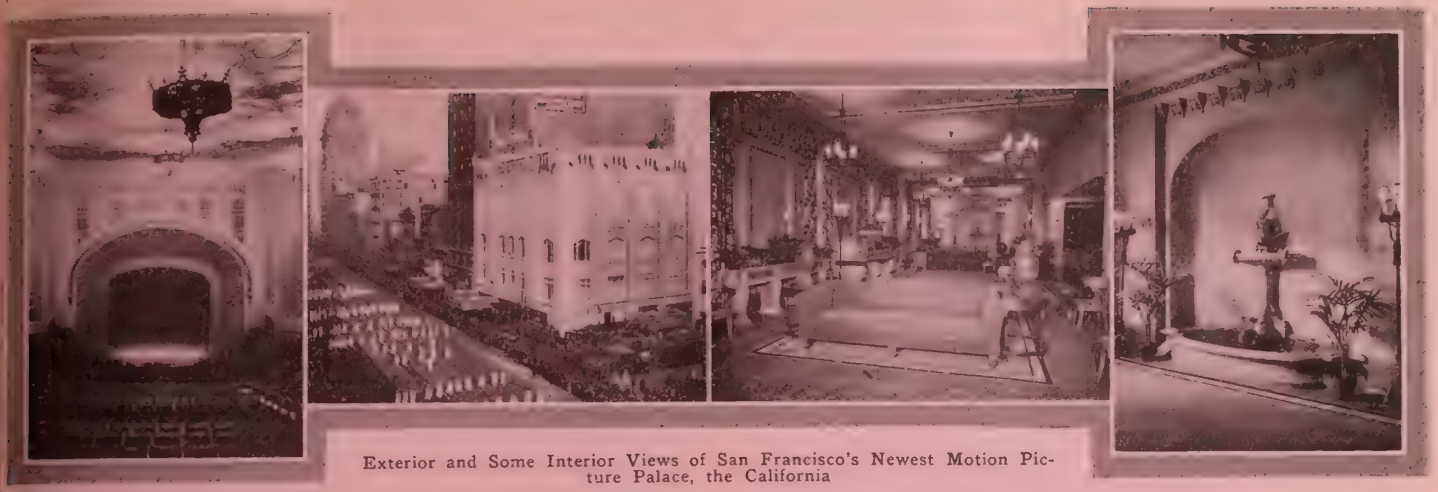
Exhibitors in the Intermountain territory are awaiting Metro's next big production, "Draft 258," which is scheduled for early release. Much publicity has been given "Draft 258" in this territory from the Denver office and heavy bookings are anticipated.

Slipper's New Catalog Out

THE firm of J. Slipper & Co., Los Angeles accessory house, has just issued an attractive catalog covering accessories and theatre supplies. This is valuable to any manager, in that it contains a great quantity of information pertaining to machines, accessories and projection. The catalog is conveniently arranged and bespeaks the progress of this enterprising company.

Bloom Laboratories a New One

JOHN McLEAD BLOOM, formerly affiliated with the D. W. Griffith laboratories at the Fine Art Studio in Hollywood, has organized a company and is opening a new plant to be known as the Bloom Film Laboratories at 7,520 Sunset Boulevard, Hollywood, which will be ready for use within the next week or two. Mr. Bloom expects to specialize on making special effects and the higher class of laboratory work, in which he has had a very wide experience.



Exterior and Some Interior Views of San Francisco's Newest Motion Picture Palace, the California

San Diego News and Jottings

LOCAL motion picture houses have met the new war tax on admissions in various ways. The Broadway Amusement Company, which has owned the Broadway and Superba for a long time and which had recently taken over and opened the Illusion, for some months closed, runs a feature line in its advertising reading, "No Extra Pennies Needed." The prices of 20 and 30 at the Broadway and Superba and of 10 and 20 at the Illusion include the war tax.

The Pickwick is charging 15, 20 and 30 cents and collects the war tax in addition to these prices. The Plaza, charging 20 and 30 cents, says to its patrons, "You will be glad to pay the tax." The Hillcrest has raised its admission from 10 to 11 cents, which meets the war tax.

The vaudeville houses have made no raise in their schedules of admissions, but the Hippodrome announces that "We pay the war tax," while the Savoy (Pantages) asks its patrons to pay the war tax in addition to its regular prices.

MANAGER HILTS, of the Alhambra, has installed a Powers 6-B Cameragraph and is receiving the commendations of his audiences on the improved projection of his pictures.

THE projecting machine of the Ocean Beach motion picture theatre was stolen recently while the house was temporarily closed. It was later recovered in a hotel room and a former employe was placed under arrest, charged with burglary.

ALLEN H. WRIGHT.

Lesser Organizing Film Fellows

THE Film Fellows is the name of a new club being organized in San Francisco by Sol L. Lesser of the All-Star Features, M. L. Markowitz of the California Echange, Ben Simpson of Triangle and M. J. Cohen of the George Kleine system.

Sol L. Lesser will start for New York from San Francisco on November 16 to attend a meeting of the state right distributors.

James Beatty of San Jose is building a new theatre at Fresno, to open the latter part of November. The film men of San Francisco have planned to charter a special train and attend the opening, starting for home immediately after the performance. This is intended as a tribute to Mr. Beatty, who is held in high esteem by the exchange managers.

THE Robert-Morton division of the American Photo Player Company has instituted a lecture course on the history and art of organ building. This marks one more step in the march of progress taken by the officers of the company in a social and educational manner.

I. H. LYONS, the American Photo Player Company's representative traveling from St. Paul headquarters, reports excellent business throughout the State of Iowa. He has sent in some nice business from that territory.

Unique Testimonial at California's Opening

THE new California theatre at San Francisco, already described in the Motion Picture News is meeting with great prosperity. Notwithstanding its seating capacity of nearly 3,000, this theatre finds difficulty in accommodating the throngs and the management may find it expedient to raise the prices.

A very pretty and well-deserved compliment was paid to Manager Roth by the leading film men of San Francisco in presenting the following testimonial:

"Aware that the new and magnificent California theatre, whose doors are today thrown open for the first time to the moving picture loving public, represents an appeal to all that is highest and best in our art and craft, lending to the finest work of the producer a fit setting for its display and to the votary of the art a sublime temple for his devotions, on a scale of majesty, of beauty and of grandeur hitherto unapproached, and realizing that this new edifice and the enterprise for which it stands now come as the culmination of long, patient and painstaking labor on the part of its manager, Eugene H. Roth, and as a testimony of his undaunted energy, his unbounded faith in the moving picture industry, his vision, his loyalty and his zeal, and as a further manifestation of those fine ideals for which he has always stood in his daily dealings and business relationships;

"The undersigned representatives of the motion picture industry of San Francisco desire on this occasion to extend to Eugene R. Roth their sincere congratulations upon this auspicious event, to express to him their gratification and their deep appreciation of the service he has rendered the craft, to give assurance of the high esteem and warm personal regard in which he is held by all his friends, endeared to him by his kindliness, graciousness and many fine personal qualities, to assert their confidence in the unqualified success of the new venture, under its present guidance and to voice the hope that this new structure, destined to dignify and elevate the motion picture art, will long endure, a monument worthy of the city by the Golden Gate, a delight to this and many future generations.

"Dated at San Francisco, California, November 1, 1917."

This was signed by M. J. Cohen, W. J. Citron, Marion Kohn, Harry Schmidt, Joseph Huff, Louis Hyman, Edward Kemp, E. H. Emmick, E. B. Johnson, E. M. Asher, W. O. Edmunds, Herman Wobber, J. H. Allen, Ben F. Simpson, E. M. Simmons, E. O. Child, Kahn & Greenfield, Sol L. Lesser, Ralph B. Quive, M. L. Markowitz, Abe Markowitz, Louis Reichert, Ben Cohen, X. K. Stout, E. C. Jensen, Newt Levy and E. A. Church.

At the opening of the theatre, Market street was so congested by the thousands that tried in vain to obtain admission a squad of ten policemen, headed by Captain Anderson, was required to keep order. The doors opened at 7:30 o'clock, but it was nearly 9 o'clock before the ticket-holders were all in their seats, so difficult was it to get through the crowds. Captain Anderson said that not less than four thousand persons were turned away from the continually reforming box office lines.

Activities of the Week in San Francisco and Salt Lake

GROWING business in Montana and the need of establishing a closer relationship between the exchange and the exhibitor has caused Louis Marcus, district manager for the Notable Feature Film Company, distributors in the mountain states for Paramount and Artcraft picture products, to establish a new branch office at Butte. The company already has a large and flourishing branch at Denver.

Samuel I. Levin, former booking clerk at the central office, but who for three months has been assistant to T. Y. Henry, Denver branch manager, has been named as manager of the Butte branch.

The territory covered by the Notable Company in Montana is very large, including the entire state with sections of adjoining states included, and in order to keep in close touch with exhibitors and to supply all their needs with as little delay as possible it was found necessary to open an office at Butte.

Mr. Levin has a close personal knowledge of conditions in Montana and of the trade in general, and his appointment is considered as a happy selection.

DUCK dinners were in vogue during this week in the homes of all the members of the Notable Feature Film Company's Salt Lake staff as a result of the splendid marksmanship of Eric V. Saderup, accounting department.

Mr. Saderup and three friends drove on Saturday night to Strawberry Reservoir, in what was formerly the Uinta Indian reservation, and in two hours the three men, who took their guns, bagged 135 fine fat ducks.

THE output of first-class mail issued in October by the publicity department of the Notable Feature Film Company, Gordon H. Place, manager, was double the volume issued in September.

Mr. Place urged exhibitors to issue letters to their mailing lists in advance of the inauguration of the three-cent rate, with the result that the publicity department was almost swamped. But the last of the letters was safely deposited in the mail with a good margin of time, thus saving the exhibitors a cent for every letter mailed.

Results of these letters are so satisfactory, according to exhibitors' reports, that many of them are arranging for regular monthly or bi-monthly service of this character.

A WEEK to a subject will be the policy of Paramount-Empress theatre, at Salt Lake, playing Paramount and Artcraft releases. Beginning November 11, the new policy will be effective, with Mary Pickford in "The Little Princess" as the first offering.

James Brown, of the Paramount-Empress staff, has arranged a splendid lobby display to announce this policy. A Mary Pickford portrait in colors, 22x28 inches, is surrounded by an attractively lettered mat. A striking feature of the mat is a November calendar sheet with the week's dates, November 11 to 18, done in a brilliant red, "Red Letter Days to See Mary Pickford." It attracts much favorable comment.

MANAGER GEORGE E. CARPENTER, of the Paramount-Empress theatre, was ready before November 1 for collection of war tax on all admissions to that theatre. A second wicket was cut in the box-office glass front, with an attendant in charge. Five colors of war tax tickets were provided, red, white and blue, for the three admission prices; green for school children and pink for passes. As the ticket chopper issued admission tickets the tax collector issued the tax ticket of the corresponding color and made separate collection. The tax money is thus kept separate from the house money, preventing confusion in accounts. At the doors the tickets are dropped in separate boxes.

It is feared that a shortage of pennies will work a hardship on theatres and patrons alike. Pennies have had but little vogue in the Western states, and it is only a few years ago that fractional coinage of less than 25 cents was considered "not legal tender." The growth of the penny's popularity in the last few years has been far in advance of the supply issued (just the same as with all other coins), with the result that the pennies are kept on the jump and there are not enough to go around.

"THE Woman God Forgot," the Artcraft spectacle in which Farrar is the brilliant luminary, and Cecil B. DeMille directed, caused a jam at every performance for four days at the Paramount-Empress, Salt Lake, with the result that many were unable to see the beautiful film. Manager George E. Carpenter says that the production is worth a second run in Salt Lake and that when it is repeated it will likely have a bigger vogue than on its first showing.

H. M. Horkheimer, president of the Balboa Amusement Producing Company, acting on the belief that the rugged scenery in Utah's great southland, where several natural bridges have been formed by the workings of the elements throughout the ages, is planning to send Anita King and a company of photoplayers to Salt Lake City, Utah, soon. Word to that effect was received this week at Salt Lake picture exchanges handling the Balboa products.

Two Frisco Men Go Traveling

D. S. MARKOWITZ, manager of the Western Feature Film Company, has gone to South America with reissues of the William Hart two-reel pictures.

J. C. Cohen, of the Consolidated Amusement Company, Honolulu, will sail for the island capital on November 15. He intends to make another San Francisco and New York trip next summer.

CRANE WILBUR, who starred in "The Finger of Justice," is playing a four-weeks' stage engagement in the Bishop theatre, Oakland.

F. B. Riley has assumed charge of the George Kleine shipping department in San Francisco.

J. A. KRAKER, Vitagraph salesman, who was drafted, has been transferred from American Lake to Camp Kearney. He is in Company A, 159th Infantry. Jack still boosts for films and he requests his friends to send him copies of the Motion Picture News for distribution among the boys at Camp Kearney.

Roy Burt, shipping clerk for Universal, and Fred Blote, poster man for General, have gone over to Pathe.

Visitors in San Francisco's Film Row during the past week were W. B. Martin, of the Star theatre, Modesto; Arthur Brick, Perfection salesman, from Los Angeles, and Sydney E. Abel, of Chicago.

Thomas O'Day is directing a picture and vaudeville house, with seating capacity of 1,800, at Camp Fremont.

F. V. EBERHART, manager of the World Exchange, in San Francisco, has gone into the printing business in Kansas City. The interests of the exchange will be looked after until the end of the year by E. C. Jensen, the World's Western division manager.

Mohr & Martinez, owners of two other theatres, have bought the Ocean View, at Daly City, from V. Preston.

C. L. LANGLEY, formerly of Turner & Dahnken, is building a new theatre at Taft, Cal., to open February 1.

WILLIAM H. JOBELMANN, the popular publicity man of Turner & Dahnken, has resigned to become general manager of the Paul Smith Motion Pictures Company, producers of "The Finger of Justice." The T. & D. publicity will be handled in San Francisco by Manager William Casey, of the Tivoli, and in Oakland by Manager E. V. Clover, of the Oakland T. & D. theatre.

In Los Angeles Studios

GILBERT P. HAMILTON, who recently finished his first Triangle play, is next to make "The Three Godsons of Janette Gontreau," which is now being written for the screen by Harvey Gates, a new member of the Triangle scenario staff. It is an adaptation from the magazine story of the same title.

WALTER EDWARDS this week directed scenes on the big Venetian set built at the Culver City studios for scenes in "The Passion Flower," which offers Alma Reubens supported by Wheeler Oakman. This story will probably be released under the title, "I Love You." The scenes made here required a large number of extra people as they represented carnival nights in the famous city of water highways. The palace built immediately back of the large suspension bridge will be the centre of action for many scenes of the play, for it is here that a brilliant ball is held. The ballroom set was erected on the new comedy stage, just completed, and was so large that it required all of the floor space, 80x400 feet.

NAVAJO Indian settlement has been completed in the foothills near the Triangle Studio for "Man Above the Law," which Director Raymond Wells is now filming. Jack Richardson has the featured part, supported by Claire McDowell and Josie Sedgwick.

J. P. McGOWAN has again been wayward in the matter of conserving railroad rolling stock and this week put to the bad another perfectly good car. This was shunted off a suspension bridge, which three cameras registered the action for the twelfth episode of "The Lost Express." The scene was filmed in the Arroyo Seco before 5,000 people who had gathered to witness the making of the thrill. On another day McGowan worked on the famous "jacknife" bridge at the San Pedro shipyards, where players were dashed to the waters of the harbor many feet below and then found it necessary to work for several hours in wet clothing.

The Signal Company is now working on the thirteenth installment of "The Lost Express," titled "The Escape."

ONE hundred children, including such well-known film players as Billy Jacobs, Lillian Wade, Doris Baker and George Hupp, this week worked under the direction of Colin Campbell at the Selig plant in scenes for "Little Orphan Annie." The screen version is adapted from the Riley poem of the same name.

In Los Angeles Exchanges

W. J. MULLANEY, Pathe salesman, is home from a trip through Arizona and reports conditions greatly improved there as the result of settlement of strikes at Bisbee, Jerome, Glove and Miami. Conditions in the cotton belt look very promising in the face of a very excellent crop.

PEERLESS Film Service has made first run bookings for the William S. Hart two-reel re-issues, fifteen in all, which are to be shown first at the American theatre, in Los Angeles. Following this they go to the Strand, at Pasadena; Strand, at San Bernardino; Clune's, Santa Ana; La Petite, Ocean Park; Neptune, at Venice, and play a week at Gore's Main Street theatres. Many other bookings have been made for later dates.

JOHN RUGER, who has been cashier of the General Film, Los Angeles, has been engaged for this position at the Mutual Los Angeles branch.

The business of the Mutual Film Exchange is reported to be approximately 60 per cent. better than a few months ago, the increased business being attributed to the improvement of Mutual films.

BLOOM FILM LABORATORIES

CAMERAMEN—We take care of your stuff. Give you tests. Give you personal service. Ask us.

J. M. Bloom was for years specialty chemist for D. W. Griffith.

DEVELOPING PRINTING COLOR
INTENSIFICATION REDUCTION

The highest class color work in the trade. Mr. Bloom has an international reputation for his color research work.

RELEASES

Largest and most modern in the West

7520 SUNSET BOULEVARD
Phone: Hollywood 4015
LOS ANGELES

For California, Nevada and Arizona

Fifteen of the best

WM. S. HART PRODUCTIONS

Made by THOS. H. INCE

The collection is the selection of the most successful subjects of two reels each in which the screen's greatest male star was featured. They have stories equally as good as those used today, but in all instances they have been boiled down to speedy action.

These Hart subjects will prove features that will get the money for your theatre. Territory now going fast, so you must write or wire now.

WESTERN FEATURE FILM CO.
180 Golden Gate Avenue, San Francisco, Cal.

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED


CAMERA MEN
SENT ANYWHERE


985 Market Street, San Francisco, California

CAMBRIA SPRING COMPANY
"Quality First"
Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spring Factory on the Pacific Coast"
Forgings Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

MULTIGRAPHING F 5244 MIMEOGRAPHING F 5244
TYPEWRITING
SCENARIOS MANUSCRIPTS PRESS COPY
Al. Holman & Co. 609 S. Figueroa Street, Los Angeles.

TITLES
OF ALL DESCRIPTIONS
Motion Picture Title Co.
BROADWAY 1153 HOME 10525
631 S. SPRING STREET LOS ANGELES

GEORGE W. CHAPMAN COMPANY, Inc.
Makers of all kinds of plaster and papier mache work, miniature sets of every description, and all kinds of props for the special needs of motion picture productions.
Phone: Hollywood 1290 5155 Santa Monica, Blvd., Los Angeles

WEST COAST EXHIBITORS
¶We want to hear about you, your theatre; we want to let others hear.
¶Drop a newsy item to our Los Angeles office. A post card will do.

PHONE: HOME 57096
Photographic Reproductions and Lobby Displays
Re-Photo Co.
SUCCESSORS TO ACME PHOTO Reproductions Company
1509 Cahuenga Ave., near Sunset Boulevard, Hollywood, Cal.

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernondo Blvd. Los Angeles, Cal.
Sunset East 389 *Home 10669*

Denver News and Doings

H. C. Arthur, Goldwyn's representative in Montana, reports great interest in "The Manx-Man" and "The Auction Block." He has been so busy that he has been unable to report to Denver headquarters personally since his transfer two months ago from the Seattle office. He is expected in Denver within the next ten days.

MURRAY HAWKINS, the popular salesman for Select Pictures, doesn't know that the baseball season has closed. He is still pegging away up in the Black Hills section, where he is batting .900. Manager Rennie is wearing a big, broad smile over the big bundle of contracts Hawkins sent in by parcel post. He says Murray has lined up the entire bunch of western Nebraska towns and in the Black Hills.

CARL STERN, who has been on the road for Paramount serials, has resigned on account of the serious illness of his wife in Seattle.

T. Y. Henry, Denver manager for the Notable Feature Film Corporation, has returned from an auto trip covering six towns in southern Colorado, including Trinidad and Walsenburg. He made contracts in all of them as far south as Tucumcari, N. M.

THE Strand theatre, holders of Metro's first run franchise in Denver, report a phenomenal four days' business on Francis X. Bushman and Beverly Bayne in "The Adopted Son."

Thomas Kirby, proprietor of the Grand, at Sheridan, Wyo., reports that "The Slacker" played to capacity business during the recent snowstorm, when all traffic was delayed and railroad business was almost at a standstill.

M. M. Kravetz has been added to the Denver sales force of Metro. He has been identified with the film business several years and formerly was the owner of the Capitol Film Exchange.

EDWARD ARMSTRONG has just returned to Denver after an extensive trip through the Universal territory, including the exchanges in Butte and Salt Lake City. Mr. Armstrong met Mr. W. A. Bach, service organizer for the Universal Company in Salt Lake City, for a conference with George Mayne, local manager there, relative to putting over the big crop of new pictures on hand and also to move up Mr. Moran, their former bookkeeper, to the post of assistant to Mr. Mayne. This latter action was made necessary by the big increase in Mr. Mayne's managerial duties, as the new Jewel productions for that territory are now in full swing.

Mr. Burke, special representative for the Universal out of the Denver office, has also completed a long trip into the hinterland hereabouts and reports that exhibitors are doing a good business in spite of the war tax, which they are quite properly turning over to the public. Mr. Armstrong, Universal's district manager, says he is well satisfied with Burke's armful of contracts secured on this last trip.

JEWEL productions, ably represented by Mr. Drum, who who has just completed his initial trip throughout this territory, are going to have a big showing, according to Drum, who claims he has lined up 95 per cent. of the territory he covered. Curtis Street has already shown quite a few of the Jewels to appreciative and critical Denver audiences.

Louis Goldstein, manager of the Supreme, in Denver, will leave about the 15th for Chicago and New York.

MORRIS COHN, part owner of the Circle, at Indianapolis, has returned from a conference with other directors and the manager of the Circle. The war tax is now being taken care of by the Circle, which has raised its prices from 15 to 25 for its 1,500 seats downstairs and from 20 to 25 for mezzanine seats.. Balcony seats at 10 cents remain unchanged.

E. P. BRIGGS is a new World representative, recently transferred to the Denver office from Salt Lake City.

N. A. Thompson, auditor of the World Film Corporation, is in Denver for a few days. He is en route West.

Here and There in Spokane

MANAGER RALPH RUFFNER, of the Liberty theatre, says in relation to the raise in admission, that it is going like "a million dollars." At the Clemmer theatre the usual good attendance is announced by Dr. Clemmer under the new schedule of prices.

MANAGER C. STILLWELL reports a raise in price of five cents in all but his nickle houses with no falling off in patronage.

Pathe reports the opening of a new moving picture theatre in Mansfield, Wash.

Manager Potter, of the Universal, finds a flourishing business in his line in this section.

G. A. METZGER, general manager of the Film Supply Co., stopped over in Spokane on his way back from Portland to New York and spent the day calling on exhibitors there.

West Coast Exhibitors

THE Argus theatre, at Santa Barbara, which has been closed for some time, has been opened under the management of A. A. Lloyd, an experienced theatre man, who has contracted for exclusive Mutual service in the home city of American films and will use two changes weekly.

THE first run of the Mutual release, "The Planter," has been booked for Grauman's Strand theatre, at San Francisco, where it will be shown for the two weeks beginning November 11 and 18. Negotiations are now pending for the Los Angeles release and it is a certainty the film will be shown at one of the largest theatres.

AN increase in admission price is reported at San Diego, where all of the former five-cent houses have increased to ten cents with the exception of the Casino. The Grand, which was formerly five and ten cents, is now charging ten and fifteen cents. In all instances except the theatres controlled by G. A. Bush, Superba, Broadway and Illusion, the San Diego theatres are charging the public for the war tax in addition to the regular admission price. The theatres conducted by Bush are all charging ten, twenty and thirty cents.

The Silver Strand theatre, at Coronado, and the Rialto, at Long Beach, have both been closed.

W. W. WILSON, owner of the Plaza theatre, at San Diego, which has been conducted by H. H. White, has assumed the active management of the house. He has remodeled the theatre, redecorated throughout, added an attractive marque, and an electric announcing sign with four-foot letters, together with two new Powers 6B projecting machines. He reopened the theatre with the Mary Miles Minter subject, "Charity Castle," to good business, and followed this with the showing of the Jewel production, "The Man Without a Country."

AN exceptional display was made in a seventy-foot window of Barker Brothers store on Broadway, Los Angeles, last week of Mutual stars in connection with a display of Barker Brothers K-B camera, a device for the amateur to make and project motion pictures. The display was arranged by Manager Merrick, of the Los Angeles Mutual Film Exchange, and C. F. Smith, Barker Brothers' advertiser.

THE War Department has not given a decision with respect to who is to have the amusement concession at Camp Kearney, San Diego. There are three bidders for this: Virginia Judd, of San Antonio, Texas, and F. N. Howe and G. A. Bush, of San Diego.

Pay-As-You-Enter

VOGLESONG SYSTEM

STOPS

— THE REFUND NUISANCE.

— CONFUSION AND DISCOMFORT IN THE LOBBY.

— DELAY IN ENTERING THEATRE.

— NEEDLESS EXPENSE OF BOX OFFICE.

— WORRY OF MANAGEMENT.

WRITE US

American Coin Register Co.

EMERYVILLE, CALIFORNIA

Announcement

Citizens Trust and Savings Bank

HEADQUARTERS—
MOTION PICTURE ACCOUNTS
in LOS ANGELES, CALIFORNIA

We are enjoying a large part of the motion picture business of this city.

WHY

First— Because we offer fourteen hours of excellent banking service, from eight in the morning until ten in the evening, which affords an unusual convenience for all depositors who are busily engaged during the usual banking hours.

Second—Because we appreciate the worth of, and try to promote the welfare of the motion picture business.

Third— Because our many satisfied depositors bring their friends to the bank, who, in turn, become satisfied depositors.

Fourth—Because all of the stock of this bank is owned by The Citizens National Bank, the total resources of both banks being over twenty-five million.

CITIZENS TRUST AND SAVINGS BANK

Third and Broadway Los Angeles, Cal.

All Star Features Distributors,
INCORPORATED

191 Golden Gate Avenue
SAN FRANCISCO, CALIFORNIA

514 W. 8th Street
LOS ANGELES, CALIFORNIA

Reduced Rentals

5 Reel Features

Effective Nov. 15th. All rentals upon Art Drama Productions will be lowered

NEW PRINTS

STARS THAT DRAW

SEND FOR LIST OF 30 BIG SUBJECTS

ALL STAR FEATURES DISTRIBUTORS

191 Golden Gate Avenue
SAN FRANCISCO, CALIFORNIA

514 W. 8th Street
LOS ANGELES, CALIFORNIA

Business Returning to Normal in Portland

TWO weeks of increased admission prices, coupled with the first flashes of winter weather, resulted in a noticeable falling off of the receipts of Portland's first-run houses, but the situation is rapidly assuming normal conditions.

Exhibitors were first inclined to charge the decrease in attendance to the 5-cent increase in prices, as considerable criticism resulted from the November 1 raise, but when the 5-cent houses, a few of which still adhere to the old price figure, also complained, weather conditions were charged equally with the dropping off in revenue.

John A. Jennings of the Sunset theatre is the only first-run downtown owner who failed to jump the full 5 cents. He finally adjusted his figures so that matinees remain at 15 cents and the evening, Sunday and holiday crowds pay 20 cents.

The Union Avenue theatre, owned by W. A. Graeper, vice-president of the Motion Picture Exhibitors' League of Oregon, was the first suburban theatre to increase prices from 10 to 15 cents, and Mr. Graeper is flattered at the result.

"I can see no difference in the attendance following the change," comments the elated owner. "I am giving my people better music, with a new Kimball organ recently installed, and have a program lineup for the season that will be a record-breaker."

Mr. Graeper has added a program house organ to his service and gives his patrons a printed glimpse of the features booked for a full month in advance.

E. J. MYRICK, manager of the Liberty and Columbia theatres of Portland, and formerly president of the Oregon Film Association, is recovering from a hospital experience that reduced his weight nearly 20 pounds and robbed him of such unnecessary things as tonsils and adenoids.

Mr. Myrick went to a surgeon's office for a few minutes' stay, went from there to the hospital for a scheduled appearance of one day and before he had finished with the specialists they had discovered so many things requiring the knife that he was away from his Liberty theatre office for more than a week.

THE Strand theatre of Portland, the motion picture-vaudeville house, has inaugurated a new program policy as well as new admission prices. From a 10-cent straight fee the prices were advanced on November 7 to 15 cents for evenings, Sundays and holidays.

The new program policy will give its patrons two changes of show weekly, with five or six acts of vaudeville from Fisher and Hippodrome time, and pictures from Fox, Bluebird and Butterfly. Manager Armstrong is satisfied that this lineup will make the Strand one of the most popular theatres in Oregon.

CHARLES W. MEIGHAN, president of the Motion Picture Exhibitors' League of Oregon, has returned from an exhibition experience of more than a month in Tacoma, Wash., and is temporarily handling film features for Jack Lannon of the Greater Features Company of Seattle.

Mr. Meighan is negotiating for several houses in the Northwest and expects to be firmly established within three or four weeks.

"UNDER the Stars and Stripes" established a new attendance record for private exhibitions last week when W. W. Kofeldt of the Pathe Exchange corralled more than 250 people into the Hippodrome theatre.

D. SLAYBACK, formerly of the Crystal theatre, Portland, has taken over the Mutual theatre at 1062 Union avenue, Portland, and after making a number of changes is in the market for a full feature program.

H. W. HARDING & SON, newcomers to film exhibition, are also new theatre operators of Portland. They have bought the old American, at Russell and Shaver streets, and have opened it as Ye Liberty.

E. R. SAUNDERS of Ilwaco, Oregon, is putting up a new 300-seat fireproof film house to replace his wooden house, the Bell.

Lawson Gets Scenic Artists to Learn Camouflage

Lee Lawson, according to a telegram from Los Angeles, has organized companies of sixty scenic artists from the West Coast studios to become a part of the Twenty-fourth Engineers, to prepare camouflage on the battle front. The company left for the East Monday, it is understood.

Lawson, who was formerly technical director of Universal and other studios, is known as the man who built Rome in a day.

Anti-Censorship Discussed at Baltimore Meeting

A meeting on the anti-censorship question was held at the New Theatre, Baltimore, last week, at which plans were discussed as to the best methods of abolishing motion picture censorship for Maryland. Two members of the House of Delegates, who will represent their contingent at Annapolis at the coming Maryland legislature in January, were present at the meeting and announced that they were against censorship. The Maryland exhibitors were represented by J. Louis Rome, Walter Pacy, Frank A. Hornig, Louis A. DeHoff, Eugene B. McGurdy and E. C. Sandall.

Preceding the meeting there was a dinner held at Nixon's Hotel.

Review Committee Catalogues Garden of Pictures

The National Committee for Better Films, a committee of the National Board of Review of Motion Pictures, of 70 Fifth avenue, New York, has had printed and issued a very neat catalogue of motion pictures produced in America between April 1 and October 1, this year, and which is called "A Garden of American Motion Pictures." Following the title of the catalogue the National Committee has designated that the films are for father, mother and the young people.

Companies represented in the catalogue by numerous pictures are General Film, Mutual, Universal, Fox, Greater Vitagraph, K.E.S.E., Metro, Paramount, Pathe, Triangle, Artcraft, Art Dramas, Bluebird, Christie, Goldwyn, World, Selznick, Ivan, Jewel and others.

Cromlow Film Laboratories Get Their Full Share

The Cromlow Film Laboratories, with offices at 220 West Forty-second street and a complete plant at Orange, N. J., are getting their full share of business within the industry, with prospects brighter as time advances.

Under the management of Allan A. Lownes, Cromlow Laboratories have done in the past, and are doing now, laboratory work for some of the foremost concerns in the East, among them Inter-Ocean, Paramount, Manx-Man, McClures and others. Aside from the printing end of the business, Cromlow Laboratories have been specializing in a distinctive type of titles, illustrated.

Marion Leaves on First Leg of European Trip

Is First of Commissioners for Foreign Service to Depart for Scene of Activities—Sails for Italy from Havana

FRANK J. MARION, president of the Kalem Company, and government film commissioner to Spain and Italy, is the first of the commissioners appointed for foreign service to depart for the scene of activities. He left November 16 for Washington, where he had a final conference with government officials and visited his daughter at the National Cathedral School. From Washington Mr. Marion proceeded to Havana, Cuba, and from there he sails immediately for Spain.

Mr. Marion goes on his mission as representative of the Committee on Public Information, of which George Creel is Chairman, the other members being the Secretary of State, the Secretary of War and the Secretary of the Navy. Like the other commissioners who have undertaken this patriotic work, Mr. Marion receives no salary.

"Although there may be an impression in the trade that the government has placed undue restrictions upon the commissioners, I want to say that Mr. Creel has been most liberal," said Mr. Marion on leaving. "He has shown a keen appreciation of the exacting duties before me and has done everything possible to expedite my work abroad. He even went so far as to appoint me fiscal agent for the government in the matter of expenditures which will be necessary in the work of the commission. He secured for me a special diplomatic passport and I am indebted to him for his personal supervision of the transportation of my baggage, films and equipment, which have gone forward as diplomatic material.

"Furthermore," continued Mr. Marion, "Mr. Creel was kind enough to assure me on behalf of the other members of the Committee on Public Information that all of their representatives and attaches in Spain and Italy will co-operate with me in every possible manner. For the time being, I expect to make my headquarters at Barcelona, Spain. While general plans have been made for the distribution and exhibition of our films, this is a matter which I must work out after I have personally investigated conditions. With the liberal financial arrangements which the government has made and the co-operation from all quarters which has been assured me, I shall have every opportunity in my mission to apply the principles which have been so successful in America."

During the past month Mr. Marion has worked at high speed in co-operation with J. E. Brulatour, the American commissioner, and his staff headed by A. A. Kaufman, selecting educational films for the populace of Spain and Italy and entertainment subjects for the Italian soldiers.

The films which Mr. Marion is taking into Spain and Italy cover a wide educational field—intimate views of industries and institutions essentially American, schools, colleges, military activities, the pastimes of our people, films portraying the democratic spirit of our executives, and withal a remarkable assortment of pictures which proclaim to the world the independence of the individual in America and his wonderful opportunities for advancement. In short, each film fairly breathes America's message that prosperity and the joy of living are found only in democracy.

O'Sullivan Urges Hoover Method in Music Tax

Thinks Many Withdrawals from Composers' Society Will Put That Organization in Class with Food and Coal Barons

CONCERNING the American Society of Composers, Authors and Publishers in their connection with the motion picture industry insofar as the music tax is affected, Joseph O'Sullivan, director of music service for the Mutual Film Corporation, said last week:

"As far as the motion picture exhibitor is concerned, the American Society of Composers, Authors and Publishers is now hors du combat. The elimination of taxable music from their theatres has proved an effective means of convincing these bumptious music-mongers that the public can 'Hooverize' on their product without any serious detriment to its tonal digestion. The many withdrawals from membership in that society will soon put it in a class with the food barons, coal barons, and other obsolete institutions of this great, free and enlightened United States.

"In common with all other animals, the motion picture 'hound' welcomes a relief from the persistent 'stuffing' process practised by all venders of cheap—if deleterious—concoctions, whether in the form of saccharine and soporific tonal melange, or the more palpable confections that account for the high cost of little Johnny's upkeep.

"A steady diet of good, wholesome music, even if somewhat aged in the vat of time, will soon obliterate from the amusement public all remembrance of the 'musical jags' superinduced by the cheap fizz-water of the erstwhile ubiquitous jazz.

"A little condiment—a dash of tobasco—is a splendid relish, but a constant and persistent indulgence in hors d'oeuvre and pastry, not to mention camembert, is fatal to the gastronomic appartus of the most callous and inveterate gourmond."

Al Lena Still Assists Chautard in Young Films

Jack Voshell, formerly assistant to Director Joseph Kaufman, has not displaced Al J. Lena as assistant director to Emile Chautard in the production of Clara Kimball Young features, as was suggested in a statement issued from Miss Young's publicity department recently. Voshell has been added by Harry I. Garson to the staff, but Lena, who has assisted M. Chautard for the past three years, retains that position.

J. Clemons, it is announced, also remains with the French director as technical expert.

Minnesota Exhibitors See Way Through Winter

Prices Raised to Meet Extra War Tax, and Thus Far No Decrease in Attendance Has Been Noticed—Looking After Morals

MINNESOTA exhibitors can see their way through the winter. They have increased prices to meet the extra war taxes and give a little income to meet the increased costs of operation and closing orders issued by the state public safety commission tend to help further.

By ordering every dance hall in the state to close at 10 p. m. the commission has virtually approved the motion picture theatre as the chief form of amusement. This order includes cafes where dancing is permitted. Pool halls must also close at 10 p. m. and the saloons were long ago ordered to close at that hour.

With the closing wave on and half a dozen organizations watching closely for temptations to the young, it is up to the theatres now to look carefully to their places and prevent complaints, just or unjust. Theatres may keep open until 11 p. m. or midnight if they choose, though most of them close about 10:30 p. m. If the theatres are watched by their owners, they will have a prosperous winter in the opinion of most exhibitors.

Minneapolis and St. Paul theatres have raised prices 5 cents all around. Most of the theatres in the state have followed the example. The theatres pay their own tax and save the bother of making change in pennies. The old school theatres had to lay in stocks of pennies to meet the condition and the Orpheum theatre paid $1.05 for each 100 pennies turned in the first week of the new tax. They bought about 25,000 pennies. The even increase imposed by the exhibitors eliminated the difficulty.

The managers of all the Twin City theatres met and agreed to meet the tax with an increase rather than by attempting to sell stamps and tickets or go into any elaborate scheme. For once no one complained of a combine.

The results have been good. There was no falling off in attendance, exhibitors said, the patrons taking the increase as their share of the war expense. The New Garrick theatre now charges 25 cents admission, the New Lyric and the Strand, 20 cents, and the New Astor, New Unique and New Garden, 15 cents each. These are the principal downtown theatres. The others were 10-cent houses and they are now all charging 15 cents.

Jacksonville Starts Drive for Picture Companies

Jacksonville, Fla., has decided to start a campaign to convince motion picture producers that they should locate in the Florida metropolis. For this purpose a special department has been created in the Chamber of Commerce.

The Florida Metropolis, of November 15, carried the following paragraph: For the purpose of going after the motion picture producer and induce him to locate in Jacksonville, the Chamber of Commerce has established a precedent by inaugurating a motion picture service department, with George B. Massey in charge, and through the co-operation of the merchants and business men, will start an active advertising campaign to tell those picture makers who are strangers to Jacksonville, the many advantages offered here, and invite those producers who are annual visitors here, to return.

The Motion Picture Department is the result of a meeting of the Motion Picture Committee of the commerce body held several days ago, at which it was decided to request the board of governors to inaugurate such a department with a competent man in charge, and promising the organization their active support and co-operation.

Tax Thins Audiences in Baltimore Theatres

Exhibitors Declare That Big Deficit in Receipts of Houses Is Noted—Some Consider Going Back to the Former Prices

SINCE the government has inaugurated the collection of the war tax from patrons of motion picture theatres, taken in conjunction with the increased admission prices charged by exhibitors due to higher cost of operation, there has been a noticeable falling off in the attendance at Baltimore picture theatres.

This does not mean that the exhibitors are getting the same money with fewer patrons, but that the falling off in attendance has caused a big deficit in the receipts, notwithstanding the increased admission prices. Some of the exhibitors are seriously considering going back to former prices and being satisfied with much smaller profits. This is in view of the fact that a good many houses are being run at a loss now.

In speaking of the situation, Guy L. Wonders, manager of the Wilson theatre, Baltimore, said: "The theatres in the center of the city have very little complaint regarding the increased cost of admission, but there does seem to be an injustice in the methods of collecting the war tax.

"I mean by this that I, as an example, charge 10 cents admission matinees and 15 cents, minimum, at night. On the matinee performance the children's admission is 5 cents. This would necessitate the parent who brought the child to pay me 17 cents for himself and child to get into the show. A man next door to me is running a 5-cent theatre, charges no war tax whatever and in this way it seems that a hardship is imposed upon the man running the better class house. I believe that there should be a tax of 1 cent on a 10-cent admission and when there is one 5-cent admission charged, whether it is half-price or not, there should be no tax upon it unless the tax is imposed upon all 5-cent admissions.

"I know that the exhibitors of Baltimore feel this way about the proposition. Up to the present, however, there has been no concerted action to draw the attention of the Government to the injustice it works."

Cleveland Exhibitors Discuss Footage Tax

Vitagraph Local Manager Speaks in Behalf of All Exchanges Put That Organization in Class with Food and Coal Barons

A LARGE number of exhibitors turned out on Tuesday of last week in Cleveland, O., at the regular League meeting, to which all the local exchange managers had been invited to partake in the discussion of the footage tax, which has been a bone of contention between exchangemen and exhibitors since it went into effect.

Instead, however, of the various exchanges being represented individually, J. R. Johnson, manager of Cleveland branch of Vitagraph, spoke for all the exchanges who are charging the tax.

"I am in no position to tell you on what basis this tax was figured," said Mr. Johnson. "In fact, my only source of information is the same as yours. All I know is that I have instructions to charge the footage tax, and in case an exhibitor refuses to pay I have instructions to cancel his service."

Dave Schumann, of the Dennison Square theatre, was of the opinion arbitration would help matters, but it was apparent this did not express the sentiments of the League, as Sam Bullock declared "The law distinctly says that the manufacturer shall bear that burden. And there is no place where it says anything about passing it on to the exhibitor. I am willing to put it to the test. I shall refuse to pay the tax and will go to law to prove that I don't have to."

Another manager who does not approve of placing the tax on the exhibitor is Leon D. Netter, of Masterpiece Films. He went on record at the meeting, as saying that it was not fair.

The discussion finally drifted back to the exhibitors, who unanimously passed a motion that: Inasmuch as the government has not imposed the footage tax on the exhibitor, The Motion Picture Exhibitors' League of Ohio, Local No. 1, does strenuously object to stand any portion of his tax. A copy of this motion is to be sent to every exchange in town and every exhibitor in the Cleveland district will receive a communication stating the stand taken by the League and requesting that he adhere to it. In case an exchange should cancel service on an exhibitor, that exhibitor is told to report the act to the League's executive committee, of which Emery Downs is chairman, and the matter will receive immediate attention.

Famous Players-Lasky Get Unique Special Privilege

Funeral ceremonies of Queen Liliuokalani of Hawaii, who died in Honolulu November 11, are to be filmed exclusively for the Famous Players-Lasky Corporation by arrangement with the territorial Government of the Hawaiian Islands, secured by George Melford, who is now at the Islands with Sessue Hayakawa directing "Hidden Pearls" for Paramount.

This is the last time a funeral will be held with the ancient Hawaiian rites and ceremonies, and the perpetuation of the event in celluloid will no doubt be invaluable from a historical standpoint and also form an interesting and impressive picture. Following the death of the Queen, who had been in ill health for many months, preparations were made for the body to lie in state with a territorial guard of honor, pending the funeral arrangements.

Lydia Kamehaha Liliuokalani, the first and only Queen of Hawaii, was born in Honolulu, September 2, 1838, and ascended the throne January 20, 1891, following the death of her brother, Kalakaua I. She had been regent for some time before his death. In 1862 she had married John O. Dominis, an American by birth, who subsequently became Governor of Oahu and who died in Honolulu half a year after his wife became Queen.

Hillar and Wilk Sell Territory for "Raffles"

Hillar and Wilk, who are handling the exploitation of "Raffles the Amateur Cracksman" with John Barrymore in the featured role, report the sale of a large block of southern territory for this independent production. The Special Features Company, Knoxville, Tenn., is the buyer. W. E. Drummond and Nat Royster negotiated the purchase for Special Features. Georgia, Flordia, Alabama and Tennessee are the territories bought.

"Raffles, the Amateur Cracksman" is an adaptation from E. W. Hornung's play of the same name, produced on the stage about ten years ago. Mr. Hillar announces that within the next week, a trade showing will be given at one of the Broadway theatres, the time and place to be announced later. Mr. Hillar stated also, that he is negotiating for the sale of the entire foreign rights to this production and expects to close the deal this week.

Many Papers Advertise Pathe Cantonment Films

The Atlanta Georgian, Chicago Examiner, Chicago American, Los Angeles Examiner, San Francisco Examiner, New York American, New York Journal and Boston American, have been advertising extensively the special National Army Cantonment editions of the Hearst-Pathe News. The idea of showing to every section of the country scenes of the Army camps where their particular men are located has apparently made a big hit. Theatre managers report that the advertising in these papers has helped to create a general interest in these special issues.

Former Universal City Men Wear U. S. Uniform

Nearly Ten Per Cent. of Those on West Coast Now in Cantonments or in Europe, Probably on Firing Line—Some Still on Coast

RESPONDING to Uncle Sam's call for men to serve as parts of his war-machine, nearly 10 per cent. of the men of Universal City are now either in cantonment, en route to strife-ridden Europe or actually on the firing-line. Nearly two-thirds of the men who have gone from the Cinema city did not wait for the selective draft, but hastened to enlist when it was decided that their beloved Uncle was going to take an active hand in the gigantic quarrel.

Douglas Bronston of the scenario department, engaged in writing the first episodes of the serial, "The Mystery Ship," forsook his Remington typewriter and is now packing a Remington rifle somewhere at an officer's training camp. Allen Watt, formerly an assistant director, who went to Europe at the outset of the conflict to film war pictures, now is a captain of the "regulars," commanding a machine gun division. Victor Rottman, who played a principal role with Donna Drew in "The Ghost Girl," also is an officer of America's fighting force.

Many of Universal's men are with the Seventeenth Coast Artillery stationed at Fort McArthur, Los Angeles, guarding submarine bases and the shipping in the harbor. The nucleus of this company originally was formed among the boys of the film capital two years ago. Former Assistant Director Casey Cuthbert is now first sergeant of the company, and Ernest Shield, well known juvenile comedian, and Stanley Fitz, who played in several of the early episodes of Universal's "Red Ace" serial, are sergeants. Several others are soon to be named.

Every department of the immense Universal studios is represented in the following Honor Roll of enlisted men: Charles Allen, nurse, Universal hospital; Maurice Blache, laboratory; Douglas Bronston, writer; Ted Brooks, actor; Charles Catron, property man; Casey Cuthbert, assistant director; J. R. Davis, electrician; Frank Elliott, bookkeeper; Stanley Fitz, actor; Capt. Sterrett Ford, employment department; Charles J. Gillam, stage carpenter; John Goodrich, scenic artist; Harry Gunstrum, property man; Carl W. Heindle, operator; Burt Howell, stage carpenter; Jack Hutchinson, actor; H. Lee Hugunin, stenographer; Howard Knoth, actor; Herman Krause, property department; E. McDawd, cameraman; Eric Meisel, property department; Carl Miller, actor; E. J. Montgomery, property man; Joe Neary, actor; Joe Parker, storeroom; W. L. Prager, actor; W. Pasquette, actor; H. B. Pritchard, bookkeeper; S. Quincy, assistant cameraman; Cecil Reed, laboratory; Victor Rottman, actor; Ernest Shield, actor; W. Tomlinson, actor; Clyde Vineyard, property man; Dan Welsh, chauffeur; Allen Watt, assistant director and Charles Woolstenhulme, property department.

Schenck and Steger Join—Active Co-operation

Joseph M. Schenck and Julius Steger Announce Closer Alliance —Schenck's Offices in Longacre Building Headquarters

JOSEPH M. SCHENCK and Julius Steger have joined forces and will in the future be actively engaged in co-operative work along producing lines. For several months back Mr. Schenck and Mr. Steger have been associated in a business way but not until last week did they come out flatly with the announcement that they were to act together. The partnership arrangement will not, it is stated, interfere with either Mr. Schenck's work in promoting the interests of the Norma Talmadge Company nor will Mr. Steger's work in connection with productions in which Evelyn Nesbit, Charlotte Walker and Anna Case, be affected.

Mr. Schenck and Mr. Steger now occupy the same suite of office in the Longacre Building, Mr. Steger having moved from the suite formerly occupied by him in the same building. Mr. Steger announces that the relations which have existed in the past between him and Mr. Schenck have been of a quasi-partnership nature and that the progress which both have made in the producing lines necessitated this closer alliance which was effected last week.

Early in the new year, Mr. Steger announces that he will commence work on the production in which Anna Case, the opera star, will be featured. Announcement was made some months ago to the effect that Miss Case had signed to appear in pictures for the first time under Mr. Steger's management and direction. Due to the fact that Miss Case has been engaged in concert work, she has not been at liberty to start work in pictures. In January, her concert work will have been completed for the season and immediately thereafter she will commence work on her first production

He announces that Evelyn Nesbit's second picture, "Disillusioned" has been completed with the exceptions of the titles and editing. The feature is now in the hands of the cutter, Mr. Steger announces, and will be ready for release about the middle of December. The production in which Charlotte Walker appears as the featured player, is also completed and in the hands of the cutter and editor, he announces, and will be released the latter part of December or the first part of January.

Universal Shows "Mystery Ship" at Broadway

Universal has announced a special exhibition of the first six episodes of "The Mystery Ship" at the Broadway theatre, Thursday morning of this week (Nov. 22), at 10 o'clock. Invitations have been mailed to exhibitors in Greater New York and the surrounding territory, announcing the event to individual showmen.

First National Exhibitors Get Behind "Some Smoke" Campaign

THE leading theatres of the First National Exhibitors' circuit have agreed to give 5 per cent of their receipts Thanksgiving week to "Our Boys in France Tobacco Fund."

Following is a letter from J. D. Williams, general manager of First National Exhibitors' circuit, to which the theatres of his circuit are responding enthusiastically:

"Gentlemen:—I cannot too strongly endorse, both from a business and a patriotic standpoint, the proposition made to you in the enclosed letters from 'Our Boys in France Tobacco Fund' and the Rialto theatre of New York.

"The plan calls for each theatre to give 5 per cent of its gross receipts for Thanksgiving week to this fund. I am very sure that this amount will come back to you over and over again through the increased attendance.

"I hope you will write at once to 'Our Boys in France Tobacco Fund,' telling them to count on you.

"Very truly yours,

"J. D. WILLIAMS."

Motion Picture Division of the Our Boys in France Tobacco Fund

Entire Fund Total to Date	$96,526.01
Motion Picture Division, Total to Date	392.46

A SPLENDID patriotic opportunity is given to every American exhibitor to be of some use to our soldiers in France. They want "smokes" more than anything you can send them. Motion Picture News, which is the official organ of the campaign, urges all exhibitors to place receptacles in their lobbies, for the collection of coins and packages of cigarettes.

No cigarettes can be accepted except in original packages and on which the revenue stamp has not been broken. This is an order from the Government.

How to Go About It

1. Send to Motion Picture News for a card, inviting your patrons to drop pennies and packages of cigarettes into the bowl or box provided.

2. Arrange with the commissary department of your nearest cantonment for distributing (unbroken) packages of cigarettes. In case you have superfluous packages send them directly to Motion Picture News, New York, N. Y.

3. Pennies and other coins collected should be deposited at your bank and a check sent weekly to Motion Picture News. For every 25 cents you collect, you will receive a postal of thanks direct from the trenches. For example: If you contribute $10, you will receive 40 postcards of thanks direct from the trenches in France. These should be displayed in your lobby, photographed for slides or sent out to your mailing list.

Cigarette Fund Remittances

Previously acknowledged		*$363.03*
Opera House, Wadsworth, O., Alfred B. Werhan, Operator	*$1.73*	
Strand Theatre, Poplar, Mont., H. C. Walker	*11.16*	
Majestic Theatre, Keene, N. H., E. L. Campbell	*1.00*	
From our Los Angeles office:		
Miller's Theatre, Frederick Miller, Mgr	*5.00*	
Broadway Theatre, T. L. Tally	*2.09*	
Rialto Theatre, J. A. Quinn	*2.31*	
Alhambra Theatre, H. H. Bosley, Mgr	*5.55*	
Sennett	*.59*	*29.43*
		$392.46

Cigarettes have also been received from Cee Bee Theatre, Manson, Iowa.

Love Reelected on Censorship Board in Nashville

Hamilton Love of Nashville, a member of the Advisory Committee of the National Board of Review of Motion Pictures, has just been reelected chairman of the Board of Censorship of that city at the first meeting held by it since he was reappointed a member of the Board by Mayor William Gupton. The Mayor also reappointed the other members of the Board whose terms of appointment had terminated. It is interesting to note that their reappointments took place regardless of the fact that practically all of them were opposed to Mayor Gupton's campaign for election. This means that the regulation of motion pictures in Nashville will be carried on in the future as in the past. The bulletins of the National Board of Review are used as a basis for the regulation of motion pictures in Nashville.

Augusta Jessica Freuler Buried

Gorgeous floral offerings, hundreds of messages of condolence from all over the country and the presence of prominent film men marked the funeral of Mrs. Augusta Jessica Freuler, wife of President J. R. Freuler, Mutual Film corporation, in Milwaukee, November 10. A special party from Chicago was composed of Terry Ramsaye, John F. Cuneo, Dennis J. Sullivan, Hobart Hutchinson, Paul R. Kuhn, Mr. and Mrs. Samuel Sheffield and Mr. and Mrs. Richard R. Nehlss.

Edison Service Flag Carries Nine Stars

The service flag of the Edison Studios, it was made known this week, has added the ninth star. E. H. Griffith, former director, is engaged in social hygiene work for the National Defense Council; C. S. Williams, Jr., former scenario editor, is a Captain in the Officers' Training Camp at Plattsburg, and other Edison employees are in the service of Uncle Sam in various branches.

Directors' Association Initiates Members This Week

At the regular meeting of the Motion Picture Directors' Association to be held on Tuesday evening, November 20, the following directors will be initiated: James Kirkwood, Leonce Perrett, Hobart Henley and George Irving.

In the absence of Director Dwan, Director J. Gordon Edwardes will occupy the chair.

Director Travers Vale is expected to read another of his interesting papers.

Producers Reserve Boxes for Annual Ball

The Manhattan Local No. 1, of the Motion Picture Exhibitors' League of America, announced last week from the office of State Secretary Thomas Howard, that Vitagraph, Powers and Universal are among those who have already reserved boxes for the seventh annual ball of the League at Terrace Garden, December 7.

Pathe Creates New Position for F. C. Quimby

Latter Now Holds Post of Sales Manager and Takes Full Charge of Selling Organization—Knows Business All Way Through



F. C. Quimby, Recently Appointed Sales Manager of Pathe Exchanges, Inc.

A PATHE announcement this week contains news of the creation of a new position, that of sales manager, and the appointment of one of the best known salesmen in the country, F. C. Quimby, to the post.

Mr. Quimby is said to know the Pathe organization from the ground up, there being few if any of the present sales force who have been with the company longer than he. He was special representative in charge of the Pacific Coast offices when he left Pathe recently to take a position with the First National Exhibitors' Circuit.

He now returns to take active charge of the entire Pathe selling organization, acknowledged to be one of the best in the industry, and it is understood that this Pathe sales efficiency is in no small measure due to Mr. Quimby's work in the West, his ideas, which he put in practical and successful operation, having been adopted throughout the country.

Mr. Quimby has had four years in the newspaper business and for four years he managed his own theatre. He has had six years' experience as exchange man and division manager. He knows advertising and the practical exploitation of the picture. His idea is to train the entire Pathe sales force till every man in it can put a picture over for exhibitors.

There are four cardinal principles of business to which Mr. Quimby expects to devote his time, attention and energy:

1. The running of each and every department in each and every exchange on a clean practical business basis.
2. Following to the letter Pathe's policy of courtesy in the conduct of an office.
3. Cooperation of a really practical kind, between home office, exchange, exhibitor and newspaper.
4. An efficient and sincere investigation of any possible complaints and troubles that might arise either within the sales organization itself or between the sales force and its customers.

J. A. Berst, vice-president and general manager of Pathe, issued the following statement to the organization: "F. C. Quimby, formerly one of our branch managers and more recently northwestern division manager, has been appointed sales manager. Mr. Quimby will assume active control of the sales department in the very near future."

General Film Rejects Footage Tax on Reels

Advises All Branch Managers to Charge Exhibitors No Tax on Their Pictures—Credits Move to Co-operative Spirit

ON Monday, November 12, all General Film branch managers were notified from headquarters in New York to abstain from making the recently agitated charge of fifteen cents per reel per day against exhibitors for rented films.

This action lines up the General Film Company squarely as one of the distributing organizations which will not expect exhibitors to bear this added charge.

An official of the company described the action in the following words: "The directors of the General Film Company have ordered the discontinuance of the charge of fifteen cents per reel per day. This was done at the first regular meeting after the passage of the Revenue Bill, and as soon as the directors had the opportunity to act on the information gathered for their consideration.

"The action is taken with the full understanding of the additional burden which will have to be borne by the company and its contributing manufacturers, the extent of which is now appreciated by the exhibitors. However, it was determined to relieve the exhibitor in every possible way, even though sacrifices had to be made to do so.

"In doing this the General Film Company is following its policy of co-operating with the exhibitor in every way in its power in order to advance his interest. It is the practice of the General Film Company wherever it can to suggest to its exhibitors means and methods for the promotion and increase of their business. The exhibitors appreciate this and the action of the General Film Company in meeting the demands of the exhibitors in the matter of discontinuance of the fifteen cent charge is a further evidence of its desire to do all within its power to advance the interests of those who look to it for assistance in promoting the Motion Picture Industry."

EXHIBITORS BOX OFFICE REPORTS

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADVENTURER, THE (Chaplin—Mut.)	Big	Extra	Extra	Extra	"Chaplin still ahead of them all." "Best he has ever done." "Chaplin at his be in this picture." "Went over big." "At his best." "Chaplin's best."
ADOPTED SON, THE (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"Meritorious picture; best thing he has done; but no improvement in business (South). "Good story. Feud stuff well done. Gives Bushman fine chance.'
ARMS AND THE GIRL (Billie Burke—Para.)	Big	Big	Big	Big	"Very good picture—one that pleased everybody." "Very good—improvemer over others." "Good picture but only fair drawing card." "Better than firs picture." "Good, pleased all, second day even with first." "Good pictur only fair drawing card." "Very good—improvement over others." "Ver good." "Very fine—pleased everybody."
ASHES OF HOPE (Belle Bennett—Tri.)	Big	Big	Big	Big	"Extra fine." "Jack Livingstone very good." "Very fine—played capacity- pleased all." "Above average—ran 2 days—business good."
BAB'S DIARY (Marguerite Clark—Para.)	Big	Big	Big	Extra	"The next Bab picture is awaited with keen interest." "Clark great." "Be Clark picture yet." "One of her best productions." "Patrons liked it."
BAB'S BURGLAR (Marguerite Clark—Para.)	Big	Big	Big	Big	"Not as strong as first 'Bab' picture." "Very pleasing star, clever actress, fin comedy."
BABY MINE (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Pleased, but did not draw extra business." "Good, but lagged." "Too muc same." "Satisfying, but doesn't pull." "Great farce comedy." "Greates and cleanest comedy I have ever run." "Good wholesome comedy." "Goo show, but rather tiresome is the comment." "A very fine picture, but did nc draw—advertised with 24 sheets, etc." "Surely made good, box-office gooc audience fine."
BARBARY SHEEP (Elsie Ferguson—Art.)	Ave.	Ave.	Ave.	Ave.	"Very fine production, but the average patron does not like the foreign atmos phere." "Good photography and settings; no story." "Wonderful picture but unappreciated." "Acting fine, setting fine, story rotten."
BARRIER, THE (Rex Beach Story—St. R.)	Extra	Extra	Extra	Extra	"Superb in every detail, perfect cast and splendid direction." "Pleased audience 'Song of the North' rendered by singer in organ loft." "A great picture, sure box-office winner."
BEAUTIFUL ADVENTURE, THE (Ann Murdock—Mut.)	Ave.	Ave.	Ave.	Ave.	"Not enough to it for six reels."
BONDAGE (Dorothy Phillips—Blue.)	Ave.	Ave.	Ave.	Big	"Very fine production. Bluebird improving remarkably."
BOND OF FEAR, THE (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Fair picture." "Story not appreciated by the masses." "Nothing to rav about—not an attraction."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BROADWAY ARIZONA (Olive Thomas—Tri.)	Ave.	Ave.	Big	Big	"Very pleasing to all ages, desirable attraction." "The kind of a productio people want to see; will please everybody."
BURGLAR, THE (Carlyle Blackwell—World)	Ave.	Ave.	Ave.	Ave.	"Splendid picture; stars lack draft." "Good picture, very sad, not kind tha will draw."
CALENDAR GIRL, THE (Juliette Day—Mut.)	Ave.	Poor	Ave.	Ave.	"Not up to Mutual standard." "A pleasing picture."
CALL OF THE EAST, THE (Sessue Hayakawa—Para.)	Big	Ave.	Ave.	Ave.	"Best this talented Jap has done for some time."
CAMILLE (Helen Hesperia—Gen. Film)	Poor	Poor	Poor	Poor	"Classics do not seem to draw unless people know star." "Foreign picture."
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Most all of Bara's followers liked this picture."
CASSIDY (Dick Rosson—Tri.)	Poor	Poor	Poor	Poor	"Good picture—no name—no star—no business." "Most morbid production— a business killer." "Leading role very well done."
CHARITY CASTLE (Mary Miles Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"A picture more for the young folks." "People thought it a costume play— poor title."
COLD DECK, THE (William S. Hart—Lynch)	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture. "Best Hart has done—we think." "Wonderful picture—big money-getter."
COME THROUGH (Herbert Rawlinson—Uni. Sp.)	Big	Big	Big	Big	"Rattling good picture." "Four big days on this." "Did greater business o this than Hart two weeks before" (West).
CONQUEROR, THE (William Farnum—Fox St.)	Big	Big	Big	Big	"All patrons pleased." "A little long."
CONSCIENCE (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Did not entirely please—too allegorical" (Middle). "Interesting story, and th production end ranks well among the program class—average business" (South "Fair only." "A very fine picture—only like others before, failed, too alle gorical" (West).
COUNTESS CHARMING (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Fair program picture." "Business fell below average of Paramount." "Thi was a good subject but did not draw well. Patrons in the smaller towns d not know who Julian Eltinge is." "Good program picture—worth to us jus one sixth the amount we paid for it."
DEAD SHOT BAKER (William Duncan—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good picture—pleased patrons."
DESIRE OF THE MOTH, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans." "Title not appropriate. Good picture Monroe Salisbury a comer."
DEVIL DODGER, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good drama—Stewart a second Hart if properly directed."
DOUBLE CROSSED (Pauline Frederick—Para.)	Ave.	Ave.	Ave.	Ave.	"Just a fair Frederick subject." "Not up to Frederick standard." "Good, wen well." "An excellent production" (West).
DORMANT POWER, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Clayton a great favorite here; splendid cast; good scenario." "Picture mad friends for the star and the house." "Miss Clayton gaining in popularity."
EFFICIENCY EDGAR'S COURTSHIP (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Very pleasing—patrons highly satisfied." "Light comedy. Not enough to it.' "Good picture, no drawing power."
EXILE (Madame Petrova—Para.)	Ave.	Ave.	Ave.	Ave.	"Not on level with usual Paramounts. Not much story." "Just a fair picture— star does not draw here."
FATTY AT CONEY ISLAND (Arbuckle—Para.)	Big	Big	Big	Big	"The best Arbuckle comedy to date. A lot of the old Keystone slapstick stuff but very funny. Al St. John and Buster Keaton fine support." "A gooc comedy and brought them back."
FIBBERS, THE (Bryant Washburn—K.E.S.E.)	Poor	Ave.	Poor	Ave.	"A pleasant picture—good photography." "Fine. Well liked." "Good, bu didn't draw."
FIGHTING ODDS (Maxine Elliott—Gold.)	Ave.	Poor	Ave.	Ave.	"Very good, but Miss Elliot does not draw yet." "Weak scenario for prominen star like Maxine Elliot." "Not up to Goldwyn's standard." "Rotten photog raphy. N. G." "A big disappointment." "Did not draw at all." "Poo production. Star not popular." "Not a popular subject." "Weak picture.'
FIREFLY OF TOUGH LUCK, THE (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"Routine Western."
FLAME OF THE YUKON, THE (Dorothy Dalton—Tri.)	Big	Big	Big	Extra	"Wonderful Weatern picture—far above the average." "Our second day wa twenty per cent better than our first day." "The best box-office attraction I have ever handled." "Best attraction of the year—broke all records in thi city—everybody enjoyed the picture" (California). "One of the BEST, acting is GREAT." "Good business, picture well liked." "Extra big business."
FLIRTING WITH DEATH (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good picture."
FOOLS FOR LUCK (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Fair picture."
FOR FRANCE (Edward Earle—Vita.)	Ave.	Ave.	Ave.	Ave.	"Audience pleased." "Good picture." "Went very well." "Picture backs up a timely title." "Wid roasted this. Our patrons highly pleased." "Picture such as an audience thoroughly enjoys. Fine."
GHOST HOUSE, THE (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Better features have been made with Pickford and Huff." "Good—patrons liked it." "Ghost House picture is a good one but will only do average business if they like the stars." "Good, clean entertainment."
GIRL WITHOUT A SOUL, THE (Viola Dana—Metro.)	Ave.	Ave.	Ave.	Ave.	"Picture pleasing, star excellent. This is a good picture—exhibitors don't be afraid to boost this one." "Good picture."
GIRL WHO COULDN'T GROW UP (Marguerita Fischer—Mut.)	Ave.	Ave.	Ave.	Ave.	"Pleased and drew well." "She is clever." "Fine picture (comedy)."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
HER COUNTRY'S CALL (Mary Miles Minter—Mut.)	Ave.	Big	Ave.	Ave.	"Fair patriotic feature, nothing out of the ordinary." "Very pretty picture—star becoming a favorite." "Fair picture—she always draws well" (Middle). "Good photography—direction poor in spots, some settings not elaborate enough." "Well liked." "Title killed this one" (West). "Patrons tired of war plots" (South).
HONOR SYSTEM, THE (Milton Sills—Fox St.)	Extra	Extra	Extra	Extra	"S.R.O. at extra prices, everyone pleased." "Has everything that makes a big picture." "Most wonderful." "Broke all records even on a rainy night." "The best picture I have had in my house. A real box-office attraction if properly advertised." "Broke box-office record."
HOSTAGE, THE (Wallace Reid—Para.)	Ave.	Ave.	Ave.	Ave.	"No life to play, poor, not suited to star." "Poor as to plot." "Reid is a favorite." "Popular star, weak plot." "Very good." "Will satisfy any audience—I consider best Reid ever appeared in" (New England).
JACK AND JILL (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Pickford a young Douglas Fairbanks. Huff also clever. Good picture with plenty of action."
LIFE'S WHIRLPOOL (Ethel Barrymore—Metro.)	Ave.	Ave.	Ave.	Ave.	"Best Barrymore ever appeared in, but did not draw." "Very ordinary." "A good picture—star just fair here."
LONE WOLF, THE (Hazel Dawn—Sel.)	Big	Big	Big	Big	"Great picture—big drawing card—good picture to start the 10% raise on." "Splendid picture." "Wonderful picture, very timely, sure-fire box-office success." "Good, but any star could have put it over just as well."
LOVE DOCTOR, THE (Earl Williams, Vita.)	Big	Big	Ave.	Ave.	"Good stuff." "Not up to standard—but went big."
MAGDA (Clara Kimball Young—Sel.)	Ave.	Ave.	Ave.	Ave.	"Started good, but did not hold up." "Business poor in comparison to what she has done" (West). "Splendid" (Middle). "Very poor" (West). "Did not please audience" (West).
MAN FROM PAINTED POST, THE (Douglas Fairbanks—Art.)	Big	Big	Big	Extra	"Not up to Fairbanks standard." "Gets over only on account of speed and melodrama." "Broke records" (West). "One of the best attractions of the year" (South). "Extra big on return date" (East). "Suited everyone—we need more like this." "Drew well and gave complete satisfaction." "Good."
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave.	"Good business, fine, pleased."
MORE TRUTH THAN POETRY (Mme. Petrova—Met.)	Ave.	Ave.	Ave.	Big	"Petrova's best picture." "Same old stuff." "Nothing extra." "Best Petrova yet." "Splendid picture, did not draw especially." "Went only fair." "Star growing in popularity." "Excellent picture." "Extra big business."
MOTH, THE (Norma Talmadge—Sel.)	Big	Big	Big	Extra	"Only fair—fine photography, but draggy."
NARROW TRAIL, THE (William S. Hart—Art.)	Extra	Big	Big	Extra	"Excellent picture" (East). "Only fair" (South). "Best Hart up to date." "Pinto pony excellent; caused as much comment as Rebecca of Sunnybrook Farm" (East). "Star well liked. Remarkable horse" (South). "House record—best Hart to date—big hit here" (West). "Best of its kind" (Middle). "Same old Hart—best drawing star in the business—cannot handle the crowds."
NORTH OF FIFTY THREE (Dustin Farnum—Fox)	Big	Big	Big	Big	"Cave man stuff." "This star draws well." "This type of play very popular here" (Middle).
OH, DOCTOR! (Arbuckle—Para.)	Ave.	Ave.	Ave.	Ave.	"Usual Arbuckle comedy—not as good as others."
ONE SHOT ROSS (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good; lots of my patrons like him better than Hart." "Routine Western." "Picture fair; photography extra." "Good picture, but star not well enough known to have much pulling power."
ON THE LEVEL (Fannie Ward—Para.)	Ave.	Ave.	Ave.	Ave.	"Better than average Ward picture."
PARADISE GARDEN (Harold Lockwood—Met.)	Big	Big	Big	Big	"Broke all house records" (South). "Theme offended a great many people, though a good production" (New England). "Good show only it is too long." "Very well liked. Best Lockwood in some time." "Exceptionally good picture. Photography very good. Star likable."
POLLY OF THE CIRCUS (Mae Marsh—Gold.)	Big	Extra	Big	Extra	"Very good. Broke all records for one night attendance" (West). "A dandy picture." "Star popular, story, direction good." "Packed 'em in—drawing power good." "Splendid production." "While not a wonderful picture, it drew extra well and pleased immensely." "Pleased everyone—played capacity—class of picture if this company continues to make will rank foremost in business" (West). "HOPE they can keep it up" (East). "Mae Marsh no drawing card" (South). "Despite heavy rain first day went over fine and great." "Three days extra big" (Middle).
PRICE MARK, THE (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture of its kind. Too suggestive" (Middle). "Picture more for the H.B. (high-brow) than the average. Bad start for this program here" (South).
PRINCESS OF PARK ROW, THE (Mildred Manning—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture, but stars not known." "Good picture, Miss Manning excellent." "Your review Oct. 20, Page 2770, is misleading." (We are not infallible. THIS IS WHAT THESE REPORTS ARE FOR.—Editor.)
RASPUTIN, THE BLACK MONK (Montagu Love—World)	Extra	Extra	Big	Extra	"Excellent." "Very good." "Timely, pleased an intelligent audience—not for average fan." "Better than usual program picture." "Could be condensed. Star's best work. Well liked."
REBECCA OF SUNNYBROOK FARM (Mary Pickford—Para.)	Extra	Extra	Extra	Extra	"Pleased all." "Great—credit to industry." "Wonderful." "Great—best Pickford picture ever released." "Great—went big." "Great—the most natural and appealing kid circus possible." "Work up children's matinees on this." "Our patrons considered this Mary's sweetest characterization. A great picture for the kiddies." "Pleasing throughout, our first successful week run." "Best she ever made. A money getter, capacity three days." "Dang fine biz on Artcraft." "Great." "You got to give it to her, it's a wonderful picture."
REDEMPTION (Evelyn Nesbit Thaw—State R.)	Big	Big	Big	Big	"A big money-getter." "Extraordinary with us."
SCARLET PIMPERNEL (Dustin Farnum—Fox)	Ave.	Ave.	Ave.	Ave.	"Star popular, but this type play (costume) not wanted at all."
SHALL WE FORGIVE HER? (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Only an average production."
SILENT SELLERS (Mme. Petrova—Met.)	Ave.	Ave.	Ave.	Ave.	"Poorest Petrova we have had." "Good star, but picture not up to standard."
SLEEPING MEMORY, A (Emily Stevens—Met.)	Ave.	Ave.	Poor	Ave.	"Not attractive kind of picture." "Hypnotic plots unpopular." "Poor subject." "A good picture." "Very good, photography first class, cast good." "Very good in every detail; should draw." "Star exceptionally good. An unusual picture."
SOCIETY'S DRIFTWOOD (Grace Cunard—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Very good" (South).
SON OF HIS FATHER, THE (Charles Ray—Para.)	Big	Big	Ave.	Big	"Very good picture. Very good direction." "Very good from all angles." "Drew good business for a four-day run" (Middle). "Very good production." "Entirely satisfactory business on this" (West).
SOUTHERN PRIDE (Gail Kane—Mut.)	Ave.	Ave.	Ave.	Ave.	"Scenario weak." "Not much picture—star very popular."
SPREADING DAWN (Jane Cowl—Gold.)	Ave.	Ave.	Ave.	Ave.	"An unpopular type of picture." "Does not compare favorably with other Goldwyn's." "Patrons satisfied" (South). "Very pleasing story. Patrons well satisfied, comments." "Fine production, poor business."
SUNSET TRAIL, THE (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"One of her best pictures, star not popular here" (West).
THEIR COMPACT (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"Picture fine—business poor." "Stars seem to have lost in popularity—good picture."
THIS IS THE LIFE (George Walsh—Fox)	Ave.	Ave.	Ave.	Ave.	"Walsh is a comer. About the best drawing card on regular Fox program." "Star becoming popular very fast."
THOU SHALT NOT STEAL (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Too much of a detective drama." "Average feature—director-actor steals show from star."
TROUBLE BUSTER, THE (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Picture extra good." "Only fair."
WHEN A MAN SEES RED (William Farnum—Fox St.)	Ave.	Big	Ave.	Big	"A very fine picture." "Good picture." "A good picture but it will take a little time to bring back this star."
WHIP, THE (All star cast—Paragon)	Big	Big	Big	Big	"Ideal kind of big feature." "Very good." "Nearly as much business on return as first run."
WOMAN BENEATH, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Good." "Very good." "Picture well liked, star popular."
WOMAN GOD FORGOT, THE (Geraldine Farrar—Art.)	Big	Big	Big	Extra	"Drew many strange faces" (West). "Very spectacular, wonderful production, yet not over-pleasing." "Grand, wonderful production." "Elaborate, great cast." "Star and title drew first day." "Big production, no heart interest." "Wonderful picture, good photography, excellent cast, but not a picture the public wants at this time. I take my hat off to De Mille as a director—now give us a change." "Cleaned up on this picture."
YANKEE WAY, THE (George Walsh—Fox)	Big	Big	Big	Big	"Star well liked—good entertainment." "Much better than average Fairbanks; great drawing card." "One of the best of the Walsh pictures."

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Keeping After Patrons Every Day

Suggestions for Advertising Weekly and Semi-Weekly Change Houses—Varying Displays

PREVIOUS discussions of advertising in this department have referred only to the Sunday displays. The weekday exploitation is just as important, though many exhibitors do not appear to believe so. In fact, it is remarkable in a survey of a number of daily newspapers to find that in some instances, and in cities of considerable size, that many theatres are content to use space on Sunday only and none during the week.

That is poor policy. If a theatre can really afford only a certain amount of money for display, it would be a great deal better to reduce the Sunday display to the point that will provide for showing on every day of the week. And, as a matter of fact, if the exhibitor finds that the Sunday advertising is paying him, he will find that the increased patronage will justify the additional expense of seven days a week advertising.

Keep your wares before the public every day. Don't rely on the reader of your Sunday display making up his mind to see your picture on Tuesday or Wednesday or Thursday. Put your punch in your newspaper display Sunday and, if possible, get the idea in his mind that he will see the picture on a certain day, *but be sure that when that day rolls around you will have a reminder before him in the shape of an advertisement in the newspaper that day.*

We have heard some exhibitors oppose daily advertising on the ground that they want to center the display on Sunday and then depend upon the "word of mouth" advertising that will come from those who determine to see the picture Sunday or Monday. Certainly there can be no question about the fact that "word of mouth" advertising is the most valuable sort, but it is folly to depend upon that alone. Granted that a person who has seen your attraction on Sunday or Monday recommends it to a dozen more people, would it not be a much surer guarantee that those persons would attend if they had a daily reminder that this was a good show? Certainly there could be no argument about that.

Other exhibitors who advertise only on Sunday base their policy on the fact that they get representation on the theatre or motion picture page with stories and pictures on Sunday and that they get none during the week. Experience all over the country has shown that there can be no discussion about this. Newspapers everywhere will be found ready to co-operate with the theatres, and they will help convince the exhibitor that it does pay to advertise every day in the week. Your example may start the other houses to using daily space and any newspaper, when it finds that there is a demand for this matter and that the advertising justifies it is pretty certain to meet the conditions. That is the reason why papers all over the country are running daily photoplay columns. We know of one instance where the owner, when the price of paper soared, attempted to cut out this column with the result that there were so many complaints from *patrons themselves* that the column was speedily restored. We are going to take up later this question of newspaper co-operation and show you what papers are doing in various sections, but this will serve to dismiss the argument here.

It seems so obvious that theatres making daily changes or running pictures for only two days are compelled to advertise daily, even if merely in "directory" form, that we are going to confine the discussion here to theatres running pictures a week, or those making mid-weekly changes.

Most of the theatres that are converted to daily advertising do not get the full benefit out of their expenditure because they do confine their week-day advertising to the directory or the card form. In other words they write their Sunday display and then a smaller display which is printed in the dailies—in the identical form—during the run of the picture.

This is bad advertising. There should be thought given to each display each day and there is never any excuse in running the identical advertisement more than two days in succession. It should be as strikingly different as possible, keeping in mind what we have said to you before about maintaining the individuality of the house by using your standard "name plate" and keeping close to your regular styles.

There are certain days of the week on which both weekly change and semi-weekly change houses should use more space than on other days and there are very apparent reasons for that. (*In fact the more you begin to study all angles of advertising—and for that matter all angles of theatre management—you will find that there is a very marked psychology to all of it.*)

Let us take up first the weekly change house, which we will illustrate with the advertising of the Circle theatre, Indianapolis, one of the most intelligently exploited houses in the country and, therefore, one of the most successful financially.

We will presume that in all cases of week-run advertising you have hit the picture a big smash on Sunday. This is essential whether you have a Sunday showing or not. The Sunday paper is the most closely read issue of all, because it remains in the home and is seen by practically the whole family—because it causes gossip and because it fixes more or less firmly in the minds of the readers their program for the wek. If you are interested in what the Circle did on its Sunday display, turn to last week's issue of the NEWS and you will find a reproduction of the advertisement which occupied a space five columns wide by nineteen inches deep.

While we failed to receive a specimen of the Monday advertisement on this big double bill, the Italian war picture and "Magda," we know enough about the policies of the Circle to feel sure that on that day a smaller advertisement was used. The reason for this is that the "word of mouth" advertising does get in a great effect for the first day and the strength of the Sunday display is still pulling patrons in for you. And another point is that the newspapers give reviews of the pictures on Monday and this may be counted as directly in addition to the display advertising and the best possible sort of publicity, for a great percentage of those who saw your display Sunday and failed to go to the theatre that day will be anxious to see what the newspaper says about it. In keeping with the amount of space used on Sundays and other weekdays we would advise a space two columns wide by three inches deep on this Monday display.

Now note that this is in the case of theatres that give Sunday showings. If you are unable to open until Monday you should again use considerable space in your Monday display—say about half as much as you used on Sunday. You haven't yet had the advantage of the "talk" from those that have seen the picture.

On Tuesday the advertising should grow. You should figure that by this time the pulling power of your Sunday display has grown less and you need a new argument to put before the public—additional reasons why this bill should not be missed—Circle theatre increases its advertising to 4¾ inches across 2 columns. Right here it is well to call attention to one thing that makes the advertisements of the Circle theatre stand out—they are different. *You will see that the same cut is not used twice in the series; each display has a separate appeal and therefore each one will attract attention to itself as well as achieve the cumulative effect.*

What is true of Tuesday conditions is even more true on Wednesday and Thursday. The Circle increases its advertising on those days still further, using a space Wednesday 2 columns wide by 7 inches deep and Thursday 3 columns by 3½ inches. Now such advertising ought by this time to have attracted the attention of everyone in the city. The various displays should have drawn so many people into the theatre that the "word of mouth" advertising has been increased many fold since Monday. The theatre can now afford to drop down for the remaining two days, but it cannot afford to *drop out.*

The Circle theatre evidently believed that it had attracted all the

(*Continued on page* 3800)

How to Keep Up the Interest in Your Pictures by Daily Advertising

Example of displays of the Circle theatre, Indianapolis (Week run), and Imperial theatre, Montreal (twice weekly change). The small lettering on the cuts indicates the days the various displays appeared.

IMPERIAL
TO-DAY AND TO-MOREOW
Charles Ray
In a Comedy-Drama of His Typical Humorous Ways,
"SON OF HIS FAT'"
MONDAY
Direc genius
THOM.S H. INCE
Fatty Arbuckle
Gives a Hearty Laugh in
"OH! DOCTOR"
MANETTA DUO, Italian Singers.



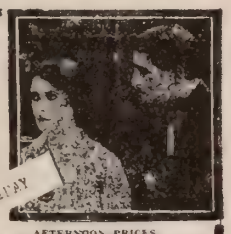
The Actual Shelling and Sinking of an Austrian Submarine, a Scene in
"THE BATTLE OF GORIZIA"
With Italy's Armies on Land, Sea and in the Air.
The Greatest War Pictures Ever Brought to America ON AN UNSURPASSED DOUBLE FEATURE PROGRAM WITH
Clara Kimball Young -in- "MAGDA"
CIRCLE ORCHESTRA MARIE VAN METER, Soloist
—This Week—
The Circle SHRINE OF THE SILENT ART

IMPERIAL
TODAY AND SATURDAY
CLARA KIM[B]ALL YOUNG
FRIDAY
following the great actresses, SARAH BERNHARDT, Nance O'Neill, and Minnie Fiske, in the interpretation of the world-renowned stage classic,
"MAGDA"
MANETTA DUO
ITALIAN SINGERS.


Charge of the Italian "Bicycle Cavalry."
AN UNSURPASSED DOUBL[E] FEATURE PROGRAM
"THE BATTL[E] F GORIZIA"
With Italy's Armies [on] Sea and in the Air, and
TUESDAY
Clara Kimbal[l] oung in "Magda"
—ELECTION RETURNS TONIGHT—
Complete Returns of Indianapolis, New York and other important elections will be given throughout the evening
Performance Continuous Until Midnight
MARIE VAN METER, Soloist, CIRCLE ORCHESTRA, ALL THIS WEEK
The Circle SHRINE OF THE SILENT ART

The Circle SHRINE OF THE SILENT ART
LAST TIMES TODAY
Double Feature Program
CLARA KIMB[A]LL YOUNG
In "M[A]GDA"
SATURDAY
and **"THE BAT[T]E OF GORIZIA"**
With Italy's Armies on Land, Sea and in the Air.

The Circle SHRINE OF THE SILENT ART
TODAY AND SATURDAY
LAST TIMES
CLARA KIMBALL YOUNG
IN
"MAGDA"
AND
"The BATTLE of GORIZIA"
Second and last installment of "The Italian Battle Front," the greatest war pictures ever brought to America



AFTERNOON PRICES.
Lower Floor, Loges and Boxes ... 15c
Mezzanine Floor and Balcony ... 10c
EVENING PRICES.
Lower Floor, Loges and Boxes ... 25c
Mezzanine Floor ... 20c
Balcony ... 10c
(Prices include war tax)


"BUY VICTORY BONDS"



With only four men, and h[i]self unarmed, the gallant Sub-Lieutenant Barruzzi captured 200 Austrians and was awarded the Italian Cross of Gold, the most coveted military medal in the world, and which is possessed by only seven living men—this is one of the wonder scenes in
"THE BATTLE OF GORIZIA"
With Italy's armies on Land, Sea and in the Air.
AN UNSURPASSED DOUBLE FEATURE PROGRAM
WITH
Clara Kimball Young in "Magda"
CIRCLE ORCHESTRA
MARIE VAN METER
Soloist.
This Week
The Circle SHRINE OF THE SILENT ART

IMPERIAL
TODAY
CHARLES RAY
in
"SON OF HIS FATHER"
Directed by the Genius, THOMAS H. INCE.
TO-MORROW And Continuing To Saturday
CLA[R]A KI[M]BALL YOUNG
TUESDAY
In the Stage Classic that has Twenty Years of Success to its Credit.
"MAGDA"
MANETTA DUO Operatic Singers



IMPERIAL
TODAY and continuing to Saturday
CLA[R]A KI[M]BALL YOUNG
WED. TUES.
following the great actress SARAH BERNHARDT, Nance O'Neill and Minnie Fiske, in the interpretation of the great stage classic
"MAGDA"
MANETTA DUO
ITALIAN SINGERS

Both pictures are
Julian El[t]inge
SATURDAY
and this makes the FUN in
Clever Mrs. Carfax
On Sun., Mon., Tues.
at the
IMPERIAL
WED. TO SAT.
GERALDINE FARRAR
In her greatest film play,
The Woman God Forgot
TODAY
Clara Kimball Young
In "MAGDA"

Keeping After Your Patrons Every Day Way to Keep Your Theatre Before Public

(*Continued from page* 3798)

attention necessary to "The Battle of Gorizia" for it turned its attention Friday and Saturday to Clara Kimball Young in "Magda." Friday the theatre uses a space 2 columns wide and 2¾ inches deep and on Saturday the same width but only 2 inches deep.

In our opinion the Circle theatre furnishes a splendid example of the way to divide your advertising over the various days. The only criticism that we would make is that we believe that it is good policy, in most communities, to enlarge the Saturday display and devote two-thirds of the attention to the picture that is to open Sunday. It gets the "advance jump," so to say. It takes advantage of those who on Saturday are making their plans for Sunday and there are a large number who are doing this. Still, this is a point on which many authorities differ, some preferring to keep all the interest on the NOW picture until the run is entirely ended.

Now for the house that changes its bill twice a week. We take as an illustration of this the Imperial theatre, Montreal. (And let us say in this connection that many American exhibitors might well take exploitation tips from their Canadian allies.) The Imperial changes its bill on Sundays and Wednesdays. A peculiar situation exists in Montreal in that most of the papers are not printed on Sunday. But the Imperial furnishes an excellent example of the arrangements of advertising, if one simply adds to that a liberal display in the Sunday papers, which are printed in most of the cities in this country.

So we will presume that the campaign has been started by a Sunday display, advertising the picture opening that day, with reference at the bottom of the ad and in smaller type to the mid-week change in bill.

Monday the Imperial uses 3¼ inches single column advertising its current attraction, for the same reasons as we have pointed out in the case of the Circle. But Tuesday the situation is different. This is the last day of the run of the Charles Ray picture and Sunday having been, presumably, the big day, the Imperial devotes the greater part of its attention to the attraction for the coming day, Clara Kimball Young. Wednesday and Thursday the same advertising is used, with a cut of the star and occupying a space 7¼ inches deep. Friday the theatre can afford to drop down slightly in the space used and it does so, though it keeps the name of the star and the story prominently to the front.

On Saturday the Imperial hits a swat for its Sunday change, although we believe it is bad form, where you have a Sunday paper coming in between, to devote any space at all to the middle of the week change. The Imperial cut the TODAY attraction down too far in order to accomplish this display. We would at least have given "Magda" the additional space accorded the Geraldine Farrar picture—if we also had the Sunday paper, though, of course, the Imperial was laboring under this handicap.

But the point that we have tried to point out here is that not only must you advertise every day, but there are some days on which advertising is worth more than others, and resting upon perfectly logical theories.

Here is a suggested arrangement of the expenditure of space for a week run attraction: Sunday, 30 per cent; Monday, 5; Tuesday, 10; Wednesday, 15; Thursday, 15; Friday, 10, and Saturday, 15.

For a twice-a-week change the same space on Sunday and Monday, and 15 per cent on Tuesday, provided you are changing the bill the next day, and then 20 per cent on the day of the change, followed by 10 on Thursday, 5 on Friday and 15 on Saturday.

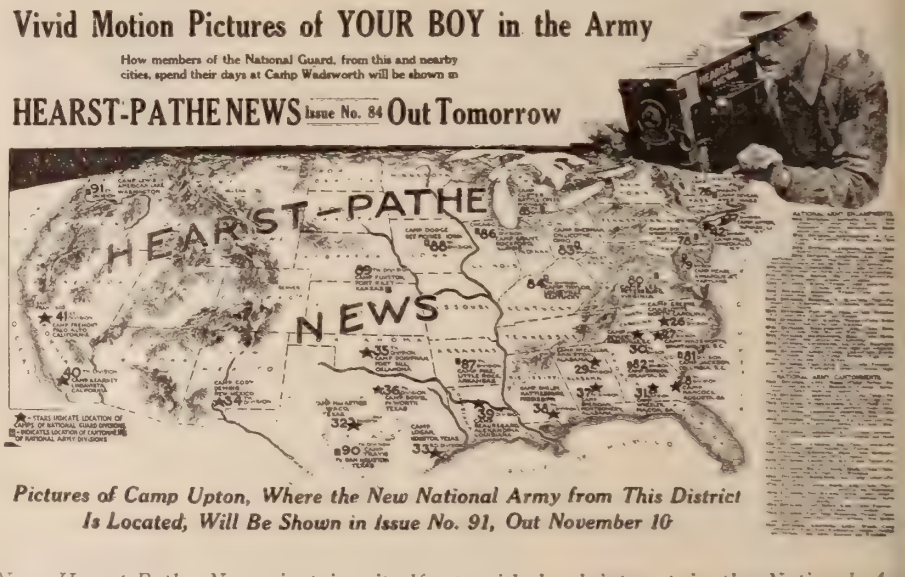
Of course, these percentages are subject to local conditions. There are a few cities in the country where Saturday advertising is not considered of great value because of the fact that it is a half holiday. No one can figure out any definite schedule without taking local conditions into consideration. You can better figure these percentages out for yourself.

But the point is that you should advertise every day and that you should take advantage of the pulling power of advertising on different week days. Try to keep your theatre before the public always and try to gauge your advertising, in quantity and quality to build up your business on what would be the weak days if you failed to advertise or simply resorted to the standing card system.

There are lots of things to learn about advertising, but none more important than timing your blows to get the most out of them.



That Jewel Productions is keeping it promise to supply highly artistic advertising during the runs of its productions i certain cities is evidenced by the advertising campaign that is being conducted i Philadelphia in connection with the showing of "The Co-Respondent," Starring Elain Hammerstein. All of these advertisement are "big copy" carrying striking hal tones with artistic typing. It is the sort o display that is bound to attract attention



Pictures of Camp Upton, Where the New National Army from This District Is Located, Will Be Shown in Issue No. 91, Out November 10

Now Hearst-Pathe News is tying itself up with local interest in the National Arm Cantonments. The Atlanta Georgian, Chicago American, Chicago Examiner, Los Angele Examiner, San Francisco Examiner, New York American, New York Journal and Bosto American have been advertising the special National Army editions of Hearst-Path News. The idea of showing to every section of the country scenes in the army camp where their boys are located has made a big hit. Theatre managers report advertisin increased the interest greatly.



Manager P. E. Noble, of the American theatre, Butte, Montana, preparing to hoist the Stars and Stripes; and picture of the front of the house showing the national emblem flying above.

Butte Theatre Manager Raises and Lowers the American Flag Every Day

LAST week we told you that P. E. Noble, manager of the American theatre, Butte, Montana, was one of the exhibitors of the country well worth watching. He is up to date on lobby displays, advertising and all of the branches of exhibition. Now here is another way that he has taken advantage of conditions and has served to unite patriotism with exploitation.

Mr. Noble started the patriotic movement in Butte recently by setting the example for proprietors of big business houses to raise the American flag each morning and to lower it each evening. Rain, snow or sunshine, the national emblem goes up and down every day over the American theatre.

Mr. Noble, who had a military course at the Louisiana State University, Baton Rouge, acts as bugler. In fact he performed the same role at the military college. Assisting Mr. Noble in the ceremony is Charles Kelly, who was a member of the Ninth Illinois regiment in the Spanish-American war. Inauguration of this ceremony brought prominent displays in the Butte papers.

"My action is a patriotic endeavor to get the people of Butte to extend the honor and courtesy to the American flag that it is entitled to," declared Mr. Noble. "The American theatre has flown no flag until it could do so properly—that is, lower it at sundown, as prescribed by military law. There are a number of states that demand this. Some cities also have ordinances that make it compulsory to lower Old Glory at sundown."

Mr. Noble added that it is the desire of the American theatre management to have all business houses, in the downtown section at least lower their flags. Business men, with whom Mr. Noble has discussed the matter are enthusiastic over his plan and a number have promised to cooperate with him in lowering the flag from the stores and buildings as Mr. Noble sounds retreat from the roof of the American theatre.

Bureau Invites Ideas Used in Stunts for Holidays

What holiday stunts are you putting over at your theatre?

How are you utilizing Thanksgiving, Christmas and New Year's in your program, your newspaper advertising and your exploitation?

Have you done anything out of the way in stage displays, in the decoration of your theatre, in special music or original programs?

The Exhibitors' Service Bureau would like to have the benefit of your ideas. Send us an account of the special stunts that you have used, especially if you have photographs to illustrate them, or specimens of your advertising and programs.

The live exhibitor is taking advantage of this season of the year to promote business. Are you doing that?

Fox Issues Handsome "Cleopatra" Brochure

As an exhibitor's aid in the exploitation of "Cleopatra," the big production starring Theda Bara, the Fox Film Corporation has issued an unusually handsome sixteen-page brochure. These were inaugurated with the presentation of Dustin Farnum in "The Spy" and will be continued on all Standard Pictures.

The brochures, which by their own quality emphasize the elaborate and artistic sides of the productions, describe the picture in such a manner as to give the exhibitor an excellent idea of the points to be developed in his own publicity work. The "Cleopatra" booklet, for instance, the cover of which is in purple, black and orange on white cardboard, is a reproduction of the Sphinx with the face faded into a likeness of Theda Bara, exactly as it is shown on the screen.

The articles between the covers, all well illustrated—many without much covering except that of the book—emphasize the sumptuousness of the production, explain the version of "Cleopatra" followed by Fox, discuss reincarnation theories and cryptic prophecies coupling the Cleopatra personality with that of Miss Bara and give details regarding the elaborate settings and costumes and the battle effects on land and sea. The two center pages are devoted to pictorial presentation of "the three loves of Cleopatra"—the tempting of Pharon, the ambitious love for Caesar and the real love for Antony.

Your Idea—and Ours

RECENTLY we called your attention to the value of the use of cuts of the stars in your advertisement. Standard theatre, Cleveland, O., which is one of the most intelligently advertised houses in the country furnishes a novel example of the use of four cuts of Mae Marsh and one of Bobbie Harron in advertising

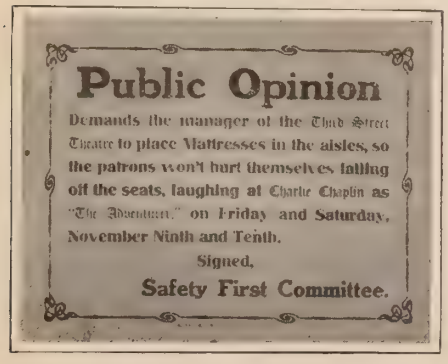


"Sunshine Alley." This was a particularly adaptable subject, for Miss Marsh has a most appealing face and one that attracts the attention of readers without the name. Note that the Standard has not gone into any description of the picture—it is allowed to stand simply on the popularity of the two stars. And in order that one may remember her work in past productions she is shown as she appeared in a couple of her former pictures.

Every now and then we find the expression: "Nothing cheap except the prices." Certainly the expression itself is.

THIS is an idea that we wouldn't recommend for steady use, but once in a while these circus stunts go over. Manager Buss, of the Third Street theatre, Easton, Pa., used big red cards with good effect in advertising Charlie Chaplin in "The Adventurer." This is perfectly legitimate advertising and will attract attention in small communities.

It is a good idea to note that Church



text type was used in the name of the theatre, Chaplin's name and the title of the picture. This kept them from standing out and "giving away" the notice and caused the public to read entirely through the card. These were 11 by 14 inches and were tacked up all around the city of Easton and placed in store windows.

Most people who try camouflage in the motion picture business generally end by hiding the truth from themselves.

MANAGER J. A. CARRIER, of the Avon theatre, Decatur, Ill., put over a clever one over the opposition of his afternoon newspaper and the stunt had everyone in the city talking. The Decatur *Review* refused to sell Mr. Carrier a thousand copies of the newspaper, suspecting that he had some advertising scheme, but this did not stop him. He arranged a crew of boys to purchase papers from the newsboys as fast as they came out of the newspaper office, and these were rushed to the printers where the imprint advertising "The Whip" was placed over the front page in red ink. The papers were then



turned back to the regular newsboys free and they were sold in that shape. In addition copies were placed in all of the business houses and one on every table in the restaurants. The newspaper management was somewhat peeved at Mr. Carrier's enterprise, but forgave him on his promise of "Never Again." We don't recommend fighting the newspapers, but one has to hand this showman the palm for enterprise.

Fifty-seven varieties of policies are pretty certain to put your theatre in pickle.

HERE is just another of the little things that count in conducting a motion picture theatre. To no increased expense, Manager Arthur G. Stole of the Strand theatre, Cedar Rapids, Iowa., used a specially designed program for his November bill, carrying out the Thanksgiving idea. These "stock cuts" are such as are



in the possession of any good printer, even in the smaller cities and they added a holiday touch to the program. There's a whole lot in adapting yourself to the season. It makes your program all the more read, and certainly convinces the public that you are enterprising.

No matter what your finances may be, remember that the public has the first mortgage on your theatre.

L. M. SCRIVEN, manager of the Lyric theatre, Hawarden, Iowa, shows that a small-town exhibitor can adopt ideas that will bring him business. He believes in keeping up the interest in serials and so

You will find my picture on the other side of this card.

I am one of Pathe's greatest stars.

My name is MISS MOLLY KING.

Last Thursday night, while trying to redeem the third pearl of the Sultan's necklace. I was caught and tied to a baloon and left hanging in mid-air, awaiting the breaking of an acid-eaten rope.

I can see an aeroplane approaching.

Will I be rescued?

Lets all go to the Lyric TONIGHT and find out.

In connection a 2 reel Max Linder comedy.

What Live Wires Are Doing

during the run of "The Seven Pearls," Pathe serial starring Mollie King, he mailed to all of his patrons and his possible patrons cards bearing the picture of Miss King. On the reverse side was the message reproduced here.

This is getting into play the direct personal touch on the current chapter. Note the name of the picture itself is not even mentioned and doubtless there were scores of people who had not seen the first episodes who were attracted by this announcement.

Live exhibitors are men who put the "Am" in Ambition.

HERE is another example of the clever advertising that is being done in New York City on "Cleopatra," in which Theda Bara is starring. It might be called the more sensational style of display, but still the subject is well fitted to this plan.

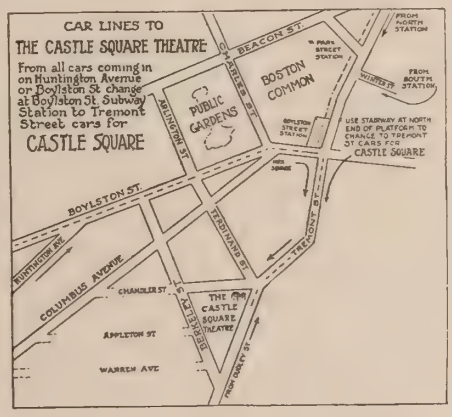
In this display the designer has hit upon the idea of camparing Venus, Cleopatra and Miss Bara in their physical form and while there is no special reason for the comparison, it is bound to attract attention. And the big point about this advertising is that it is *unusual*, and unusual things generally accomplish all that is asked for them in the way of exploitation.

The "Special Vampire Matinee" is another good idea. Real, imaginary, finished and amateur vampires were invited to come that day. It was a clever stunt.



Put that "Welcome" from the doormat on your face. A lot more people will see it.

CASTLE SQUARE THEATRE, Boston, has adopted a rather novel idea in its house program—a map of the neighborhood to show the public how to reach the theatre. This shows the location of the house and the various "L," subway and surface lines going to various parts of the city. Evidently this house is working for new patronage all the time and this is one of the ways to get it. Of course, Boston is a large city and there is an almost unlimited field to which the theatre may appeal, but the same idea



might be used with success by many of the neighborhood houses in cities of 100,000 and more, because it will be found that the greater part of the people are uncertain what car lines to take to reach these houses.

The idea might be further elaboratd to good use and used in country weeklies to show the auto trade of your section how they can get to your house and what are the good roads to it from the various neighboring towns.

There is but one "U" in success. Think it over.

HERE is the best advertisement of a theatre that has been called to our attention during the week. It is the work of the Strand theatre, Seattle.

In the first place one must understand that it occupies a space four columns wide by sixteen inches deep. And then you appreciate how striking the face of Mrs. Castle appears, occupying more than half of the entire space. Also note that there is very little type, for really the name of the theatre in outline space at the top and the smashing profile of the star tell the whole story. How many exhibitors using an equal amount of space would try to tell everything they knew about the production



and leave nothing for the imagination of the patron?

The exhibitor who is following the same policies he followed four years ago is generally the one who sees nothing but gloom in the industry.

SHADE theatre, Sandusky, O., used a novel and inexpensive lobby display during the run of the Goldwyn picture, "Baby Mine" recently. The lobby is long and between the ropes dividing the entrance from the exit space a nurse was placed with a couple of large dolls in baby carriages. In addition there were a couple of other large dolls seated in swings, while all around the ceiling of the lobby were other dolls. Along the walls still others were hung. It is noteworthy that there is



not a single sign or piece of printed matter in the display. The management centered everything on the baby idea and got it over in splendid fashion.

The theatre manager who sees gloom ahead all the time need not expect crowds thronging to his theatre seeking joy.

Seeing the Rialto with Rothapfel

SOME weeks ago we told you that Rothapfel said that he had never allowed the Rialto to be used for propaganda except the propaganda of patriotism. And the Rialto is going to that to the limit, and anyone who does not leave the theatre at least a more active American in the cause of his country certainly lacks the red corpuscles in his blood. To tax a theatre that is doing what the Rialto is doing is injustice; better had the Government pay such a motion picture house a bonus.

And every one of you can aid your country along the same line—all can contribute something to the national cause through your screen and your music. And you can do it with the feeling that you are giving the public just what it wants—if you show the pictures in that spirit that warms the heart—and not in the spirit of exploitation. Rothapfel does not advertise his patriotism: the Rialto reveals it. And we use the word "reveal," because the whole atmosphere of the presentation is perfect; *because you are led to the spiritual plane where you do not force yourself to applause to show that you are a good American, but where you are carried away on the tide of sentiment. It is one thing to show a picture to invite applause, another to make the picture itself sweep you along.*

In all the writer's experience with motion picture theatres, we don't believe that we have ever seen staged in any theatre a novelty that got as much heart-made applause as did the musical episode, "The Farewell," which is being sung this week by Greek Evans, baritone, and Mary Ball, soprano, two artists who have often scored big hits at the Rialto. Dr. Reisenfeld, who is in charge of this part of the program in the absence of Mr. Rothapfel on the coast, staged this patriotic wonder. First, with the lights low, and only the blue tone illuminants aglow, Miss Ball comes on the stage and begins to sing "Goodbye Dolly Gray," which was one of the most popular songs in Spanish-American war days. Finally, at the end of the verse, Mr. Evans, wearing the uniform of blue that obtained in the army in those days appeared and joined the duet. The audience went mad with applause. But that was not all—there was a second verse, this time applying to the boys who are going to fight for the liberty of the world. As this second verse began the curtains before the caplay panels on either side of the screen parted and showed the Statue of Liberty, illuminated, on one side, and the water front of Manhattan at night on the other. And as Mr. Evans reappeared, this time in the khaki uniform of to-day, there appeared behind the Statue of Liberty the beams of red, white and blue that caused the audience to drown the voices of the singers. Voices in the gallery cried out and there were mighty few dry eyes around the place where we sat.

You haven't the lighting effects of the Rialto, nor such a splendid orchestra, *but a tableau along these lines could be put on in any theatre and your audiences will NEVER forget it.*

With the exception of a Katzenjammer Kids cartoon, which is put in to relieve the strain, every number in the Rialto Animated Magazine bears on the war, and every one gives a thrill of patriotism.

But first let us explain a most clever introduction to the weekly and one that Dr. Reisenfeld has splendidly worked in with the music and lighting. After the scenic feature the orchestra takes up "The March of the Toys" from Victor Herbert's "Babes in Toyland." Almost at the conclusion of the number from either side of the screen comes a young lady dressed in the costume of a toy, and do the clever mechanical dance which ends in their parting the curtains over the screen for the announcement of the magazine. It was a delightful little touch.

The magazine opens with an "Editorial"—"Be a War Daddy"—with an appeal for the community camp service. Then follows pictures of the National Army in training "somewhere in America" and the orchestra made it stirring by playing "Loyal Comrades." Then followed a Hy Mayer cartoon, "The Height of Liberty," celebrating the victory of woman suffrage. The musical accompaniment was "Oh, Johnny," one step. This fit exactly into the pictures of the first women mail carriers that followed. *There the spirit of men and women joining to win the war* followed with pictures of city firemen knitting for the soldiers. It has a clever comedy element. The Washburn Wire Works fire, the supposed work of enemies was shown to the accompaniment of fire bells, rushing water, etc. There came a pretty turn next with the American flyers in France paying tribute to the memory of Guynemer, the French aviator. The orchestra halted and the great organ broke into a chant of victory. A French officer who sat in the front row and whose blue cap lay on the orchestra rail, put his handkerchief to his eyes and every American heart in the audience burst with the emotion that was aroused by the picture. Then came contrastic relief with the comic cartoon. More excerpts from a letter written by one of Pershing's men to his folks in America, illustrated with scenes in France was shown while "Wake Up America" was played, intermingled with cannon shot and noise of combat. Then followed the visit of President Marchado of Portugal, accompanied by President Poincare to the French troops at the front, shown with "The March of Honor" and the audience cheered itself frantic. The magazine closed with a second cartoon, "Rushing the Christmas Kit," which showed the Allies filling Italy's stocking in the time of her need.

There is an interesting nature picture this week, one of the Pathe color products, showing how birds feed their young. There are plenty of laughs to it and it was accompanied by Victor Herbert's "Badinage."

The audience was particularly delighted with the feature, Douglas Fairbanks in "Reaching for the Moon," a fantastical comedy with plenty of action in it, and they even applaud Fairbanks name in the title. "Yvette," a one step was the musical motif. A splendid comedy effect was attained in the flat blare of trumpets every time "Long Live the King" was flashed on the screen, an element of humor that one must see the picture to realize.

There is another one of the clever, intensely human Drew-Metro comedies, this being "A Close Resemblance"—nothing much but a whole lot of good humor of the clean, appealing sort.

AT THE STRAND WEEK OF NOV. 18

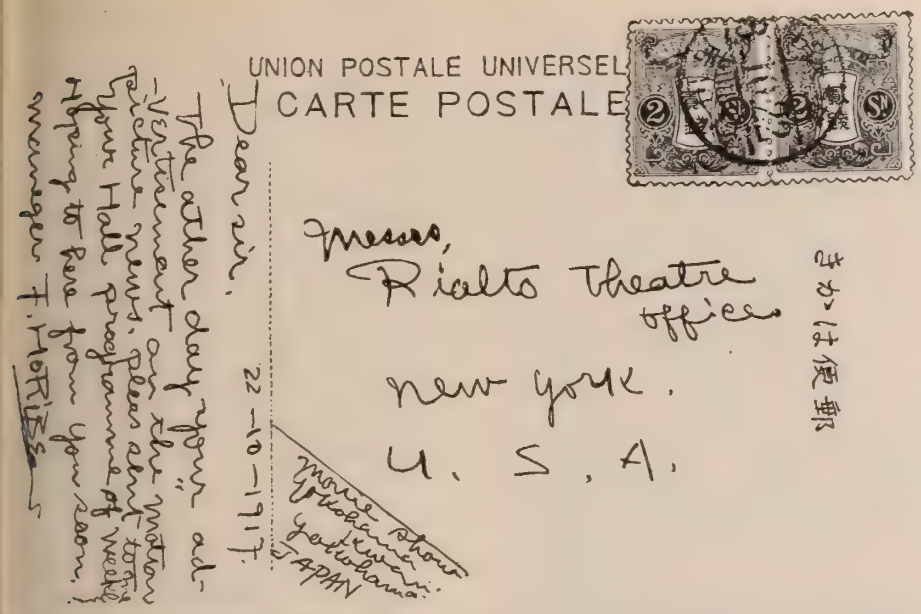
"DAMAGED, NO GOOD," a Foxfilm comedy, at the Rialto this week is another riot of laughter. When one of the girls appeared in an abbreviated costume a middle-aged lady just in front of us commenced "The very idea" in much shocked tones, but in a moment she was forgetting herself with the rest of the audience in their hilarity of merriment. It is about the limit in slapstick comedy, "marvelous" escapes and trick comedy. It's about the biggest bunch of real funny nonsense put together.

Pauline Frederick is the star in the feature, "The Hungry Heart," an intensely dramatic story and the rest of the bill is set around this to be light and diverting.

The overture, Auber's "Maxzaniello," was particularly well received and it was followed by a beautiful Pathe scenic, "Picture Ghent."

Strand topical this week contains a number of interesting subjects. It opens with the Paramount-Bray pictures of the greatest police force in the world (New York) and this is followed by a clever contrast showing the Pasadena, Cal., firemen knitting for the soldiers. Throngs in Petrograd and pictures of Kerensky drew applause. Inter-allied Films showed French soldiers at training, which was received with laughter and cheering. The Portuguese President's visit to the French front brought a tribute to the veterans. Making guns for the Italians at Genoa and explanation of the gasoline engine by Bray, followed. Then followed the big patriotic elements, showing the new army in training at Camp Grant, Illinois, and President Wilson at the American Federation of Labor, Buffalo. These were Pathe.

John Phillips in "A Dream" and "Design," and Mery Zentay and Mischa Violin in a violin duet, Alard's "Second Symphony" were the musical numbers.



Here is a postcard called from far away Japan by "Seeing the Rialto with Rothapfel"

Triangle Tells Exhibitors How to Get Best Attendance in Holiday Season

TRIANGLE DISTRIBUTING CORPORATION is urging exhibitors to take advantage of the holiday season to increase business and has issued a number of suggestions as to how the motion picture theatres can profit from the spirit of festivity and gaiety. It is pointed out that Thanksgiving Day inaugurates the holidays and that from that time on social events will increase and "shop early" signs will be seen everywhere. "Just as the stores urge 'shop early'," Triangle advises, "so should the theatre urge 'play early'. Thanksgiving is an auspicious time for imbuing patrons with this mood."

Here are some of the suggestions:

"The one means of inviting the passerby to entertain and relax himself is by decorating the lobby in such a way that he feels the impulse. It is unnecessary to enumerate what are appropriate decorations. They include pumpkin jack o'lanterns, pyramids of cornstalks, turkeys, and everything that suggests a harvest of plenty. Souvenirs of all styles are available at small cost, and these may be used on circulars sent out to patrons on the mailing list announcing the feature of the day together with any attractions that may be added, such as special instrumental music, singers, dancers or readers.

"A few weeks before Christmas it would be well for exhibitors to commence emphasizing their matinee programs through advertisements and special features. Neatly printed invitations, announcing the program for the week and urging women to make the theatre their headquarters while shopping, might be sent out to the mailing list. If an exhibitor has no such list, he should compile one, from the directory of his town or neighborhood, for it is a valuable aid. Exert every effort to make the theatre particularly attractive during matinee hours. Have flowers or Christmas decorations in the rest room, and, if possible, station a maid there to assist women and to check packages.

"During the school holidays, preceding and following Christmas day, a series of Kiddie Mornings might be arranged to the profit of the exhibitor. The program for these mornings should be of the type that appeals to children. A consultation of the list of past Triangle releases will supply any number of features particularly suitable, as "The Sawdust Ring," "In Slumberland," "Cheerful Givers" and any of the Bessie Love plays. Additional entertainment might be provided by having a reader tell children's stories or give a few humorous selections. Horns, rattles, drums and other noise-makers so delightful to kiddies might be kept on hand and distributed. Souvenirs of popcorn or candy would also be welcomed to small hands and would attract children to the theatre the next day as molasses would bring flies.

"A Kiddie Christmas morning has been attested a success by several exhibitors. The performance should begin about nine-thirty or ten o'clock to give ample time for enjoyment before the Christmas dinner. A Santa Claus and Christmas tree should, of course, be the prime features.

"An exhibitor who tries out a kiddie morning plan will be surprised to find the number of adults attracted to his house, for nothing is more enjoyable than to witness the enjoyment of children as they follow intently a picture that they understand. Aside from the five-reel features suggested above, the Keystone and Triangle Komedies are good juvenile entertainment; the antics of the performers invariably delight youngsters.

"These special morning entertainments should be advertised by circularizing the schools just prior to the holiday vacation, and by informing parents through newspapers or mailing lists that wholesome diversion will be provided for children, with attendants to look after their welfare during the shows.

"A novel way to supply entertainment that advertises itself is to employ a camera man to take several hundred or a thousand feet of film showing the children of the town at play on the school grounds or marching past the camera close enough for each to be recognized when the picture is projected on the screen. Announce to them that their pictures will be shown during the holidays at the theatre. Pictures of prominent women shopping or any group of individuals would be an added attraction for any performance. This has been done by several exhibitors on divers occasions and advertised with the line 'Come and See Yourselves as Others See You.' The pictures of children would, of course, attract their families as well as themselves.

"If an exhibitor plans extra entertainment and special decorations during the holidays,—and virtually every one does,—it would be a good plan for him to mail out neat cards printed to the effect that 'We Not Only *Wish* You a Merry Christmas, We *Present* You a Merry Christmas.' Below this greeting could be listed the program for the holidays, calling attention to the music, the decorations, the special matinees and whatever other attractions are planned. Advertisements to the same effect in the newspapers and in the house programs would bring results. Another form is that of using the name of the star who is to appear Christmas week in a way that makes her seem hostess for the occasion, as 'Margery Wilson, our presiding Christmas star, wishes you a Merry Christmas and invites you to her photoplay party at the Grand theatre holiday week.'"

Japanese Exhibitor "Sees the Rialto with Rothapfel"

"SEEING THE RIALTO WITH ROTHAPFEL" is being read by exhibitors all over the country as is attested by the letters received by the MOTION PICTURE NEWS and by Mr. Rothapfel himself.

Even far away Japan is interested in what the big New York theatre is doing, for Mr. Rothapfel has just received the postcard reproduced here asking for a full copy of his program. If a showman in Yokohama can get benefit out of these articles the American exhibitor ought to get very much more.

Here is what the postcard says:

"DEAR SIR: The other day your advertisement in the MOTION PICTURE NEWS. Please send to me your hall program of weekly. Hoping to hear from you soon.

"MANAGER F. HORIBE,
"Movie Show,
"Yokohama Kwan,
"Yokohama, Japan."

Not only will Manager Horibe receive a full copy of the Rialto program in due course of the mails, but the incident was so unusual that several of the New York newspapers printed the story.

It was the one ADDITIONAL straw that broke the camel's back. Did you ever think what one additional effort might do for the benefit of your theatre?



Oral D. Cloakey, Manager Allen Theatre, Calgary, Canada

This Manager Uses Pages in Newspapers

Here is an example of an exhibitor who not only believes in advertising, but who believes in going the limit—in using page displays when his pictures warrant the use of that space. He is Oral D. Cloakey, manager of the Allan theatre, Calgary, Canada.

Mr. Cloakey is an American, having been born in Michigan. He is a musician and was identified with a circus for some years. In 1913 he went to Calgary and became assistant manager of the Allen theatre, from which position he was promoted to his present post.

This manager pays a great deal of attention to his music and the fact that he has the technical knowledge, makes this feature one of the most attractive about his theatre. He also uses all of the exploitation knowledge that he secured during his circus connections and that accounts for the fact that the Allen is one of the best advertised houses on the continent.

"Breakfast Matinee" Attracts Children

In connection with the showing of the Fox Standard picture, "Aladdin and His Wonderful Lamp, Manager Fred Miller, of Miller's theatre, Los Angeles, sprung an entirely new one by giving a breakfast matinee for school children on Saturday morning of the first week this picture was on exhibition at this theatre. The ticket office was opened at 8.30 a. m., and found a waiting line at that hour. By nine o'clock the auditorium was completely filled, and the show continued from that time throughout the day.

In the second week Miller is getting the children's patronage by taking advantage of the shortage of pennies in Los Angeles. He admits children at half price during the matinees if they will bring pennies for the admission price. Pennies are now being sold by the bank at a premium of forty cents on the thousand.

Is This Your Theatre?

In this column the Exhibitors' Service Bureau will print comment from week to week on theatres actually visited, pointing out faults found and commendable features. The name of the theatre will not be mentioned, but if it applies to you and you want improvement, write to this department.

THEATRE J. was especially built for a motion picture house. It is located on the main street of a city of about 300,000, and although not in the busiest portion of the shopping district, it could be easily made as popular as any of the other houses were the proper attempts made. The theatre is now principally devoted to vaudeville, pictures being shown only as an additional feature.

While there is no question about the fact that this city is now in the grip of the cheapest sort of vaudeville, the history of the house would not make it appear that it failed of success because it was devoted to motion pictures, but rather because of the conduct of the house.

In the first place there was a gaudy lobby display of six sheets, crowding the entrance and confusing the patron. But worse than this was the man walking down in front of the theatre distributing handbills. The man was dirty and unkempt and one rather resented having him walk up and hand out one of the circulars. It was not in keeping with the physical appearance of the house. *Such methods leave the impression in the mind that there is something of the fake inside.*

But even these facts weren't the cause of the house turning to vaudeville.

Shortly after the opening the theatre adopted the policy of showing a single serial for a week, together with other pictures. This serial was not a success in this house. Although the serial was well advertised by the manager in advance and the story printed in one of the local papers, manager of Theatre J. did very little to keep it linked up with his house.

After this the house secured the second run franchise of one of the most popular brand of pictures which had been shown at a two change a week house only a couple of blocks away. There were probably hundreds who had failed to see these pictures at the first run house who could have been induced to see them at Theatre J. except for the fact that this second manager advertised practically one, and when he did he used a ten line "display" and crowded into it enough material for ten times the space.

Then there was another change, this time the picture being the so-called special feature, though for a time it is said that it appeared that the house was trying to show those near the ragged edge. Then came another change, this time the house getting the first run franchise of one of the most popular brands, but still the manager failed to advertise, and it was largely as the result of this policy that he lost this franchise, it being taken over by ar other house on the same street.

Then came another change back to th special features, and then into vaudevill

There never was any particular polic for any length of time at this house. Firs the theatre tried to appeal to the societ element and then reversed from that t those patrons that the first run house ha missed. Then it passed to those wh wished to see drama that at least migh be classed under the "strong" class. Prob ably the best chance that the theatre ha was when it secured the first run franchis to which reference has been made. Th manufacturer urged the theatre to adver tise these pictures on a plane equal to th other houses on the same street, but wit the exception of an occasional spurt thi policy was not followed.

Theatre J. never became identified in th general public mind with any particula class of pictures, and therefore it had n particular line of trade. In fact it shifte policies so often that one who was not regular attendant never knew what sor of pictures they would see there. The did know the sort of pictures which th other leading downtown houses showed and though, on account of peculiar ex hibitors, war conditions that existed fo a while, there were a number of change in service franchises, yet the public wa familiar with the *class* of pictures.

Mark what the conditions were in th case of Theatre J. In the first place i occupied a location where there had neve been a theatre before and there was needec an advertising campaign to familiarize th public with the house itself. This was no done. The manager bought the serial men tioned on the strength of the advertising but did not keep up the advertising him self. When he got the second run fran chise he still did not make any play fo those who had failed to see these attrac tions at the other house.

When he got the "special feature" idea he still used the smallest possible space in the newspapers. For some reason, and mistaken in most cases, these picture are supposed to have a "show girl" appeal but no effort was made to get that and the advertising was done in the front of the house, in just sufficient superiority to disgust any of the highest class of former patrons.

But the point was that the theatre neve had any permanent policy—it never meant anything to the general public. Wher Theatre J. got the first run privilege it had a chance to cure its errors of the past, but it didn't.

If your theatre is going to be a success you've got to identify it with a certain quality of pictures. People like to speak about going to the Queen or the Standard or the Victory because they know what class of pictures they will see there. They don't like to be unfamiliar with the atmosphere, in the first place and then be left in the air by the lack of advertising

Is Theatre J. like yours?

Leading Exhibitor Finds "Great Value" in Service Bureau

Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, and one of the leading exhibitors of the country, whose efforts have been noted many times recently in the Exhibitors' Service Bureau, writes:

"The Motion Picture News has always been anxiously scrutinized and your department has been not only interesting but of great value."

Many Parents Attend Children's Matinee

Mall theatre, Cleveland, O., has scored such a complete success with its children's matinees that after the second week it was announced that they would be continued indefinitely. The bill on November 10 included "Chris and the Wonderful Lamp" and comedy pictures. Two performances are given at 9 and 10:30.

On Saturday the Mall devoted the greater part of its regular newspaper space to the announcement of this matinee. Parents who accompanied their children were admitted at the same price—ten cents. Many attended. The regular feature was shown at the afternoon and evening performance.

Theatre Saves Time by "Forward" Exit

The forward exit plan that has proved successful in street cars has been just as much of a success in one Minneapolis theatre. The Calhoun theatre, Girard avenue and Lake street, though in an outlying district, is one of the large theatres of Minneapolis and one of the most crowded. The lounge is packed to overflowing on many nights and when one run is completed those who leave are asked to leave by the exit near the screen. The theatre is on the corner and the exit opens to a side street. This leaves the doors between the lounge and auditorium free for the new patrons to pass in without inconvenience.

20,000 Children See Film in Minneapolis

Charles Branham, manager of the Strand theatre, Minneapolis, made the whole city see "The Man Without a Country," when it played in his house. He ran the film in a week in which there were three school holidays due to an educational convention. The theatre and the Minneapolis Journal entered a partnership and the paper invited the children to be its guests. A coupon printed daily in the Journal admitted the children free at children's matinees. Three of the matinees were in the morning hours when the theatre is ordinarily closed. Fully 20,000 children saw the film, they told their parents and the parents saw it.



Striking lobby display put on by the Rialto theatre, Toronto, Canada, during the run of "The Jockey of Death." Note that the circus effect is fully carried out, even to the use of an old circus wagon.

Canadians, Leaders in Lobby Displays, Set Fine Example for American Theatres

By William A. Bach

Service Head, Universal Film Co.

FROM what I have seen of the theatres in the United States, I'm convinced that the exhibitors of Canada and particularly Eastern Canada have on the whole a keener sense of display, of hitching up the selling points of a picture to a big dominant display on the front of their houses, with the consequent luring of dollars to their respective tills.

Take for instance, the photo of the lobby on the "Jockey of Death" which accompanies this article. This picture, I believe is a repeat in the Rialto theatre of Toronto, Canada, in whose lobby the display shown was erected. Mr. Stewart, the man who was responsible for the idea, is one of the new school of exhibitors and the proof of the pudding is that he is successful. And at one time this house was a lemon in Toronto. Anyone who knows the house realizes the wonderful change that has taken place in it, with the new owners who have had it for some months.

In this case the dominant idea of a circus was brought out to a nicety by the circus "big top"—the circus ticket box—and the circus slogans. The whole, however, was not allowed to degenerate into a motley mess of apparata, but was held together by a uniformity of design and decoration that put the whole thing over with a punch.

The Rialto is not the only house to use these striking displays, although it is perhaps the most prominent of them all. The "Strand," the "Globe," the "Colonial," whose advertising on the Gray Ghost serial resulted in a line up on the last night that smashed his front doors, "His Majesty's and a dozen others downtown and suburban houses in Toronto, all through their managers' use of brain and craft, have arresting and selling fronts that bring the people in multitudes to their houses.

Toronto might almost be called the home of lobby display, to such a fine point has the art been brought. Most certainly, I am sure, no American city can boast such an array of clever, and carefully thought out ideas, which is not to the credit of American showmen. At one time, when our friend Kashin was in Montreal, that city was a great rival, but with Kashin's flitting to New York, Toronto has assumed the lead.

Perhaps one of the most notable displays in Toronto, which by the way would have been a knock out in the United States was put on by the Rialto for the "Crisis." Half of the lobby was decorated to represent a fort. The exit being through iron gates. The other half brought back to the minds of all that passed the country of the cotton fields and old log cabins. Through the window of the cabin was seen the White House and just above the window the caption read "From Log Cabin to White House." At the extreme left hand corner of the lobby, there was a cut-out of Abraham Lincoln draped in an American flag, with a basket of raw cotton at his feet. If this got crowds in British Toronto, what would have happened in volatile New York, sentimental Washington or sensation-loving Denver.

It may seem that I have harped a little too much on this one theater, but my excuse is that it is the leader in this movement of *"sell your film on the sidewalk, not in the theatre"* of which I am heartily in accord and also, because I believe Mr. Stewart deserves credit for what he is doing and for what he is teaching all of us.

Ready Made Ad-Talks

Mae Murray in Parisian Society Drama, "Princess Virtue"—Romance

(Bluebird Five-Reel Production)

Mae Murray, in a Parisian society drama, "Princess Virtue," will be seen at the ——— theatre ——— week. In the supporting cast with Miss Murray are Lule Warrenton, Wheeler Oakman, Clarissa Selwynne, Gretchen Lederer, Harry von Meter, Paul Nicholson and Jean Hersholt. In this picture Miss Murray wears a most elaborate collection of gowns. In support of Miss Murray, Paul Nicholson, known to the millions for his work on the musical comedy stage, will be seen. Miss Murray has the part of Liane Demarest. The drama is an adaptation from Louise Winter's popular novel of the same title. It presents the grandeur of the Parisian salons, night life in Paris and the gay life in general as led by the idle rich. Liane Demarest is reared in the midst of the gay life of Paris. Her companions are without funds but with high-sounding names and respectable ancestry. She is an American by birth. She is sought by the social lepers, who have nothing but ancestry to offer. She has an adversion to their autocratic ways and refuses to be led astray by their companionship. She loves the gay life and realizes that only through associations with such men can she move in the social circles. She finds true romance at an unexpected time and from an unexpected source. She is known as "Princess Virtue" and a relative learning through the papers that she is associated with the society scandals, goes to Paris to investigate. Her many adventures and the events which follow her relative's attempt to draw her away from her parasite friends from a picture worth while.

See Mae Murray at the ——— theatre on ——— of ——— week in "Princess Virtue."

William Desmond in Irish Character Part in Late Picture "The Sudden Gentleman"

(Triangle Five-Reel Production)

The story of a rollicking Irish lad is told by William Desmond in his late Triangle picture entitled "The Sudden Gentleman." With nice bits of humor running through the five reels of this drama it serves as good, refreshing entertainment for drama on the screen. Mr. Desmond is supported in this picture by Mary McIvor, Jack Richardson, Margaret Shillingford, A. Hollingsworth, Donald Pullen, Alberta Lee, Walter Perry and Percy Callenger. Garry Garrity is the role presented by Mr. Desmond and his leading lady. Miss McIvor presents that of Louise Evans. Garry wakes one fine morning and finds that he has fallen heir to a large fortune and the guardianship of a young girl. He leaves his home in the little Irish village for the city of Chicago. Louise learns that she has been left by her father's will only a few thousand dollars. She has dreamed of a Count whom she wishes to marry but decides that the small amount of money left to her by her uncle is not sufficient to induce the Count to consider the marriage. She is angered by Garry's free and easy manners, but events so shape themselves as to convince her that the real man is underneath the happy-go-lucky Irishman who is her guardian. They marry and then a friend of the Count tries to compromise Garry. Garry forces the Count to confess and the way is paved for happiness. In this picture Mr. Desmond gives one of the best characterizations of his career. He makes the typical Irishman. The story was written by R. Cecil Smith and scenarioized by Joseph Anthony Roach. Thomas N. Heffron directed.

At the ——— theatre on ——— of ——— week William Desmond in "The Sudden Gentleman," a Triangle feature.

Kitty Gordon in Latest World Picture, "Her Hour"—Story of Modern Life

(World Five-Reel Production)

Modern life in a big city and the trials of a girl who is compelled to face the world alone are the points of interest in the World Film's latest production featuring Kitty Gordon. The story was written by Raymond Schrock and the production made under the direction of George Cowl. Supporting Miss Gordon in this production are George Morgan, George MacQuarrie, Edward Burns, Lillian Cook, Eric Mayne, Yolande Brown, Jean Wilson, Frank Beamish and Justine Cutting. Miss Gordon presents the role of Rita Castle, employed in a department store who, because she resents the advances made by one of her superiors, is discharged and is finally compelled to receive the attentions of a man whom she does not love in order that she may earn a livelihood. Her brother has been sentenced to a term in prison and she is left alone to face the world. The man soon tires of her and she meets a prominent business man who loves her and they marry. Trent, who had disgraced her, turns up and her husband suspects that she has a past. She admits that she has and is driven from the house. Years later Trent is nominee for a public office and Rita is given the opportunity to defeat him.

"Her Hour" is the title of the picture and Miss Gordon is given the opportunity to display all those talents that endeared her to the millions when she was behind the footlights.

"Her Hour," with Kitty Gordon in the leading role, will be shown on the screen of the ——— theatre on ——— of ——— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

November 24, 1917.

FEATURES

TITLE OF PLAY	PRODUCER	
"The Square Deceiver"	Metro	5 reels
"Snap Judgment"	Mutual	5 reels
"Easy Money"	World	5 reels
"The Fringe of Society"	Hoffman-Foursquare	7 reels
"Sylvia of the Secret Service"	Pathe	5 reels
"A Case at Law"	Triangle	5 reels
"Fuel of Life"	Triangle	5 reels
"His Old-Fashioned Dad"	General	4 reels
"The Fettered Woman"	Vitagraph	5 reels
"Gift o' Gab"	Perfection	5 reels
"The Outsiders"	Metro	5 reels
"Zollenstein"	General	4 reels
"Antics of Ann"	Paramount	5 reels
"Molly Entangled"	Paramount	5 reels

SERIALS

"Who Is Number One"	Paramount, Third Episode,	2 reels

"The Regenerates," with Walt Whitman in Featured Role—Alma Reubens Supporting

(Triangle Five-Reel Production)

"The Regenerates" is the title of the latest Triangle picture featuring Walt Whitman, one of the oldest and most capable character actors on the screen or stage. Alma Ruebens, one of the most beautiful girls on the screen, presents the principal feminine role. Others in the supporting cast are Darrel Foss, John Lince, Louis Durham, Allan Sears, William Broady and Pauline Stark. Mr. Whitman presents the role of Mynderse Van Dyun, of a wealthy New York family. His chief aim in life was to bring about a marriage between his granddaughter, Catherine Ten Eyck, and his grandson, Pell Van Dyun. He wanted to perpetuate the family name. Catherine's cousin was of a wild nature and had fallen victim to the drug habit. She detested him. Her choice was Paul La Forge, whose family name was not high sounding enough to please the old man. He objected to his granddaughter's marriage to La Forge. Pell, the grandson, has an unfortunate affair with Nora, Catherine's maid, and Nora is forced to leave the house. La Forge and Pell quarrel over Catherine. Soon after Pell's body is found on the lawn in front of the house and La Forge is held for the murder. Later he is released because of lack of evidence and he and Catherine are married. It develops that the murdered man and Nora had been secretly married. A baby is born to Nora. The old man, proud of his ancestry, is finally reconciled to the situation and gratefully acknowledges Nora's little son as the possessor of the family name.

Walt Whitman in "The Regenerates" will be seen on the screen of the ——— theatre on ——— of ——— week.

"For Valour," with Winifred Allen Featured—Story of a Sister's Sacrifice

(Triangle Five-Reel Production)

Winifred Allen presents the featured role of I. A. R. Wylie's story, "For Valour," a five-part Triangle production to be seen at the ——— theatre ——— week. 'Melia Nobbs is the daughter of a Boer War veteran living in Canada. When the great European war breaks out 'Melia is a chorus girl in a musical comedy show. Her brother works for a small salary and through his desire to furnish the girl whom he loves with pretty clothes gets into financial troubles and asks 'Melia to assist him. 'Melia asks the manager of the theatre where she works to advance her the money but he refuses. Leaving the theatre she sees the star's purse lying on the dressing table and takes it. The manager sees her. She returns home and gives the money to her brother and urges him to enlist. He does so. She is later arrested. The strain has been telling and she collapses and is taken to the hospital. Her brother wins honors on the battlefield and returning learns of the sacrifice that his sister had made. The manner in which he makes restitution for his sister's sacrifices for him is told in this most interesting drama, with Winifred Allen interpreting the role of 'Melia. Richard Barthelmas presents the role of the slacker brother. Henry Weaver and Mabel Ballin are in support. "For Valour" is a strong, meaning drama and contains everything that goes to make for an hour's entertainment on the screen. The production was made under the direction of Albert Parker and supervised by Allan Dwan.

At the ——— theatre on ——— of ——— week, "For Valour," with Winifred Allen in the leading feminine role, supported by Richard Barthelmas.

"I Will Repay," Adapted from O. Henry Story, with Corinne Griffith Featured

(Vitagraph Five-Reel Production)

O. Henry's "A Municipal Report" has been adapted to the screen under the title of "I Will Repay" and it can be safely said that it is one of the best works of Mr. Henry that has been produced for the silent drama. The story is laid in the South and has been produced by Vitagraph under the direction of William P. S. Earle, with the typical Southern atmosphere abounding in every scene. It is one of the very human stories by this author, who has written of those phases of life and those in it that most appeal. His characters are taken from life and made to enact the natural. His character of Virginia Rodney is impersonated by Corinne Griffith, who has been seen in some of Vitagraph's best five-reel productions. George Forth presents the principal supporting role of Roger Kendall, a young newspaper reporter who is sent to Kentucky to obtain the services of Azalea Adair, a woman writer. At the station in Nashville he gives the old darkey who takes him to the home of Miss Adair a torn dollar bill, and through the medium of this bill he learns information that reveals the secret of the writer's sad life. He also meets Virginia, a friend of the writer, and later marries her. It develops that her husband, who is a drunkard, has been extorting money from her and that she has given it to him to save herself from disgrace. He is seen spending the money which Kendall had given her as advance money on her contract and the old darkey servant, who had seen him take it from his mistress, follows and kills him. Through the entire run of this picturization of O. Henry's work there is an appealing note. Miss Griffith in the leading role is everything that the character of Virginia should be. At the ——— theatre on ——— of ——— week.

"A Little Patriot," with Baby Marie Osborne —Patriotic Drama with Many Surprises

(Pathe Five-Reel Production)

Pathe presents Baby Marie Osborne, the child actress, in "A Little Patriot," a modern story of Joan of Arc. The little actress will be seen on the screen of the ——— theatre on ——— of ——— week and will give her audiences her idea of patriotism. John W. Grey is the author and the picture was produced under the direction of William Bertram. Little Miss Osborne has the role of the little patriot, whose teacher reads her the story of Joan of Arc and who is so impressed by the patriotism of the French girl that she insists that her father enlist and do his part in the war. Her father feels that he should not enlist, but his little daughter's insistence finally prevails and he leaves for France. Marie organizes a company of soldiers among her playmates. The little patriot's mother takes a boarder whose actions arouse the suspicions of Marie. He does not leave his room and explains that he is working on an invention. Marie slips in unnoticed and crawling under the sofa overhears a conversation between the strange boarder and his friend. They leave with a suit case and Marie follows. Her mother searches the room and finds evidence to convince her that the boarder is a spy. Little Marie, who has followed the two men to the laboratory of a rich manufacturer, sees the men light a bomb and run. She picks it up and is injured. The owner of the building finds her and takes her to her mother. When he arrives with Marie he recognizes her mother as his long missing daughter.

At the ——— theatre on ——— of ——— week, Baby Marie Osborne in "A Little Patriot."

Little Mary McAlister Has Adventure When "Sadie Goes to Heaven" Is Shown

(Perfection Five-Reel Production)

"Sadie Goes to Heaven" is the title of the late five-reel production featuring Little Mary McAlister, Essanay's clever child actress who left such a favorable impression with her millions of admirers when she appeared in the "Do Children Count" series a few months ago. Since then she has appeared in several five-part dramas and has met with success as a star. In her late picture

she is given the role of Sadie, a six year old child of the tenements, to impersonate. Sadie has a vision of heaven awakened within her by the teachings of a settlement worker. She sees the worker's motor car standing in front of the mission house and thinking that this is part of her reward in heaven, she jumps in, conceals herself in the clothes hamper, and is whirled away to the beautiful home of Mrs. Riche. She is discovered by the servants and they, thinking that Mrs. Riche would give her the best of care, dress the little stranger in beautiful finery and turn her loose in the big mansion. Mrs. Riche returns unexpectedly and is immediately won over by the child's winning ways. Sadie's dog had accompanied her and Mrs. Riche orders the dog to be put out. Sadie refuses to stay unless her dog remains so she departs for home and tells her mother that she has been to heaven. Sadie's experiences in the home of Mrs. Riche form a quality of entertainment on the screen that is seldom surpassed. Comedy, pathos and child simplicity are combined to make an hour or more of real, satisfying entertainment.

See Little Mary McAlister in "Sadie Goes to Heaven," to be shown on the screen of the ——— theatre on ——— of ——— week.

"All for a Husband," Virginia Pearson's Late Picture—Impersonates Dual Role

(Fox Five-Reel Production)

Virginia Pearson supported by an all-star cast of Fox screen artists, including Dorothy Quincy, Gladys Kelly, Carl Moody and Williams Crimans, appears at the ——— theatre ——— week in one of the most unusual photodramas ever presented on the screen of a theatre. "All for a Husband" is the title and Miss Pearson impersonates a dual role. The story hinges on the fact that Henry Hardin is a so-called "woman-hater" and Henrietta Hardin is convinced by his sister that she is the one woman in the world who can bring about a reformation in the life and ways of thinking of her brother. She is living at the Hardin camp in the Adirondacks and writes her brother to the effect that she has a friend stopping with her whom she wants him to meet. He writes her that he does not trust any woman and does not want to meet her friend. Myra Haynes, who is mentally deranged and a patient at the sanitarium nearby, escapes. His sister and Henrietta get an idea and Henrietta leaves for the city. Myra also arrives at the same time and announces during a political meeting at which Hardin is speaking that she is his wife. Myra goes to his home, having been given the key by Hardin's sister, and awaits the coming of Hardin. The complications that follow this mix-up form the important events in this late Fox production, "All for a Husband," featuring Virginia Pearson. Miss Pearson's last picture was "Thou Shalt Not Steal." This was acclaimed a big success by the critics. Her late picture is equally as good and different from anything that has been seen on the screen.

Virginia Pearson in "All for a Husband" will be seen on the screen of the ——— theatre on ——— of ——— week.

Jack Pickford and Louise Huff in "Jack and Jill"—Story with a Punch

(Paramount Five-Reel Production)

Another five-reel feature, with Jack Pickford and Louise Huff in the leading roles. A typical Pickford-Huff story, offering opportunities for both to present themselves in true fashion. "Jack and Jill" is the title. It was written by Margaret Turnbull, who has contributed many of Paramount successes to the screen, and adapted by Gardner Hunting. The picture was produced under the direction of William D. Taylor. Jack Pickford has the role of Jack Ranney, who has set out to win his fortune with his fists. He enters the roped arena for one purpose—to obtain enough money to marry Jill (Louise Huff). The picture opens with Jack and Jill standing in front of a motion picture theatre debating whether or no they shall spend the price of admission. While discussing this important matter the manager of an athletic club approaches Jack and offers him a good proposition if he will fight. Jack consents, not knowing that the fight has been "fixed." The fight is staged and Jack delivers the knockout blow. The managers tell him that he has killed his opponent and offer him $25 to leave town. Jack takes the money and leaves for New York. New York doesn't appeal to him and after many adventures he finds himself in a ranch town in Texas. He boasts of what he accomplished in the fighting game in the East and the cowboys arrange with some friendly Mexicans to call his bluff. What happens and haw Jill learns of the true state of affairs concerning the fight follows. Jack and Jill are united and settle down in the little ranch town to happiness.

Jack Pickford and Louise Huff at the ——— theatre in "Jack and Jill."

Zoe Rae, Most Talented Child Actress on the Screen in "The Cricket"

(Butterfly Five-Reel Production)

Zoe Rae, one of the most talented child actresses on the screen, is featured in a late Butterfly production in five reels entitled "The Cricket," which will be seen on the screen of the ——— theatre on ——— of ——— week. The story opens in the Latin quarter of New York, where The Cricket, a child of six, is found. Saveline, Caesar and Pinglet live in the Latin quarter and when The Cricket's mother dies the three Bohemians adopt the child. Twelve years elapse and The Cricket has become a beautiful girl. Her three benefactors, who made a vow that a woman should never come between them have been successful. The three men have devoted their lives to the happiness of the adopted child and when she refuses to marry the man whom they have chosen for her they adopt ways and means to prevent her from marrying another. They talk with Pascal, whom she loves, and persuade him not to see her again. She steals away, finds Pascal and they are married. She becomes a great actress and years later her three benefactors see her at the theatre. A little girl is brought to the box Saveline occupies and he discovers that she is the child of The Cricket. He takes the child to the garret, invites his two friends, whom he has not seen for years, and waits for The Cricket to come for her child. She finds them and a happy reunion and forgiveness results.

FILE AWAY AD TALKS AND KEEP INDEX OF THEM

Read over all of these now, then file them away. For your index book you will find it convenient to clip the box which appears each week telling of the subjects covered in the last issue. Then you can file these entire pages or the entire issue away, and find the matter you need at any time by referring to your ready made index.

Mary Miles Minter in Typical Minter Production, "The Mate of the Sally Ann"

(Mutual Five-Reel Production)

"The Mate of the Sally Ann" is the next Mutual release, featuring Mary Miles Minter that will be shown at the ——— theatre. The little actress has been given an ideal part to interpret in this production, and she does not disappoint. She presents the role of Sally, the ward of an old sea captain, who has had unpleasant acquaintances in the world, and keeps as nearly isolated from others as possible. Sally who is full of life and fond of acquaintances is kept aboard the ship as much as possible, with the result that she is little acquainted with the outside world. Nearby Hugh Schuyler and his mother live in the summer colony. Hugh makes daily visits to the home of Judge Gordon, and reads law with the old man. The Judge is alone in the world, his only companion being a dog. Sally, while on the beach playing, sees the dog, and follows it to the home of its master. There she meets Hugh, and finds in him the ideal of her dreams. The Judge is struck by her beauty, and gives her the dog as a token of his friendship. Thereafter Hugh comes to the beach often to see Sally. The Captain sees him on one occasion and drives him away. The Judge gives a party, and Sally is invited. She is given pretty dresses and wears shoes and stockings for the first time. The Captain suspecting that she is at the home of the Judge follows her there and takes her home. The next day the Judge sees a resemblance between Sally and his wife, and discovers on investigation that she is his daughter. The Captain, the Judge, and Hugh are united, and Sally is made mistress of a yacht and happiness is hers.

Edna Goodrich Presents Red Cross Nurse in Her Latest Picture, "American Maid"

(Mutual Five-Reel Production)

In the role of a Red Cross nurse, serving the wounded in France, Edna Goodrich comes to the ——— theatre on ——— of ——— week. "American Maid" is the title of the five-reel drama, in which Miss Goodrich will be seen. In the supporting cast are: George Henery, William B. Davidson and John Hopkins. Miss Goodrich is known to the thousands who have patronized the spoken drama, for she has been seen in some of the biggest successes on Broadway. It is just recently that she has entered the studio to work before the camera, but in the comparatively short time she has given to the work of the silent drama she has gained a reputation equally as good as followed her in the spoken drama. In her latest work before the camera, she presents the role of Virginia Lee, a Red Cross nurse. David Starr, an American soldier in France (part interpreted by William Davidson), describes to his comrades in arms, the ideal girl. Shortly afterward he is wounded, and sees in the nurse who cares for him while in the hospital, the ideal girl of his dreams. Starr is sent to Washington to recover from his wounds, and there, at the Embassy Ball, he meets Virginia. Realizing that he can never win her love in his station, he goes West to make his fortune. There he meets with adventure, and it develops that Virginia is the one who is destined to free him.

At the ——— theatre on ——— of ——— week, Edna Goodrich in "American Maid."

Claire McDowell Seen in Thrilling Scenes in "The Ship of Doom"

(Triangle Five-Reel Production)

Claire McDowell, whom you will remember for her appearances in the silent drama when the single and two-reelers were the features of the motion picture theatre's program, is featured in a late release of Triangle, entitled "The Ship of Doom." Monte Blue, Arthur Millet, Aaron Edwards and Frank Brownlee are in support. The story was written and directed by Wyndham Gittens. Miss McDowell played with Mary Pickford and Blanche Sweet when these two stars were featured in the old Biograph dramas. She is one of the best known actress on the screen, and her ability to interpret character woman roles is known to the millions. In this late Triangle feature, Miss McDowell presents the role of Clara Gove, belle of a little fishing village. She is engaged to Martin Shaw. She boasts of her friendship with Jeff Wittlesey and Martin kills him. Before the guilt is fixed, Martin and she escape on a fishing launch. One of the crew falls in love with Clara, and he conspires to kill Martin. There is mutiny aboard the ship, it catches fire, and Clara and Martin find themselves together in the same lifeboat. Martin goes overboard to save Clara, and the two meet on a desert island.

"The Ship of Doom," with Claire McDowell in the leading role, will be seen at the ——— theatre on ——— of ——— week.

"The Man from Montana," with Neal Hart and Vivian Rich in Leading Roles

(Butterfly Five-Reel Production)

"The Man from Montana" is the latest Butterfly production, featuring Neal Hart, who is known to the millions for his characterizations of Western roles, and his thrilling stunts before the camera. There are thrills aplenty in this Butterfly offering which is typically Western, and is punctuated by rapid-fire action in every scene—with every flash of the camera. Mr. Hart presents the part of Duke Farley, part owner of mining property in the little town of Green Water in the heart of the West. His partner, Dad Petzel (George Berrell), is given the power to dispose of the mining property. During the absence of Duke, Dad sells the more productive of the two mines to a gang of speculators. The speculators had introduced a girl to Dad, and he having succumbed to her beauty and, having trusted her, sold the mine. When Duke returns and learns of the transaction, he starts East to apprehend the swindlers and the adventures he has form the main action of this powerful drama. Dad and his pals follow Duke to the Eastern city, and having indulged too freely in liquor, find themselves along the water front, and are taken by the crew of a sailing vessel and find themselves shanghaied. The swindlers are apprehended, and Duke finds the one girl in all the world who can make his life happy. In the cast with Mr. Hart are E. J. Piel, Betty Lamb, Willard Wayne and Vivian Rich, who is Mr. Hart's new leading lady.

"The Man from Montana" will be seen at the ——— theatre on ——— of ——— week.

"The Sea Crawler"—Third Episode of "Who Is Number One?"—Kathleen Clifford

(Paramount Serial, Two-Reel Production)

"The Sea Crawler" is the title of the third episode of "Who Is Number One?" Paramount's first serial production, with Kathleen Clifford in the featured role. This baffling mystery story from the pen of Anna Katherine Green is replete with thrills and surprises. The first two episodes you have seen. Hand-to-hand conflicts on the bottom of the ocean and thrilling adventures with a submarine are the sensational thrills that will be seen in this late episode. The Hales, assisted by Aimee, continue the search for their enemies. They follow in a submarine. The party reach a treasure ship and Tommy Hale and his companions don diving suits and leave the submarine. Tommy is captured and imprisoned in the treasure ship. The T-T-T lays plans to dynamite the ship. This episode reveals some of the most thrilling stunts ever accomplished before a camera and stands out as a rapid-fire, sure-hit chapter in this mystery serial.

At the ——— theatre on ——— of ——— week, the third episode of Paramount's mystery serial "Who Is Number One?" "Sea Crawler" is the title of this episode. Kathleen Clifford is featured.

NEWS NOTES FROM CANADA

Globe Films Distribute Paralta Plays in Canada

Arrangements have been consummated between Carl Anderson, president of Paralta Plays, Inc., and Arthur Cohen, president of Globe Films, Limited, of Toronto, Ontario, under the terms of which the Globe Films, Limited, will be the distributors of Paralta Plays throughout the Dominion of Canada.

This deal will no doubt have a very great and far reaching influence on the motion picture industry as it brings into correlation in interests another distributing organization with Paralata Plays which are to be distributed throughout the United States by the W. W. Hodkinson Corporation.

Globe Films, Limited, have been a potent factor in the film industry for a number of years and represent in Canada the output of the foremost film producing companies in the world. Philip Kauffman, vice-president of the company, who is one of the early pioneers of the Canadian film industry, has been in New York for a number of days arranging the details for the distribution and is most enthusiastic over the Paralta Plays which he has seen.

Paralta Plays include the productions of Bessie Barriscale, J. Warren Kerrigan and Henry B. Walthall. "A Man's Man," in which Mr. Kerrigan appears as the star, will be the first picture to be released under this agreement. This will be followed by Bessie Barriscale in Harold MacGrath's secret service classic, "Madam Who," after which will come "His Robe of Honor," in which Henry B. Walthall will make his debut as a Paralta star.

Woman Exhibitor of Moncton Robbed of Receipts

Mrs. Walter Davidson, proprietress of the Dreamland theatre in Moncton, N. B., was the victim of masked bandits one night recently. She was held up in true Western style, the robbers binding and gagging her and robbing the safe of the day's receipts.

It had been Mrs. Davidson's custom to bank her weekly receipts on Monday morning, but the week of the robbery, which occurred on Saturday, she had gone to the bank a day early, and thus only one day's money was in the theatre.

Edmund Owens Appointed to New Brunswick Board

The vacancy on the New Brunswick Board of Motion Picture Censors has been filled by the appointment of Edmund Owens, who for many years has been a follower of the theatre here and was for a time the St. John representative of the Dramatic Mirror.

Mr. Owens is well known to the film men and theatre managers, and is expected to prove a satisfactory official.

Breezy Items

Charles Lalumiere, manager of the Montreal office of the Specialty Film Import, Ltd., recently returned to his office from a trip to Ottawa. He reported business there very good.

J. Lieberman, manager of the Fox Film Corporation of St. John. N. B., was in Montreal the past few days, taking up several matters of importance with the Montreal offices.

Joe Kauffman, of the Montreal office of Globe Films, has been appointed manager of the St. John office of Globe, which was recently opened.

Visitors who were recently noticed at the Canadian Universal Exchange in Toronto, to arrange their programs for the winter, included Manager Morgan, of the Princess, Stratford, Ont., and Manager Jackson, of Newmarket, Ont.

The following out-of-town exhibitors were in Montreal recently in the interests of their various houses: George Vallieres, Olympia theatre, Grand Mere; A. Parent, Casino theatre, Three Rivers; D. Bertrand, Princess theatre, Riviere du Loup, and Henri Paguet, of the Auditorium theatre, Quebec.

Manager John F. O'Connell, of the Academy of Music, Halifax, N. S., which house will begin showing pictures the first of the year, was in New York recently in connection with the inauguration of the new policy at his theatre. The Academy has heretofore been a legitimate and stock house.

Academy of Music in Halifax Shows Pictures

An announcement of interest in motion picture circles in the Maritime Provinces is that the Academy of Music, Halifax, which has hitherto played only legitimate companies and for five years has been the home of a winter stock company, is to join the ranks of the converts to the silent drama. Manager John F. O'Connell, who has directed the Academy's destinies, is the moving spirit in a syndicate of Halifax men who have acquired the lease of the theatre, and will run it as a combination picture and vaudeville house, playing the better class of road attractions. Mr. O'Connell will continue as manager and it is understood the house will be run in close co-operation with the Imperial, St. John, as to bookings.

The change will take effect the first of the year. The Academy of Music is an historic old theatre, one of the finest in the Provinces.

Bessie Love Company Gets Scenes at Palm Beach

Bessie Love, the Pathe star, has gone to Palm Beach, Florida, with her director, Madame Blache, and a large company which includes Donald Hall and Flora Finch.

Miss Love's first work under the Pathe banner is on Henry Kitchell Webster's "Spring of the Year." The script requires much work in and on the ocean. Palm Beach now has two companies working on Pathe pictures—the Bessie Love company and an Astra company, with Gladys Hulette and Creighton Hale. The Astra company is under the direction of Hobart Henley.

Loew Opens New Combination House in Montreal

Marcus Loew's new motion picture theatre and vaudeville house on St. Catherine street, West, Montreal, was opened Monday, November 19, to a packed house, and everyone who attended the opening expressed themselves highly pleased with the theatre and the program presented.

The theatre is said to be the largest and costliest in Canada, and is probably one of the finest in the world. The big feature for the opening was Norma Talmadge in "The Secret of the Storm Country."

No expense has been spared in building. The costliest Italian marble, expensive silk for the walls, heavy velour hangings, the finest painters and artists for mural decorative work—all have combined to make it not only a theatre, but a show place, a palace of art second to none. It will seat 3,400 people. In this temple of amusement will be shown feature photoplay productions of the very best, with an orchestra of twenty pieces.

Exhibitors in British Columbia Organize

The owners and managers of the motion picture theatres in British Columbia, according to Motion Picture News' correspondent in Toronto, have organized under the name of the Moving Picture Exhibitors' Association. Immediately following its formation, the organization declared it is here to stay, and that the exhibitors realize the only way they can stand up for themselves is by organizing.

Officers elected were J. R. Muir, of the Dominion theatre, president; Hector Quogliotti, Colonial theatre, vice-president; Frank Gow, of Broadway theatre, secretary. W. P. Dewees and F. Gow were appointed to secure information for the association in regard to the new amusement tax and the revenue being raised from this source for the Provincial Government.

First Western Canada Film Ball in Winnipeg

The first film ball to take place in western Canada has been set for November 29 at the Fort Garry Hotel, in Winnipeg, under the auspices of the Manitoba Motion Picture Exhibitors' Association, it was announced last week. Arrangements have been made to utilize both ballrooms on the seventh floor of the hotel for the ball; dancing in one hall and vaudeville in the other. The entertainment is expected to be on a pretentious scale, with enough of interest to attract all the film people within that section of the province. Exhibitors of Winnipeg have been making arrangements for the presence of several well known picture stars, to lend distinction to the ball.

LIVE NEWS FROM THE PRODUCERS

"Retreat of Germans" Gets Many Bookings

After proving to be a box-office attraction over the Keith and Orpheum circuits the various Pathe exchanges, it is announced, are booking "The Retreat of the Germans at the Battle of Arras" in many of the best theatres of the country for extended runs.

Among the houses booking the six two-reel episodes are the Market and Beaver Realty Co. of Newark, N. J., for two weeks, the Orpheum of Madison, Wis., for three days; Poli's Bijou, New Haven, and Poli's Plaza of Bridgeport, Conn., for three days each; the Orpheum of Champaign, Ill., for three days; the Empress of Decatur, Ill., for three days; the Mt. Morris, New York City, for two days; the Strand of Torrington, Conn., and the Liberty of Poughkeepsie, N. Y., for two days. Among other houses booking the attraction are the Rose of Chicago, the Montclair of Montclair, N. J., the Community of Oneida, N. Y., and the Washington, Claremont and Palace of New York City

Storm Ties Up Goldwyn Company in Maine

Mae Marsh, Goldwyn star, who, until her debut under that trade mark in "Polly of the Circus," was familiar with only the balmy climate of California, had a real taste of Eastern climatic conditions recently when the company with which she is engaged in making her next photoplay to follow "Sunshine Alley," took her to Sebasco, Maine, to "shoot" a number of fishing and seacoast scenes.

At Sebasco the company, which included the entire cast of "The Beloved Traitor," together with Director William Worthington; his assistant, F. A. Thurston, and George Hill, cameraman, was weather-bound at the hotel for three days. In addition to Miss Marsh, the cast of players numbered E. K. Lincoln, George Fawcett, Hedda Hopper, J. A. Furrey, Jack Ridgeway, Myra Brooks, Louis Grisel and Ann Pallette.

Gail Henry Appears in L-Ko Comedies in Future

Gail Henry, who has established herself as comedienne of Joker Comedies under Universal brand, has transferred her activities to L-Ko, and will work opposite Hughie Mack and Bobby Dunn. Thus, talent from three well-known brands will assemble in this particular L-Ko organization; Hughie Mack having lately come from Vitagraph, Bobby Dunn from Keystone, and Miss Henry from Joker. President Julius Stern, of L-Ko, made the trip to Los Angeles to rearrange the comedy organizations in consultation with J. G. Blystone, director general of L-Kos. There will be further changes, it is announced.

"Fall of Romanoffs" Opens Idea in Producing

Is Said to Be First Big Story of Russian Incidents That Can Be Changed with the Times—Brenon Discovers Elastic Quality

THE rapidly changing political situation in Russia, in bringing out the unique quality of Herbert Brenon's "The Fall of the Romanoffs," is said to be revealing a new field of thought in film production. The screen story of the birth of Russian freedom is claimed to be the first production ever made which can be changed with the times.

Mr. Brenon created "The Fall of the Romanoffs" as complete in every way as possible. When he filmed it, it is said, he had no intention of adding new scenes. However, as events in Russia developed, the director found that history itself was furnishing new and vital incidents of striking dramatic force.

Thus the producer hit suddenly upon a new idea, capable of great scope and possibilities. Mr. Brenon has unexpectedly proved that a big photodramatic story could be built around current history, and then kept alive and up-to-date by additions from time to time.

The elastic quality of "The Fall of the Romanoffs" is considered unlike anything in the development of the silent drama, opening up a hitherto untouched field of thought in screen production. It gives the screen a combination of the salient qualities of the history, drama, and newspaper. American directors have contributed the flash-back, the close-up, and other essentials of the screen play of today. Mr. Brenon believes that, through his "Fall of the Romanoffs," he is giving a new mission to the screen.

Already a new scene has been added to "The Fall of the Romanoffs." This shows the appearance of Charles Edward Russell, the socialist member of the American (Root) Commission, before the Russian Duma. Through the interest of labor leaders in the production, Mr. Russell himself posed in a reproduction of the Duma's reception, staged at the Brenon studios.

It is said to be very possible that other scenes will be incorporated in the historical drama. If the Bolsheviki revolution proves a fore-runner of other startling developments in Petrograd, these will necessarily be added to "The Fall of the Romanoffs."

With these possible additions in view, Mr. Brenon has retained all the players who participated in the production, so that he may call upon them at a moment's notice.

"Cinderella Man" Named as Holiday Goldwyn

Has Been Set for Release on December 16, with Mae Marsh in the Star Role—Said to Follow Original Story Closely

THE release of the Goldwyn production, "The Cinderella Man," starring Mae Marsh, which has been set for December 16, has been apparently well timed by Goldwyn for holiday showing at first-run photoplay theatres. The very nature of the story makes it exceptionally well adapted to feature purposes during the Christmas and New Year period.

Importance of the holiday note to exhibitors throughout the country, according to Goldwyn, can not be over-emphasized, for the Christmas period, it is cited, is notoriously slack for theatres, the money of the public being devoted to gifts rather than to amusement and entertainment; and special inducements are required to keep up the average of patronage.

In "The Cinderella Man" the entire action takes place during the Christmas season; and it is said to be full of holiday decoration, Christmas cheer and good will to men.

However, although the story has an unusual number of elements that apply to the holidays, it is said to constitute a year-round appeal, a fact attested by the long run of the play when it was on the speaking stage. According to the statement from the Goldwyn offices, the play by Edward Childs Carpenter, the well known dramatist and short story writer, required little or no change to adapt it to the screen, so its popularity in the new field seems virtually an assured fact through its success in the world of the regular theatre. It is said, further, that Mae Marsh has not found a more congenial part in her entire screen experience, than the role of Margaret Caner, the millionaire's daughter in "The Cinderella Man."

The play derives its title, "The Cinderella Man," from the circumstance that the hero is as poor and generally miserable as the little girl in the classic fairy tale, a poet living in a garret; and the heiress who reciprocates his love is a veritable fairy godmother, bringing him all manner of riches in a mysterious way.

Fannie Ward Begins Her Work for Pathe

Fannie Ward, the Pathe star, has already started work in the Astra studios on "Innocent," the George Broadhurst play produced by A. H. Woods, which had a run in New York and on the road some seasons back. "Innocent" ran at the Eltinge theatre for six months with Pauline Frederick as the star. George Fitzmaurice is directing the picture which will be one of the Pathe Plays.



Reproductions of the Cover, Frontispiece and Two Pages in Jewel's Elaborate Edition de Luxe of "Pay Me," Five Thousand Copies of Which, at a Cost an Equal Number of Dollars, Are Being Distributed to Advertise Dorothy Phillips in the Feature.

Jewel Publishes Nifty Booster for "Pay Me"

Is Edition De Luxe in Things of Its Kind, and Represents Cost of $5,000, After Seven Weeks in Preparing and Printing

AN edition de luxe of "Pay Me," the five-act Jewel production, is off the press, and represents one of the most comprehensive photodramatic campaign complements ever issued. It was conceived and developed in the New York offices of Jewel Productions, Inc., and is said to have cost $5,000. It was seven weeks in the making; nine different types of paper were used in its construction, each page representing a plate, hand-drawn and hand-lettered; six artists are represented. Some 5000 copies are being issued.

The book proper has sixty-six pages, with French fold, shadowed cover, bound with silk cord and bow, an inner cover, back and front, of spiderweb tissue. The cover design, printed in black and gold and embossed, represents a jewel box, with contents escaping. The hand lettering announces, "Jewel Productions, Inc., Present Dorothy Phillips, The Idol of Millions, in 'Pay Me.'"

The mottled paper employed for this cover, which is peculiarly appropriate for it, was secured after three weeks of effort, through a New York jobber, from an upstate mill, which, because of war conditions, had discontinued making the superweave. Superfine white coated paper is employed in the rest of the book, which boasts in the centre a 21 x 8¼-inch insert photograph of Miss Phillips, the production's star.

The pictures and photographic compositions of the book are backed with delicate buff tints, which bring out the fine details of the drawings. The first page announces in hand-embossed black and gold the book's contents. The second page presents an autographed photograph of Miss Phillips. Page three presents Miss Phillips, wearing her much-discussed trouserette gown, poised, butterfly-like, above a dazzling background of Broadway, at night. Page four introduces scenes from "The Nugget" wherein is staged the big manfight of the piece, and the roulette table which plays so vital a share in the Jewel production. A clever innovation gives credit to Director Joseph De Grasse, to De Jonjhe for the costumes, to Bess Meredith for the scenario, to Brinkerhoff for locations, scenes and settings, and to King Gray for the superphotography.

The entire remainder of the book is occupied by reproductions of headlines and criticisms,—excerpts from New York daily and trade papers, commenting on "Pay Me." A synopsis of the piece, an effective page of stills, from tense moments in the drama, advertising aids to the exhibitor, co-operative press suggestions, cuts, pages, illustrative in art and copy of the primitive passions, love, hate, fear, jealousy, which largely feature the offering, alternate effectively with these critic pages.

The last five pages of the book are occupied by the five other exceptional Jewel offerings which have attracted such widespread attention since the inception of Jewel Productions, Inc., in the early Autumn.

"Freedom of World" Sweeps Critics Off Feet

What was intended to be a mere experimental showing developed into what Goldwyn considers a season's event when that company began its distribution of Ira M. Lowry's production, "For the Freedom of the World," with an engagement at the Victoria theatre in Philadelphia.

Goldwyn announced this week that the dailies of the Quaker City outdid themselves in extended encomiums of praise that were longer in many cases than the reviews accorded elaborate productions on the legitimate stage.

As a sample of the reviews in Philadelphia Goldwyn furnishes the following, from a daily that accorded the picture "three stars" as a mark of excellence: "The story has real grip and dramatic intensity, and incorporates about the best battle scene any patriotic picture has so far included."

Elsie Ferguson's New Feature Completed

Walter E. Greene, president of Artcraf announced last week that a new photopla with Elsie Ferguson as star, has been con pleted, and is a dramatization of the bool "Rose of the World."

"In this subject," said Mr. Green "Miss Ferguson is seen in a role simila to those in which she has won her triumph on the regular stage. The press of th country has been flooded with praise b dramatic critics of Miss Ferguson's emc tional work, and in 'Rose of the World she is given an opportunity of displayin these talents with the widest latitude. A Rosamond, the heroine of the story, sh encounters incidents of such dramatic in tensity that her hair turns white."

Maurice Tourneur, it is announcec directed the picture, and in the cast ar Wyndham Standing, Percy Marmont Ethel Martin, June Sloane, Clarenc Handysides, Marie Benedetta, Gertrud LeBrant and Sloane DeMasber.

The release date of "Rose of th World" has not been announced.

Bara and Caprice Again to For for Fox

Following so closely on the heels of th successes chalked up by Theda Bara an June Caprice in "Cleopatra" and "Mis U. S. A.," respectively, the announcemen from the William Fox offices last weel that the two stars are shortly to be pre sented in photoplays that should prov equally as popular is of more than pass ing interest.

June Caprice, it is made known, is ir the midst of another feature that has a theme said to be as splendid as that ir "Miss U. S. A." The cast includes Kit tens Reichert, Florence Ashbrooke, Ine Marcel, Dan Mason, Richard Neill and Tom Burrough.

The next widely known character that Theda Bara is scheduled to add to her repertoire is that of Madame Du Barry, in an elaborate production of a feature with that title. The picture, which is said to have been done on the scale characteristic of Standard pictures, will be a forthcoming release.

Universal Directors Steer Serials by Chart

Directors of Universal serials have worked out a system for directing and keeping track of the advancing episodes. With "The Mystery Ship," featuring Ben Wilson and Neva Gerber, under way and the new serial, "The Bull's Eye," in which Eddie Polo and Vivian Reed are the chief adventurers, there are endless details to be worked out in advance and systematically scheduled.

The chart idea is being especially applied to "The Bull's Eye," under production by Director James W. Horne, in association with Tom Gibson, the writer. The chart is more or less on the order of a map of the imaginary locality "out West" in which much of the action occurs, and push-pins of different shapes and colors mark the whereabouts of different factions and characters in the story. A card attached to the pin explains just what that person or faction is doing there. On the map is shown the distance between important points, boundary lines of ranches, rivers, roads, railroads and telephone lines. With this before them, the producers more easily can visualize the action as it is invented, having the entire story thus mentally pictured.

Robert McKim Shines in Feature with Wm. S. Hart

Robert McKim, described by certain individuals in the film industry as the king bee delineator of screen scoundrels, is said to have a role of almost stellar importance with William S. Hart in "The Silent Man," made by Thomas H. Ince for Artcraft pictures.

In Hart's new photoplay, "The Silent Man," to be released in the near future, McKim will be presented as the proprietor of a gambling place in a small town on the borderland of the Arizona desert. In this film he is said to have a particularly strenuous character to portray and it is expected that he will receive new prominence among film patrons as a result of this portrayal.

Earle Williams Begins New Blue Ribbon Feature

Earle Williams, with Miriam Miles as his leading woman, has begun work on another Vitagraph Blue Ribbon feature, with Tom Mills as his director. The company was on location all last week at Glen Cove, L. I. This picture will mark the return of Mr. Mills to the regular Vitagraph feature production department, he having devoted his time and talents for months past in the making of O. Henry pictures.

This is the third picture in which Miss Miles has worked with Earl Williams, they having appeared together in "The Grell Mystery," soon to be released, and "In the Balance," a Blue Ribbon feature adapted from "The Hillman," a story by E. Phillips Oppenheim and scheduled for release about the middle of December.

The working title of the picture Mr. Williams is making now is "The Stars in Their Courses."

Madame Petrova Promises New Characterization

Deplores What She Terms "Artificial and Unreal" in Motion Picture Presentations—Is in Favor of Modern Roles Only



Madame Petrova, Along with Her Remarkable Artistry, Displays a Wonderful Array of Gowns in Her First Petrova Picture, "Daughter of Destiny"

MADAME PETROVA, at present engaged in the screening of her second starring feature for the Petrova Picture Company, under the direction of Larry Trimble, is frankly at odds with the choice of many of the roles essayed by the various female stars of the screen, and has deputized her press department to air her opinion freely.

The Polish artiste, in a discussion of the point, said: "One of the extreme personal pleasures connected with the recent organization of The Petrova Picture Company, formed for the purpose of presenting eight starring vehicles for myself during the forthcoming year, is the opportunity offered for my own selection of the roles I am to depict.

"Since my entrance into the fields of the cinema art, I have observed countless cases of parts foisted upon highly capable female players for which they were neither suited by talents or inclination to portray. The result invariably has been a poor characterization by the star, dissatisfaction on the part of the film producer, and a severe blow to the popularity of the lead among her screen followers who witness the production.

"I have contended for some time that the player should always fit the role for which she is cast, and that the methods employed by many producers wherein a story is purchased for the sole sake of the publicity value attached to the author's literary reputation, with no consideration of its suitability to the talents of the star, is a grievous mistake, and one which reacts both artistically and commercially on all those concerned.

"I personally believe that a long-suffering motion picture public is tired unto death of the simpering, gushing ingenue and the many remarkable species of "vampires," so-called, who continue to "vamp" regularly along the artificial and unnatural lines laid down by short-sighted producers. The person should be nothing less than a medium for the true interpretation of life in all its naturalness and its many-sided phases through which all of us must pass every day of our lives.

"To this end, I have decided that my future screen efforts shall be entirely devoted to characterizations portraying the woman of today:—a modern, quick-thinking and wholly human woman with an appeal to every member of both sexes by reason of her naturalness and lack of "motion picture heroics." The formation of the Petrova Picture Company has enabled me to carry out this idea in its entirety. My first production, 'Daughter of Destiny,' to be shown at the Rialto theatre, New York, for its initial presentation in the near future, will prove, I feel certain, the truth of my assertions on this subject."

Enis Gets Busy for McClure and Petrova

Bert Ennis, the publicity purveyor, recently appointed to the post of publicity director for McClure Pictures and the Petrova Picture Company, has taken up his new duties, and is keeping the Underwood well exercised.

Ennis will handle exclusively the trade press exploitation matter for Madame Petrova and the eight starring vehicles in which she will appear during the forthcoming year. He will also publicize "Mother," the six-part George Loane Tucker production sponsored by McClure Pictures, together with the other film interests of the firm, with headquarters at 25 West Forty-fourth street, New York.

Roy Stewart Begins New Western at Hartville

Director Cliff Smith and company, including the Triangle cowboy star, Roy Stewart, have begun work on a new Western drama at Hartville, Triangle's ranch studio. The working title of the new picture is "The Law's Outlaw." Others in the cast are Fritzi Ridgeway and Ed Brady.

Sally Crute Appears With Harold Lockwood

Engaged by Metro for Leading Feminine Role in Feature Now in Making, "The Avenging Trail," Directed by Ford



Sally Crute Has Been Engaged to Play Leads with Harold Lockwood, Metro Star

METRO last week announced the engagement of Sally Crute, the well-known actress of stage and screen, as the leading support to Harold Lockwood in his new Metro play, "The Avenging Trail," now being produced under the direction of Francis Ford, with Fred J. Balshofer supervising.

Miss Crute has been appearing before the camera for the last six years with Essanay, Solax, Edison, Lubin and Metro. She was featured by Edison in a number of productions, including "The Magic Skin," "The Colonel of the Red Hussars" and "In Spite of All." For the Lubin Company she appeared as leading woman for Orrin Johnson in "The Light of Dusk." Miss Crute's latest engagements have been with Metro for whom she played in "Blue Jeans," starring Viola Dana, and "A Wife by Proxy," starring Mabel Taliaferro. Another recent appearance was in Syd Olcott's production of "The Belgian."

On the speaking stage Miss Crute's experience numbered engagements with the Elitch Garden Stock Company in Denver; a season as Aggie Lynch in "Within the Law," and appearances in "The Only Son," "The Deep Purple" and "The Rosary."

In "The Avenging Trail" Miss Crute is playing Rose Havens, the leading feminine role.

Hale Thinks Screen Men Make Excellent Soldiers

That motion picture actors will make good soldiers and will have less trouble than the average man is the opinion of Creighton Hale, who plays one of the leading roles in "The Seven Pearls," the Pathe serial which is apparently making a hit with exhibitors and audiences.

"No soldier is more prompt in obeying orders given by his officer than the motion picture actors are in obeying orders given by the director—and this holds doubly good if the actor is working in a serial," said Creighton Hale.

Commonwealth Settles Into a Yonkers Studio

Begins Production of a New Series of Comedies for Release Through General Film—Cooper, Clark and Clarendon Stars

THE Commonwealth Comedy Company, it was announced last week, has moved into permanent quarters at the Epic studio, East Yonkers, and has begun production of a new series of comedies for General Film distribution. The Commonwealth company was formerly installed at New Rochelle, where it made Three C Comedies.

Arthur Ellery, among the well known comedy directors in the United States, has been engaged to direct Claude Cooper, Virginia Tracey Clark and Kenneth Clarendon, a trio of Commonwealth stars.

Beginning with "The Hod Carrier's Million" these new single reel comedies will be released weekly, it is announced.

President Joseph A. Klein of the Commonwealth Comedy Company, promises a high order of subjects under Director Ellery, who directed the Princess and Falstaff comedies. Claude Cooper, the leading man, holds a record for comedy parts, having appeared in 492 roles on the stage. His first work in pictures was as a director, and for fourteen months he directed and played leading parts in Falstaff Comedies. He has also played in support of Mary Pickford, Jane Cowl, Ethel Barrymore, Weber & Fields, and in "The Garden of Lies," "The Sign of the Cross," "Three Weeks," "The Melting Pot," "The Magpie" and "The Man Without a Country."

Miss Clark, the ingenue star, gained her first picture experience in a child's part seven years ago. For two years she has been appearing in high class film productions, such as "Gloria's Romance," with Billie Burke, the Perry Comedies, the Billie Quirk Comedies and a series of the Pokes & Jabs Comedies. Her last engagement was in the King Bee Comedies, opposite Billy West. The third member of the group, Kenneth Clarendon, has been appearing in comedy pictures for eight years with the Edison, Thanhouser and Vitagraph Companies and in the Falstaff and Princess Comedies, assisting Mr. Cooper.

Ida Darling Engaged for Talmadge Feature

Norma Talmadge, now at work on her next Select production, "The Ghosts of Yesterday," in which she will be presented by Joseph M. Schenck, has engaged Ida Darling for a role in the picture, thus bringing the cast up to what Miss Talmadge considers perfect.

Ida Darling's character work on the legitimate stage and in pictures is well known. Since leaving the speaking stage she has appeared in pictures for Fox, Lubin, Selznick, Pathe and Famous Players.

Following closely on the heels of Miss Talmadge's first two Select successes, "The Moth" and "The Secret of the Storm Country," "The Ghosts of Yesterday" promises to break records, in the opinion of the Select exchanges, which will distribute the feature.

Dainty Dorothy Phillips Stars in Theatrical Story

A drama that is said to go deeply into the life that lies beyond the footlights of New York's theatrical world is "Broadway Love," upon which Director Ida May Park lately started production. It is a picturized version of a magazine story by W. Carey Wonderly.

Dorothy Phillips plays the leading role, surrounded by a cast in which William Stowell is the leading man and Lon Chaney is playing the principal character role. Others in the cast are Juanita Hansen, Gladys Tennyson, Lule Warrenton, Eva Southern, Harry Von Meter and William Burress.



An Unusually Bright Scene, Indicating Laughter and Love, From "The Grell Mystery," a Vitagraph Blue Ribbon in Which Earle Williams is the Star



William Farnum Is Said to Have Done the Best Work of His Screen Career in the William Fox Production of "Les Miserables," by Victor Hugo, Under the Direction of Frank Lloyd

Frieda Hempel Possesses Valuable Screen Assets

From various sources, since it was announced in MOTION PICTURE NEWS that Frieda Hempel, the prima donna of the Metropolitan Opera House, was considering several offers to enter motion pictures, it has been reported that numerous persons have taken special occasion to tabulate the singer's abilities and assets as a motion picture star—and these indicate that Miss Hempel will no doubt become a genuine favorite in the silent drama as well as on the operatic stage.

It has been set forth that none can fail to be impressed by the aspect of the singer, whose grace in acting promises to lend itself admirably to the screen in developing for her a personality second to none of the stars now in pictures.

It has not been decided by Miss Hempel, according to announcements last week, whether she will sign a contract with a company now in operation or accept the offer of financial interests which desire to form a company exclusively for her.

Edison Gets Rights to a Printed Serial

The motion picture rights to "Josselyn's Wife," the latest serial by Kathleen Norris, have been acquired by the Edison Studios, it was announced last week. The story is now appearing in printed form in a weekly publication.

The screen production, it is said, will feature a Broadway star, whose name has not been announced, and the picture will be released as a Perfection Picture through the George Kleine System.

Ethel Clayton's Photo Used on Flour Calendar

Ethel Clayton, the World film star, expects to have her picture in over a million homes during the coming year, as a result of having been selected by a well known flour manufacturer as an exponent of American womanhood. The picture, which will be used, according to plans, on a calendar for 1918 distributed by the flour company, was selected from sixty negatives.

Fox Companies Start Seven New Productions

Two Are Announced as Standard Pictures and Five as Special Features—George Walsh Completes Latest Feature

IT was announced last Sunday by the Fox Film Corporation that work was begun last week in the William Fox studios on seven new productions. Two of them are Standard Pictures, and five are Fox Special Features. The Standard Pictures and two of the Special Features are being made in the East, it was made known.

In addition, it was announced that George Walsh has completed his latest feature, "The Pride of New York."

Mme. Sonia Markova, whose first picture as a star, "The Painted Madonna," was released November 11, went to Massachusetts the first of last week with Director O. A. C. Lund and members of her company to take a number of scenes in a new Russian drama which George Scarbaugh has written for her.

Jane and Katherine Lee, who finished "Troublemakers" only a few days ago, already are taking scenes under Kenean Buel's direction for a new production. They are working in the New Jersey studio which Mr. Fox recently equipped for their special use.

June Caprice is being directed by Harry Millarde in a production which is said to be equally as timely and forceful as her last picture, "Miss U. S. A." In her company are Kittens Reichert, Florence Ashbrooke, Inez Marcel, Dan Mason, Richard Neill and Tom Burrough.

The next Theda Bara Super-picture has been cast, except for two roles. The company will include Wayne Hope Allen, Walter Law, Sidney Mason, Hugh Thompson, Lisle Leigh and Reba Porter. Besides studio work at Fort Lee, scenes also have been taken in and around Patchin place in Greenwich Village.

In the Western studios, Jewel Carmen, Gladys Brockwell and Tom Mix are engaged on new productions. Miss Carmen, who shortly will make her debut as a star, is working with Frank Lloyd, her company including Genevieve Blinn, Joseph Manning, Nancy Taswell, G. Raymond Nye and Murdock MacQuarrie. Miss Brockwell, under the direction of Bertram Bracken, is doing a story of a patriotic sort, the scenes of which are laid in Berlin and on the Western front just before the declaration of war by the United States. Betram Grassby, Charles Clary, Willard Louis and Colin Chase are the members of the cast who have been selected.

The company which is to support Tom Mix in his first picture as a star in Western dramas has been selected and Mr. Mix is fairly well along with his scenes. Wanda Petit is a member of the cast.

Tom Ince's "Wonder Boy" Holds Unique Place in Films

CHARLES RAY, the youthful star, who is generally referred to as Tom Ince's "wonder boy," holds a unique place among screen players.

Ray, one of the youngest and most versatile of stars, whose poplarity is second only to his artistry, has never been with any other producer than Thomas H. Ince. His first picture, screened two years ago, was "The Favorite Son," which was followed by "The Sharpshooter." Following them a long series of pictures demonstrated Ray's talent and artistic sincerity.

Recently discussing this young actor, Mr. Ince thus accounted for his appeal: "If I could sum it up in a phrase," said Mr. Ince, "I should say it is because Ray has youth; expressive youth. That is, he naturally and unerringly portrays the emotions and mannerisms of youth.

"It is a strange thing, but a fact, that nearly all leading men choose as their models actors who are old enough to be their fathers—often their grandfathers. They are really imitating the mature methods of artists who are unable to express youth and who have to rely on their acquired artistry and stage technique to supply the illusion. Ray has never made this mistake. He has always, so to speak, played the youthful part called for by the scenario."

Artcraft Releases New Farrar Feature Shortly

Walter E. Greene Schedules "The Devil Stone" as Artcraft's First December Picture—Wallace Reid Again Opposite Star



Geraldine Farrar as She Appears in Her Newest Artcraft Feature, "The Devil Stone"

WALTER E. GREENE, president of Artcraft Pictures Corporation, announced last week that the next Geraldine Farrar subject, following "The Woman God Forgot," will be completely finished within the near future, and that it will be the first release of Artcraft in December. The picture, which will be called "The Devil Stone," is now going through its final treatment before presentation, the scene of activities being the Lasky plant in California.

It is said that one of the most attractive features of the new photoplay is the artistic presentation of the theme, which is based on superstition, by Cecil B. De Mille, who staged the production. In handling the supernatural effects of the story Mr. De Mille was afforded particular opportunity to display his master technique. In staging such situations Mr. De Mille is probably in a class by himself and that the new film should prove an artistic triumph both in point of the star's acting and the director's presentation is anticipated.

Jeanie Macpherson, who wrote the stories for "The Woman God Forgot," "Joan, the Woman," and other Farrar photoplays, is responsible for the scenario of "The Devil Stone," which is adapted from the original story by Beatrice De Mille and Leighton Osmun.

Geraldine Farrar in this picture is said to offer a characterization entirely different from anything in which she has ever appeared on the screen. As Marcia Manot, she portrays the part of a simple Breton fisherwoman who believes she finds a famous stone which has been lost for generations and as a result enters a new world from that in which she has been living. The treatment of the story links the time of the legendary Queen Grenelda, of Norse folk lore, with the present and promises a novelty in the handling of a film story.

Opposite the star again appears Wallace Reid. Other well-known players who have won distinction in Farrar pictures appear in the new production, including Hobart Bosworth, Tully Marshall, James Neill and Raymond Hatton. Gustav von Seyffertitz, Ernest Joy, Mabel Van Buren, Lillian Leighton and Burwell Hamrick also appear in important parts.

"The Auction Block" Sells at Regular Price

Goldfish Makes Arrangements with Beach Whereby Exhibitors Get Another Advantage—Scheduled for Release December 2

UNDER an arrangement made last week between Samuel Goldfish, president of Goldwyn Pictures Corporation, and Rex Beach, the latter's screen production, "The Auction Block," will be delivered to all Goldwyn contract customers at the regular price paid by exhibitors for Goldwyn Pictures, it was announced this week.

"The Aucion Block" will be released throughout North America December 2, replacing Goldwyn's own picture, "Joan of Plattsburg," in which Mabel Normand was scheduled to make her return to the screen.

Certain military material depicted in "Joan of Plattsburg" is said to be of such a character that government officials deem it unwise for Goldwyn to release it at this particular moment when affairs at the Plattsburg camp are guarded with all possible secrecy and the request has been made that Goldwyn temporarily postpone the release of Miss Normand's production.

Samuel Goldfish determined at once to strengthen the Goldwyn organization with the exhibitors of North America by obtaining for them a special production which had been made to command high rental prices from exhibitors.

Goldwyn therefore announces four productions in straight succession. These and the dates of their release are as follows: November 18, Madge Kennedy in "Nearly Married," by Edgar Selwyn; December 2, "The Auction Block," by Rex Beach; December 16, Mae Marsh in "The Cinderella Man"; December 30, Mary Garden in "Thais,' by Anatole France.

"Miss Normand's second Goldwyn production," by George Laone Tucker will soon be ready to again bring her back to the screen," said Mr. Goldfish last week.

Marie Dressler Begins New Comedy for Goldwyn

Marie Dressler, the "Tillie" of the stage and screen, who recently completed "The Scrub Lady," a comedy being released through Goldwyn exchanges, has begun work on a new production from her own pen called "Fired," and described as the story of the busiest day of her life.

"Fired," which will also be released to exhibitors through the Goldwyn sales organization, is another of the "Tillie" series, and begins with the ejection of that character for the 'steenth time in her rather checkered career from the hash foundry operated by Simon Legree. That establishes the title.

Malcolm Williams Live Corpse i "Empty Pockets"

Malcolm Williams has what is terme the unique distinction of playing a dea man throughout the whole length of Her bert Brenon's production of Rupe Hughes' romance, "Empty Pockets. "One thing alone relieves my mind," sai Mr. Williams, in discussing his decease depiction, "I'm the livest dead man eve celluloided."

Mr. Williams plays a millionaire man about-town, "Merry" Perry Merithew whose body is found on an East Side tene ment roof in the first scene of the Hughes melodrama. In the slain man's hand i clutched a long strand of red hair. This i the only clue, and the rest of the romanc deals with the unraveling of the mystery

Exhibitor Writes Mutual About Helen Holmes Film

Box office receipts are said to be exceeding fondest expectations of exhibitors who are showing Helen Holmes in her new Mutual-Signal chapter play, "The Lost Express."

P. K. Peters, manager of the Fountain theatre, Terre Haute, Indiana, writes to Mutual as follows: "It gives us much pleasure to inform you that 'The Lost Express' is a howling success from a box office point of view, having exceeded fondest expectations; it is gaining us more trade with each episode. The story is good and the mystery well sustained."



One of Ann Pennington's Antics in Her Latest Paramount, "The Antics of Ann"

"Fall of the Romanoff's" Given Special Trade Showing

Sol. J. Berman, sales manager of the Brenon Distributing Corporation, showed "The Fall of the Romanoffs" to the New York and New Jersey trade, last week, at Wurlitzer Hall. After the showing Mr. Brenon, in a short address, outlined the important historical events depicted in his production and explained the publicity plans which will be followed in exploiting the production.

Among the exhibitors present were the Messrs Wolf, of the Adelphi; A. Bolognino, of the Arena; Blenderman, of the Clinton Star; C. Steiner, of the new Fourteenth street theatre; Meyer and Schneider, of the Palace; S. Krauss, of the Harlem Fifth Avenue; A. Harstn, of the Regun; Edelstein, of the Mt. Morris; Hurst, of the Harlem Strand; Butler, of the Atlas; S. Cohen, of the Empire; Levenhal, of the Manhattan; Cohen and Pearl, of the Arcade; Silverman, of the Windsor; Shulman, of the Majestic; M. Machat, of the North Star; Solomon, of the Crescent; Moore, of the New, Newark; Amterdam, of the Plaza, Newark; Kaisertein, of the Strand, Bayonne; Manheim, of the Times, Forty-second street, New York; Lederer, of the Colonial, Brooklyn; Glynn, of the Century, Brooklyn; Bock, of the Heights, Brooklyn; Stockheimer, of the Victoria, Brooklyn; Sanders, of the Marathon, Brooklyn; Rachmiehl, of the Sheffield, Brooklyn; Title, of the Avon, Brooklyn; Kerman, of the Chester, Brooklyn; Kaplan, of the Evergreen, Brooklyn; Sam Shear, of the Palace, Corona, L. I.; D. V. Picker, of the Burland, Bronx, New York City; Suckman, of the Golden Rule, Rivington, and Mrs. Webb, of the Goodwin, Newark.

Shallenberger and Priest Handling "Persuasive Peggy"

W. E. Shallenberger and W. R. Priest, with offices in the Times Building, New York, whose latest work in the independent field is the exploitation of "Persuasive Peggy," produced by Mayfair Film Corporation, with Peggy Hyland featured, report success with this production. Both these men are prominent in the independent field. Mr. Shallenberger is president of the Arrow Film Corporation whose latest production is the "Deemster," based on Hall Caine's novel of the same name. He has been identified with the picture business for several years. Mr. Priest will be remembered for his work in connection with the exploitation of the Captain Scott pictures, the British War Pictures and Thomas Ince's production, "Civilization." Mr. Shallenberger and Mr. Priest announce that following the exploitation of "Persuasive Peggy," they will market "The Eyes of the World" and "Ramona."

King-Bee Takes Out Insurance on Billy West

The King-Bee Films Corporation, through Willard Curtiss, insurance broker, have taken out an insurance policy on Billy West's life for $50,000. The policy is to run five years. The comedian is under contract with King-Bee for five years.



Barbara Castleton, Kitty Galanta and Peggy Betts, Three Types of Feminine Beauty, Who Are Contributing Their Artistry to Herbert Brenon's Production of "Empty Pockets"

U. S. Exhibitors First Release Well Received

Philadelphia and Pittsburgh Trade Showings of "The Zeppelin's Last Raid" Attended by Enthusiastic Buyers—Good Reports from Other Sections

FRANK HALL, president and general manager of the U. S. Exhibitors Booking Corporation, reports that the work of the organization is running along with the smoothness of machinery. Reports from Pennsylvania exhibitors, who saw "The Zeppelin's Last Raid," last week when it was shown for review in Philadelphia and Pittsburgh, gave this production a welcome reception.

The Philadelphia showing was given at the Locust theatre and was attended for the most part by exhibitors from eastern Pennsylvania and southern New Jersey. The showing was in charge of William Alexander, special representative of the booking corporation, and Allen May, who will handle the business of the concern in Philadelphia, making his headquarters at the offices of the Hoffman-Foursquare Exchange.

The Pittsburgh showing at the Pitt theatre was held under even more auspicious circumstances. It was the first trade screening ever held on a Sunday in the Smoky City and exhibitors within a radius of one hundred miles came by train and automobile to see what the newly organized U. S. Exhibitors' Booking Corporation had to offer as its initial release. Representatives of the Clark and Rowland chain of theatres were present and heartily endorsed the production.

With an efficient system of distribution already in full operation in the East, South and Middle West, the Ince spectacle is being heavily booked in these territories, it is reported. The Fox theatres throughout New England also have booked.

Nathan Gordon, directing head of the Gordon picture and theatrical interests of New England, is handling the distribution of the U. S. subjects through the Globe Feature Film Corporation of Boston. Negotiations also are under way for circuit bookings in the metropolitan district.

The Southern territory distribution is being handled through the exchanges of the Consolidated Film & Supply Company, with offices in all the principal cities of the South. Although in operation for only a week many bookings have already been recorded in the South. William Oldknow, a well-known Southern film man, will supervise U. S. distribution in that territory.

Arrangements are under way for the establishment of a distribution system girdling the West. It is likely the Hoffman-Foursquare interests will handle U. S. subjects beyond the Rockies and by January 1, the Booking Corporation will have a complete distribution system covering the entire country and Canada.

GET IN TUNE

- Would you wear a masquerade costume to a funeral?
- Would you read classical poetry between rounds at a prize fight?
- Would you send violets to a big, dashing brunette?
- Then why will some exhibitors offend their intelligent public by playing music utterly inappropriate to the picture that accompanies it?
- Our music department makes it a business to suggest proper music for current pictures. It gives cue sheets. It gives lists of the best and most popular and tunely of new music. Its advertisers are there to help you please your public.
- Get in tune now. Turn to page 3886.

Foreign Rights to Hart Feature Sold by W. H. Co.

The W. H. Productions Company, controlling the rights to "Two Gun Man" in "The Bargain," featuring William S. Hart, report that during the past week the European territory and Canadian territory were sold.



Florence Reed, Edwin Milton Royle, James Kirkwood and Harry Rapf Chatting Over the Tea Cups at the Studio After a Day's Grind in Scenes of "The Struggle Everlasting," the Rapf Feature

LEAN ON THIS DEPARTMENT!

¶ Every photoplay projected in a theatre should be accompanied by appropriate, modern music.

¶ Every scene should be emphasized, brought out, by music in harmony with its spirit.

¶ Such harmony between picture and music can be obtained in any theatre by frequent and constant use of the professional service provided by MOTION PICTURE NEWS in the Music Department.

¶ Music lists—cue sheets—advertisements are of pertinent value to you and your house.

¶ *Lean on this department.* You'll find it on page 3886.

Foursquare Pictures, Inc., Organized in Colorado

New Organization Will Handle Independent Features of the Hoffman-Foursquare Brand in Colorado, Wyoming, Utah and Mexico—Cohen Manager

ANNOUNCEMENT is made of the formation of the Foursquare Pictures, Inc., of Colorado, for the purpose of handling distribution of independent productions in Colorado, Wyoming, Utah and New Mexico.

The officers are George Backer, M. H. Hoffman and Ben. S. Cohen; and the concern mentioned will be affiliated with M. H. Hoffman, Inc.

Among the Hoffman-Foursquare features which Mr. Cohen will offer through the Foursquare Pictures exchange, in Denver, will be "The Bar Sinister," "The Fringe of Society," "The Sin Woman," "One Hour," "The Silent Witness," "The Great White Trail," "Her Fighting Chance" and "Madame Sherry." Other super-features, just secured for his territory by Mr. Cohen, are "The Whip," "The Zeppelin's Last Raid" and "The Italian Battle Front."

M. H. Hoffman, in commenting on the deal, said:

"As one of the broadest-minded men in the business, Mr. Cohen's move is of the utmost advantage, to us as well as to his own step toward independence. As vice-president and general manager of the Foursquare Pictures, Inc., of Colorado, Mr. Cohen virtually enters business for himself and I am gratified in having him as an associate.

"During Mr. Cohen's two years with the World Film, when he served as manager of the New York exchange, and later as division manager for the territory including Buffalo, Pittsburgh, Cleveland, Indianapolis and Detroit, he joined the Selznick organization and was instrumental in forming the Clara Kimball Young Corporation. He opened nearly all the Selznick offices, selling franchnse changes in the West and exercised general supervision of eleven of the various exchanges.

Mr. Cohen said: "A believer in actions rather than words, I think at this time the least said the better. It is sufficient, in the circumstances, to remark that I am proud to serve as an officer of our new corporation with Messrs. Backer and Hoffman, for they are men whose business ideals and methods mean everything for the progress of a great industry which is fast coming into its own.

"Exhibitors in Colorado, Wyoming, Utah and New Mexico will be considered first of all, and if I am correct in my beliefs they and we will work in harmony—for the greatest and most lasting good of all concerned."

Japanese Scenes in Next Burton Holmes Feature

BURTON HOLMES, in the ninety-first release of the Paramount-Burton Holmes Travel Pictures, is to introduce his followers to the pictorial beauties of that modren fairyland, "The Land of Madame Butterfly. The picture is said to be not alone very interesting as a specialty, but is also a lovely reel in so far as scenes are concerned.

In the ninety-second release of the Paramount-Burton Holmes Travel Pictures will be shown the immediate environs of a certain mountain well known throughout the world. This release is called "Around Fujiyama."

Lubin and Sawyer Report Record Business with "Warrior"

Arthur Sawyer and Herbert Lubin sales managers of the General Enterprises, Inc., report record sales of the company's two big features, "The Warrior" and "Cabiria." They are now in the Middle West and, last week, reported that during the week they had closed a deal with the Allen Film Corporation, of Chicago, for the territories of Illinois, Michigan, Nebraska and Iowa, for "The Warrior." It is estimated that 50 per cent of the country's territory has been sold for this production. The Canadian rights are owned by the Globe Films, Ltd., Toronto, Canada. During the absence of Messrs. Lubin and Sawyer in the West, exploitating these two productions, M. R. Fink, head of the foreign department of the General Enterprises, Inc., will handle the affairs at the New York office.

McClure Pictures Reports Good Sales for "Mother"

McClure Pictures reports that George Loane Tucker's latest production, "Mother" with Elizabeth Risdon featured, is meeting with success on the independent market. Good sales are reported. Elizabeth Risdon, the featured player, who is to start on tour with William Faversham's production of George Bernard Shaw's stage play, "Misalliance," will have the unique distinction of appearing in the same city, at both the theatres offering the spoken and the silent drama. She will leave this week with the road production and appear in every important city from New York to the Coast. It is pretty certain that at some point between here and the Coast she will find "Mother" showing at one of the theatres.

"The Fringe of Society" to Be Given Trade Showing

The Fringe of Society," recently finished by the George Backer Film Corporation, will have its first New York presentation during the latter part of this month. The distribution will be handled by M. H. Hoffman, Inc., and although business has not been sought by the various Hoffman-Foursquare exchanges throughout the country demands for early booking have been received, it is announced.

Manager Hy. Gainsborg, of the New York Hoffman-Foursquare exchange, has ordered twice the customary number of prints for this feature. Canadian exchanges have placed an order for an extra supply.

M. H. Hoffman says "The Fringe of Society," is a picture which possesses not only distinction but so many elements of entertaining appeal that it is certain to strike an exceptionally popular note.

No inconsiderable part of the quality of "The Fringe of Society" has been gained through the supervision given the setting by George Backer, president of the George Backer Film Corporation. Mr. Backer provided for interiors which are typical of those to be found in the homes of people of means having the best taste.

Ruth Roland and Milton Sills are co-starred, and Leah Baird, J. Herbert Frank, George Larkin, Ollie Kirkby and Tammany Young are in support. The story was written by Pierre V. R. Key.

"In all respects," said Mr. Hoffman, "'The Fringe of Society' is worthy to carry the Hoffman-Foursquare brand. It is on that account that I have confidence in its value to the exhibitors, for the reason that it will, in my judgment, meet every requirement which is being sought by the men who realize the importance of giving their patrons the best."

May, Philadelphia Representative for U. S. Exhibitors

Allen May has been appointed Philadelphia representative for the U. S. Exhibitors' Booking Corporation and will make his headquarters at the Hoffman-Foursquare Exchange at 1325 Vine street, that city. He has taken up his new duties and reports a good demand from eastern Pennsylvania exhibitors for "The Zeppelin's Last Raid," the Ince production which is the initial release of the booking corporation.

Mr. May is one of the pioneer exchangemen of America and has been prominent in theatrical lines.

He retired from the theatrical business to take up motion pictures and affiliated himself with the World Film Corporation at the inception of that company. He joined the sales forces of the Universal, from which organization he comes to the U. S. Exhibitors' Booking Corporation.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Silhouettes of Charlotte, the Ice Skater, Whose First Feature for Commonwealth Pictures Has Been Completed. It Promises to Add Much to the Prestige of the Silent Drama

Schlesinger Pleased with Results of Hyland Production

President of Mayfair Film Corporation Gratified with Reception of First Peggy Hyland Picture—Example of Clean Drama, He Says

"PERSUASIVE PEGGY," the late production of the Mayfair Film Corporation, with Peggy Hyland featured, is, according to reports received from M. A. Schlesinger, president of the company, meeting with the approval of the exhibitors who have booked same. In a comparatively short time this production has been placed in more than half of the territory in the independent field and Mr. Schlesinger accepts these rapid sales to buyers throughout the country as assurance of marked success for his production. Shallenberger and Priest are handling the exploitation of this production.

In commenting upon this production and the rapidity with which it has been placed on the independent market, Mr. Schlesinger said:

"I am more than pleased at the reception which 'Persuasive Peggy' has been given by the press and trade. The public at large, and the vast preponderance of people who visit motion picture theatres, which means of course the majority of the people, are clean in their aspirations and want clean subjects presented to them for the screen. I saw that screen salacity, though successful for a time, would only have a transient existence. At least 60 per cent. of the frequenters of motion picture theatres are women and girls. If you please them you make a success of your picture.

"This fixed principle was in my mind before we started on the production of 'Persuasive Peggy.' I recognize the pulling power of big authors' names; we all do, of course. But your big author is sometimes an awkward asset.

"'Persuasive Peggy' didn't trouble the censors. Maravene Thompson writes for the millions and not for the few. The output of magazines and publications appealing exclusively to women is vast.

"When 'Persuasive Peggy' was chosen as the theme of the first Mayfair production is was because it made an appeal to every girl, in every home. It is a newly wed theme.

"Miss Hyland, the star; the direction; the photography, are all in accord with the clean, wholesome, entertaining drama found in 'Persuasive Peggy.'"

Has Your Competitor Got An Advantage Over You?

Some of the wise independent exchanges know that MOTION PICTURE NEWS is just as good as a New York office for them. Information of all kinds is right on tap to be supplied them at the word.

Some of the other exchanges are slow to take advantage of this service. They would not let their competitors get an advantage over them in their territories, yet they let Mr. Competitor have the full advantage all alone of MOTION PICTURE NEWS facilities.

It isn't right. It isn't good business. Let us hear from you, too. Let us do favors for you. Get ready—shoot!

We Are Ready.

Morgan, Hoffman Exchange Man, Leaves for Aviation Camp

H. P. Morgan, of the Chicago branch of the Hoffman-Foursquare Exchanges, left last week to enter the aviation service. Mr. Morgan was well known in his territory and was doing good work, reports Branch Manager Flaherty.

Metro Answers the Question, "Who is June?"

Following Extensive Advertising Campaign Explains That June Is None Other Than Viola Dana in "Blue Jeans" Feature

THE flaring question, "Who Is June?" that has been asked in the advertising pages of magazines, trade and newspapers, and which has created an unusual amount of interest throughout the country, has been answered by the Metro Pictures Corporation, which organization explains that the unique "teaser" method of stirring up interest was taken because it was felt that a more lasting impression could be given the trade and public that way.

"Who Is June?" turns out to be none other than Viola Dana, the Metro star, in "Blue Jeans," a feature in which she is expected to pack all theatres that show it. The question arose from the name which Miss Dana bears in the picture, that of June. In this case Metro explains that June, or Miss Dana, is a demure little country girl, without mother, father, or, in fact, anything that most little country girls have in their youthful days. June is even put out of the poor-house because she pulled a geranium from the flower bed with which to decorate her mother's grave. Following this she travels over the hills of Indiana, arrayed in nothing more fine nor costly than a gingham dress. For a long time, according to Metro, June was not exactly sure of just who June was. She thought she did until she discovered that her dead father wasn't her father at all, and, as a result of the revelation it looked as if she had married her brother and that her husband was not her husband because he had been married before. Then, nothing could be simpler than the question, "Who is June?" In the end it all came out to everybody's satisfaction and everybody was happy. June came into her own.

It is estimated that about six million persons in the United States have witnessed the legitimate production of "Blue Jeans." Those persons paid admission prices running from thirty cents minimum to three dollars maximum.

The screen production, it is announced, will be presented at prices commensurate with prices usually asked for the best of special productions and these prices will be far less than those obtained by the theatres at which the legitimate production was presented.

Already numerous theatre managers of houses where the legitimate play was presented are said to be asking for the first run of the picture version. Motion picture exhibitors throughout the country also are making inquiries regarding "Blue Jeans." In the majority of cases it is said they are endeavoring to book the picture for long runs.

As the result of the screening of "Blue Jeans," Metro thinks there probably will be a revival of the popular songs of a decade ago. One of the first of these will no doubt be "The Picture That Was Turned Toward the Wall." This song was written by Charles Graham as the result of an inspiration he received while witnessing the premiere performance of "Blue Jeans."

Essanay Plans Release of Perodical Specials

Features Will Be in Six or More Parts, and Stories Are to Be Chosen from Best Books of the Day—Only Big Stars Used

GEORGE K. SPOOR, president of Essanay, announced last week that his company will shortly begin the release of special features of six or more parts, at varying intervals. The stories are being selected from the best books or literature of the day, and only stars of national importance will appear in them, it is said, and the features will be placed on the market as specials independent of any program.

A national advertising campaign is about to be launched, including the bill-boarding of the entire country, it is announced. This work, with other lines of specialized advertising, is expected to begin early in December.

One picture already has been completed, another in course of production and the rights for two others have been purchased and are being put into shape to put on the floor.

The first picture will feature the former stage star, Taylor Holmes, who recently appeared in the photoplay, 'Efficiency Edgar's Courtship." This was followed by the pictures, "Fools for Luck," "Two Bit Seats" and "The Small Town Guy." The name of his first super feature is announced as "Uneasy Money," taken from P. G. Wodehouse's story, and directed by L. C. Windom. The story starts in London and winds up in the United States. Taylor Holmes takes the part of an impoverished English lord, who is such a decent chap that he takes the pains to cure a grouchy American of splicing.

The second super feature to be released will be that of Mary MacLane, the writer and author of "I, Mary MacLane" and other books. She is now working at the Essanay Studios under the direction of Arthur Berthelet in one of her own works, "Men Who Have Made Love to Me." This is described as a series of vampirish experiences of a world weary woman.

Then is scheduled to come another special, with Taylor Holmes in "Ruggles of Red Gap," from the book by Harry Leon Wilson. The exterior settings for this picture will be taken in Arizona, and L. C. Windom is now picking a troupe to accompany Mr. Holmes West, where a temporary camp will be established for several weeks until the picture is completed.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Mutual Presents Edna Goodri in "American Maid"

Edna Goodrich will be presented "American Maid," the fourth of t series of motion picture productions whi she is making for Mutual, on Novemb 26, it was announced last week. The fe ture is a five-reel drama written by Juli Rothschild and was adapted for the scre by Hamilton Smith. It was directed Albert Capellani, the French director, a produced at the Glendale studios of t Mutual Film Corporation.

In "American Maid" Miss Goodrich cast as a typical American girl. The sto is built around the melting pot idea, sho ing the variety of types and nationaliti which have been blended to make t American woman the queen of creation.

The story opens in a field hospital ne the French firing line and the reproductic of this battle scene is said to be a masterf portrayal. Miss Goodrich is a Red Cro nurse. A romance has its inception in t hospital, the lovers are separated during a attack by the enemy and are brought t gether two years later, she finding that h soldier is an outlaw. Time proves he worthy of her love and that he was merel shouldering the crime of another.

In the supporting cast with Miss Good rch are George Henery, William B. David son, John Hopkins and others.

Miss Goodrich's pictures have proved ou at the box office. "Reputation," the firs of the series, was a revelation and "Quee X" and "A Daughter of Maryland," sec ond and third of the series, have shown he growing popularity as a screen star. Sh is just completing "Her Second Husband.

Gladys Hulette Likes Role in "Over the Hill"

In "Over the Hill," the Pathe Gol Rooster Play for December 9, Gladys Hu lette is said to be cast in another five-ree feature of the kind she is said to deligh in, a young girl story where humor an pathos are mingled. Lois Zellner wrote th story, William Parke directed the picture and Astra produced it.



Mabel Taliaferro, Metro

More Service Stars Are Added to Triangle's Banner

Triangle Distributing Corporation announced last week that several new names have been added to the roll of honor at the Triangle Culver City studio in the past week.

Among the young men who have departed to swell the ranks of Uncle Sam's army are Harry Gunstrom, property man, now at Camp Lewis, American Lake; Joe Roach, scenario department, to Camp Lewis; Chick Collins, employment bureau, to Camp Kearney, San Diego; William Lipe, member of the Triangle playing forces, to Camp Lewis; Alfred Werker, company clerk for Director G. P. Hamilton, also to Camp Lewis; and Oliver Perrault, assistant cameraman with Director Jack Dillon, to Toronto, Canada, to join the Royal Canadian Aviation Corps.

The latest Triangle-Keystone employee to be called to the colors is Duke Reynolds, who was assistant to Triangle-Keystone director Harry Williams. Duke left for the training camp at American Lake, Washington, last week. Mr. Reynolds' wife, known to filmdom as Cecile Arnold, has also left for Tacoma, Washington, to be near her husband until he is called to France.

Roy Del Ruth, of the Triangle-Keystone scenario staff, also left for American Lake last week, but it is reported that a telegram came shortly after his arrival at the training camp, permitting him to return to his comedy work in Southern California.

Mal (Slim) St. Clair, the Triangle-Keystone comedian, when asked if he was subject to the draft, gave out two good reasons why he didn't expect to be dodging shrapnel in the present war. The first is, that he is under draft age, and the second, that his linear perpendicular is all out of proportion to his gross tonnage.

"A Branded Soul" Finished by Gladys Brockwell

The William Fox production, "A Branded Soul," in which Gladys Brockwell is the star, has been completed at the Fox studios in the West, it was announced last week. The picture is said to end with many thrilling scenes distinctly new in character.



"Jack and Jill" Is a Paramount, Featuring the Clever Pair, Jack Pickford and Louise Huff

Universal Stars Eddie Polo Western Serial

"The Bull's Eye" Is Narrative of Cattle Country, and Is Being Directed by James W. Horne—Cast Is Well Chosen

STARTING right off with a slam-bang, a new serial recently went into production at Universal City. It is called "The Bull's Eye," and is a narrative of the cattle country—said to depart from the usual sort of wild-and-woolly Western yarn.

Eddie Polo, whose strenuous work in previous Universal serials, notably "Liberty" and "The Gray Ghost," has made him one of the popular male stars, is playing the leading role in the production. Vivian Reed has been secured by the Universal Company to play opposite Polo.

The basic idea of the story was furnished by Henry McRae, production manager of Universal City and formerly a director of Western features, who knows whereof he speaks when he tells of the unbounded West. The story is being written by Tom Gibson, who has been responsible for a large number of photoplays during an engagement of three years on the scenario staff of the Universal Company.

James W. Horne has been "turned loose" as director of "The Bull's Eye." In a long engagement with the Kalem Company he produced, among others, "The Mystery of the Grand Hotel," "The Girl Detective," "Social Pirates," "The American Girl," "The Girl from 'Frisco," and "Stingaree." Art Flavin is his assistant and Al Cawood is the photographer.

William Welsh, who formerly played roles in Universal films, notably in "Twenty Thousand Leagues Under the Sea," has rejoined the company after a year's absence and is playing the "heavy." Hal Cooley plays a juvenile lead and Ray Hanford has an important part, as has Frank Lanning, recently of the Lasky Studio, who plays the role of a sheep baron. Noble Johnson, who will be well remembered as the Indian, Little Bear, in Universal's "Red Ace" serial, also appears in "The Bull's Eye" in an essential role.

Molly Pearson Makes Screen Debut for Brenon

Will Appear with Sir Johnston Forbes-Robertson in "The Passing of the Third Floor Back"—Formerly in the Stage Production

MOLLY PEARSON, the Scotch heroine of "Bunty Pulls the Strings," is to make her screen debut with Sir Johnston Forbes-Robertson in "The Passing of the Third Floor Back," it was announced this week by the Herbert Brenon Film Corporation.

The Jerome K. Jerome symbolical drama, in which Sir Johnston will be seen in his role of the Stranger, is now in progress of filming at the Brenon Studios, Hudson Heights, N. J. Miss Pearson has started her first film work, playing the role of the slavey, Stasia, which she created in the original New York production of "The Passing of the Third Floor Back," when it was presented at Maxine Elliott's theatre in 1909.

Miss Pearson was born and educated in Scotland. She obtained her first theatrical position with the Ben Greet Players and subsequently toured England, South Africa, Australia, New Zealand, and India. Miss Pearson came to this country with Olga Nethersole's company. She did not, however, attract unusual attention, until she appeared with Sir Johnston-Forbes Robertson in "The Passing of the Third Floor Back." Her touchingly drawn portrayal of the little slavey of a drab London boarding house established her as a young actress of unusual ability.

Miss Pearson scored again when she appeared in the role of the canny Scotch lassie, Bunty, in "Bunty Pulls the Strings." In a single night she became the talk of Broadway.

Miss Pearson has since appeared in a wide variety of New York productions, ranging from drama to musical comedy, but it is probable that the theatregoers of the country best remember her as the Stasia of "The Passing of the Third Floor Back," and the Bunty of "Bunty Pulls the Strings." Her re-appearance in the role of the slavey, on the screen with Sir Johnston, should consequently have unusual interest.

Raymond West Nears Completion of First Paralta Play

RAYMOND B. WEST, late drector of Ince-Triangle subjects, expects to shortly complete the filming of his first Paralta play which stars Bessie Barriscale. This is titled "Within the Cup" and is from an original scenario by Monte M. Katterjohn, which in addition to having an atmosphere of Paris, has many of its scenes laid in the artist colony of New York.

Mr. West has been with Paralta since a week or two after the studio was opened in Los Angeles, but until a few weeks ago his time was entirely taken up with other matters pertaining to production. But what time he has lost in making pictures will be made up in quality of his first subjects if elaborate settings and painstaking detail work are to be used to judge from.

No less than a dozen very elegant settings, each of a distinct type and out of the ordinary finish for detail, will be used in "Within the Cup." They represent beautiful entrances and interiors to homes of the wealthy, elegant interiors of stylish lobster palaces, and of particular interest should be the views of the bal-masque, which will be a reproduction of the annual artists' event in Paris. Mr. West plans it will require at least three weeks for the filming and editing of this subject. George Fisher, who had an important part in "Civilization" and has since played in a number of releases with Mary Miles Minter, is playing the lead opposite Miss Barriscale.

New Material Assigned to Triangle Directors

Announcement of Coming Releases Shows Efforts of Julian Johnson to Get Best Fiction and Encourage the Staff Writers

GREAT things are forthcoming, apparently, from the scenario departmen at Triangle's Culver City studio, according to an announcement that several high-class and unusual stories are now in various stages of completion there. This seems to insure promises of production up to, if not above, Triangle's standard.

In addition to original stories by the Triangle staff authors, it is announced that several well known magazine authors are represented in the assortment of stories soon to be produced. Neither pains nor money are being spared by Julian Johnson, editor-in-chief, and Frank Beresford, scenario editor, in their efforts to obtain the best material on the market.

One of the productions said to be of unusual interest is the original story now called "Evidence," by Jack Cunningham, for which the scenario is being prepared. Another one which Triangle puts in the same class is being completed by E. Magnus Ingleton, who wrote "Because of the Woman," the seven-reel feature on the December program. It will probably bear the title of "Mr. Butterfly," as it sets forth a reversal of situations and characters in the story, "Mrs. Butterfly." E. Mason Hopper is expected to direct the feature, with an all-star cast.

Hayden Talbot, recently added to the Triangle scenario staff, has completed a play of American life entitled, "The Girl Nobody Knew," as a stellar vehicle for Belle Bennett. Jack Conway, who has completed "Because of the Woman," the first seven-reel program feature to be produced by the Triangle under the new regime, will probably do "Real Folks." The screen adaptation was prepared by Catherine Carr.

Director Jack Dillon has almost completed work on the story "Betty Takes a Hand." Olive Thomas and Charles Gunn have the leading roles in this feature. Miss Thomas' next story, already completed and waiting for her, is "Limousine Life."

Texas Guinan, who recently returned from her New York vacation, has been cast to play the title role in a Western story, "The Gun Woman," to be released in January.

Roy Stewart, under the direction of Cliff Smith, has commenced "The Law's Outlaw," by Ethel and James Dorrance. The screen adaptation of the story was made by Alvin W. Neitz.

Wyndham Gittens has put the finishing touches on an original story dealing with crooks along new and unusual lines, which George Elwood Jenks is preparing for the screen. Director Gittens expects to begin shooting in a few days.

Immediately after finishing "The Gown of Destiny," a war drama featuring Alma Rubens, Director Lynn Reynolds will probably start work on a drama of the oil fields. The story is from the pen of Wilbur Hall.

Harvey Gates is writing the continuity on "Three Godsons of Jeanette Gontreau," from the story of that name by Francis William Sullivan. This will probably be the next story on which Director G. P. Hamilton will begin shooting.

Vitagraph Western Studio Keeps Things Moving

Big Sun Stage Is Nearing Completion and Will Provide Much More Production Space—Two Administration Buildings Ready

ACCORDING to reports from Vitagraph offices last week, a visit to Greater Vitagraph's western studio, in Hollywood, Cal., would convince even the most pessimistic that there is no such thing as retrenchment in the motion picture industry, at least insofar as Vitagraph is concerned. The studio is said to be one of the busiest spots in Los Angeles county, where the comprehensive program of building an expansion laid out by Albert E. Smith, president of Vitagraph, is being hurried to completion.

The big "sun" stage, 100 x 100 feet square, is nearing completion and will provide an additional production space of 10,000 square feet. Two concrete administration buildings have been turned over by the contractor, and are models of their kind. They will house the executive offices of the Western Vitagraph ompany. Early in the summer there was completed an up-to-date building for the screen folk, twenty-four dressing rooms with showers and every other convenience—each room to satisfy a star.

Actors in four producing companies are turning night into day with Blue Ribbon features, Big V Comedies and the fifteen-episode serial, "Vengeance—and the Woman."

Just as a side issue, a three-ring circus tent has been pitched outside the studio lot for the filming of a scene in "The Eighth Great Grand Parent," by George Randolph Chester and Lillian Chester and made into a forthcoming Blue Ribbon feature, starring Alfred Whitman and Nell Shipman.

Nearby is the Vitagraph menagerie, said to be already "some" show and growing. In it, among other exhibits, are the llamas used in the Peruvian picture "The Flaming Omen," the big bear, hero in the fourteenth episode of "Vengeance—and the Woman."

Fifth Group of Jaxons Start Through General

In the new series of six Jaxon comedies released by General Film, Pokes and Jabs are slated for some more hilarity in the form of screen fun. The current release in this, the fifth, series, is called "Blundering Boobs," and other subjects in the series are "Disappointed Love," "He's In Again," "How It Worked," "Their Model Careers" and "His Fishy Footsteps." The last two subjects, it is said, will introduce a new comedy team, Finn and Haddie, who promise many novelties in the comedy line.

Tucker Struck Snags in Filming Risdon Film

According to George Loane Tucker, the ordinarily peaceful pursuit of producing motion pictures takes on an entirely different aspect when attempted on English soil at the present time. The director, now at work in this country for Goldwyn Pictures, encountered many difficulties during his picturization of the McClure production, "Mother," starring Elisabeth Risdon. Made in the Dartmoor Hills section of England, close to the sea-coast, the various locations necessary for the screen productions are said to have offered a shining mark for the raids of German Zeppelins. Due to the many interruptions necessary during the visits of the air ships, the time consumed in filming "Mother" is said to set a new record in feature productions.

Bluebird Specializes in Novels and Stories

Managing Director Carl Laemmle, of Bluebird Photoplays, Inc., is evidencing a purpose to incorporate more popular novels and published stories in Bluebird features than heretofore. Bluebird's staff of scenario writers will furnish various original scripts to diversify the offerings, but the announcement is made that future releases will be largely made from novels that have attained popularity with the reading public.

Among the stories are: "Heart's Blood," assigned to Dorothy Phillips, the novel by Elaine Stern; "Back to the Right Trail," by Fred Bechdolt, will be given a special production; John S. McGrogarty's "Kane of Liscarra" and "The Mortgaged Wife," by F. H. Clark, will become future Bluebirds. Many others are also under negotiation.



Syn de Conde, French Screen Player, Who Will Make His First American Appearance with Mme. Nazimova in Metro's "God's Message"

Sherry Signs Two New York Towns for Paramount

The towns of Schenectady and Albany, N. Y., were definitely won over to Artcraft and Paramount when William L. Sherry visited them last week, and five houses were signed for the Star Series Service offered by the two distributing companies. Mr. Sherry returned to New York last Monday with the contracts, aggregating, including the new Paramount serial and other short subjects, $100,000. The total will be $150,000 worth of business when contracts now pending are closed.

In Albany, where the Star Series Service had never been placed, although offered to the exhibitors of the town since last August or before, four houses were signed by Mr. Sherry with arrangements for the taking on of two others if bookings could be arranged. The houses are, in the order of their run on the production: The Regent on South Pearl street, managed by S. Suckno; the Leland on South Pearl street, a Proctor house managed by E. Hart; the Colonial on Central avenue, managed by Walter Powers, and the Pine Hill on West Lawrence street, under the management of George Wright. The Orpheum and the Hudson theatres have deals pending which Mr. Sherry has neither accepted nor rejected as yet.

In Schenectady the Lincoln theatre, under the management of J. G. Walker, was taken on by Mr. Sherry in addition to The Albany, which had been previously signed for the Sherry service. Seven houses are to use, or are already using, Paramount's serial production, "Who Is Number One?" with Kathleen Clifford.

Mr. Sherry's trip to Albany and Schenectady lasted but a week and a half. The $100,000 worth of business he secured, aside from $50,000 worth of contracts pending, is regarded by the wiseacres of filmdom as probably the greatest volume of booking contracts ever closed by one man in so short a space of time.



Marie Shotwell



Victor Moore Didn't Like to Do It, But He Had to Learn to Knit in His Latest Comedy, "Nutty Knitters," a Klever Komedy Release Which Is Among the Most Timely Things of Its Kind

Pathe-Astra Enters Era of Renewed Activity

Louis J. Gasnier Has Big Plans and Is Said to Be Working Them Out in Big Way—Many Pictures Now in Production

GREAT activity with big pictures the order of the day is reported at the Pathe-Astra Studios in Jersey city and in Fort Lee. Louis J. Gasnier, president of Astra has big plans and is said to be working them out in a big way.

William Parke, the director who made the Gladys Hulette Pathe-Astra pictures, is producing "The Frame-Up" by Wallace D. Clifton with Mrs. Vernon Castle, Helen Chadwick, Warner Oland, Paul Everton, Harry Benham and J. H. Gilmour. This is expected to prove the best of the Castle-Pathe Plays. It is said to be a very strong story, with big situations, which give Mr. Parke fine opportunities for dramatic development.

George Fitzmaurice is now preparing the A. H. Woods success, "Innocent," for Fannie Ward. The cast will also include John Miltern of the original company and Caesare Gravina.

Hobart Henley is in the South with Gladys Hulette and Creighton Hale, at work on what is expected to prove Agnes C. Johnston's best picture. Miss Johnston is the author of "The Shine Girl," "Her New York," "The Candy Girl" and other Pathe features.

Albert Parker, a new Astra director, is making what is considered a remarkable picture from A. H. Woods' stage hit, "The Other Woman." The star has not yet been announced, but the supporting cast includes Milton Sills, Anna Lehr and William Parke, Jr.

As "The Fatal Ring" is now completed, George B. Seitz, director of this serial, is resting in Atlantic City. His next production will be one of the Pathe Plays starring Pearl White. This was written by Charles T. Dazey and Roy Somerville.

It is stated also that plans are now about completed for the production of a new Pathe-Astra serial, and further details about this are expected to be forthcoming in the very near future, just as soon as some of the minor details are adjusted.

Many Well-Known Players Appear with Lina Cavalieri

MME. LINA CAVALIERI, it was announced last week, will have excellent support in her first Paramount picture, "The Eternal Temptress," in which she will appear as the Princess Cordelia Sanzio. The cast has been chosen with great care, it is said, and consists of many well known screen players.

The role of Harry Althrop is interpreted by Elliott Dexter, well known to Paramount patrons, while Count Rudolph Frizl is portrayed by Alan Hale. Among other prominent actors who appear are Edward Fielding, Mildred Conselman, Hallen Mostyn, James Laffey, Pierre De Matteis and Peter Barbier.

Emile Chautard, who directed the production, is known internationally. He has directed, among others, Vivian Martin, Alice Brady and Kitty Gordon. The story was written by Mme. Fred de Gressac and Eve Unsell prepared the scenario.

Mme. Cavalieri was born in Rome, where appropriately enough many of the scenes in her first Paramount picture are laid. From comparatively humble beginning she became a celebrity.

Hodkinson Continues Series of Paid Articles

Believes That Men In Industry Should Read Advertisements as Well as News Columns to Keep Up with Business Advance

THE series of signed advertisements by W. W. Hodkinson, which have been appearing in the trade papers for three weeks past, is to be continued for some time, according to information from the offices of the W. W. Hodkinson Corporation at 527 Fifth avenue. Mr. Hodkinson's idea in putting out, over his signature, his views of the industry was explained last week, when he discussed the relationship of motion pictures and advertising.

"I find that the advertising pages of the trade papers—those of national standing in particular—distinctly a place where we all say the thing we want to say, without restrictions, and virtually over our own signatures," said Mr. Hodkinson. "To a certain extent this is true of all advertising, but to no such degree as in the motion picture weeklies, where it is as important to read the advertisements if you would keep up with the business as it is to read the editorial and news columns.

"This being the condition, I decided that as long as the advertising sections were public platforms I could say my say there as well or better than anywhere else. And as every advertisement is inspired by someone, though his name does not appear, I decided to sign my advertisements, so that there would be no doubt about my meaning what I said.

"Men in the industry have been good enough to say that they were interested in my views on the business and also in the things which I plan in a larger way. Naturally, they look on my distribution plans in the light of what they mean to exhibitors individually, but what I am looking forward to in the business, the things which may mark the future development of the trade, are, these men say, of genuine interest. And just now, at any rate, I am willing to let it go at that.

"I got away from the whole scrambling game last summer and went fishing. I watched from a distance and I have come back with a little clearer vision than I had when I left or than most of my friends have today. The past two weeks I have been laying a groundwork for the men in the business, and particularly the exhibitors who do not know me, so that they will understand the experience on which I base my assertions. From now on I will have some pertinent things to say on conditions which will not only explain fully the reasons for my return to the motion picture business but may throw some light on the works that are back of or are not back of a lot of the big clock faces that the trade is keeping its eyes on with the purpose of reading the true signs of the times."

Chautard Directs Only Clara Kimball Young

Star Was So Well Pleased with Director's Work in "Magda" That His Services Were Clinched by Exclusive Contract

CLARA KIMBALL YOUNG and her associates, it was announced by Select Pictures last week, were so well pleased with the work of the French director, Emile Chautard, in the first of Miss Young's Select Pictures, "Magda," that contracts have been signed whereby the screen star secures for herself the exclusive services of Mr. Chautard as director in the future.

Miss Young is now at work on the third of her Select Pictures, "The Marionettes," under Mr. Chautard's direction in the Thanhouser studio at New Rochelle.

Emile Chautard first directed Clara Kimball Young in "Magda"; then, owing to a prior contract, he was obliged to leave Miss Young's company in order to direct the making of "The Eternal Temptress," in which Lina Cavalieri is starred. As soon as this picture was finished, however, he returned to Miss Young for work on "The Marionettes," and now has signed to become her permanent director.

Not only Mr. Chautard's directing, but also the camera work shown in "Magda" has been praised by many who have seen the picture, it is said. Jacques Biguel is the photographer who was responsible for this camera work, and he has returned to the Clara Kimball Young Company with Mr. Chautard. Mr. Biguel, it is claimed, photographs Miss Young in a manner particularly suited to bring out the texture for which her screen portraits have become known. "The Marionettes" is now in the third week of its work, and is said to be rounded into shape.

War Melody Is Recalled by Feature, "Mother"

"Just Break the News to Mother" Suggests Itself to Exhibitor When He Sees Picture, and Song May Be Used as Accompaniment

APPARENTLY echoes of a song which stirred the United States during the last war crisis through which this country passed have been reawakened by the film production of "Mother," the six-part George Loane Tucker feature starring Elisabeth Risdon.

McClure Pictures, which organization is at present disposing of territorial rights for the feature, were in receipt of the following letter a few days ago: "Gentlemen: Nothing has appealed to me so strongly in the moving picture world as your production of 'Mother,' starring Elisabeth Risdon.

"Have you in connection with this feature the war song on slides 'Just Break the News to Mother'? At the present crisis this combination of song and story should prove a sensation.

"Yours very truly,
"M. G. KIRKMAN, Mgr.,
"Strand Theatre, Hays, Kansas."

The suggestion contained in the communication has been taken under consideration by the McClure Pictures executives and the strong sentimental interest attached to the inquiry may lead to arrangements being made, if possible, for a reissue of the old war tune on slides to accompany the showing of "Mother."

"Just Break the News to Mother" swept the United States during the struggle between this country and Spain, and the beautiful idea of mother-love expressed in the former war-time melody parallels most closely the dominating theme of the McClure production "Mother."

Since the outbreak of hostilities with Germany "Just Break the News to Mother" has been republished in song form and bids fair to outrival the present day crop of war songs.

Jewel Gets Telegram Lauding a Patriotic Picture

That the people of the West Coast are strong for pictures containing a patriotic appeal, is indicated in the following telegram from W. W. Whitson, manager of the Plaza theatre, in San Diego, who, on commenting on the success of Jewel productions in his house said: "It may interest you to know that "The Man Without a Country" has played to the most profitable week's business the Plaza theatre has ever known under the present management and has twice broken house records for attendance and receipts. It has been the film sensation of the city and the dear old Plaza has topped them all for the entire week."

Christie Hollywood Plant Not Leased to King-Bee

A general denial that the Christie plant in Hollywood has been leased to the King-Bee Company, making Billy West comedies, was made last week by General Manager Charles Christie. When the King-Bee organization came to California it was the intention to lease stage space at the Christie studio, but they found it to their advantage to take a separate studio, and so are now busy with their first Western-made subject at the Yorke-Metro studio, a few blocks distant, in Hollywood.



Ivan Mozukin, Star in Pathe's Russian Art Films

Director Leonard Races Feature for Drafted Actor

While creating Mae Murray's second Bluebird, to be released December 24, under the title of "Face Value," an exciting and unique race against an issue that could not be avoided was successfully accomplished by Director Robert Leonard and his company of players and Wheeler Oakman, the leading man, in particular. Director Leonard was trying to keep ahead of the selective draft.

Mr. Oakman had put in four weeks' work on "Face Value" when he was notified to hold himself in readiness to join Uncle Sam's forces at a moment's notice. Under ordinary conditions it would take two weeks more to finish the production, and when Mr. Oakman got his "red card" a very delicate problem confronted Director Leonard.

Director Leonard decided to take a desperate chance to save the situation and investment. Working night and day, sleeping and eating only while he was waiting for new sets to be finished, the director sidetracked everything else to secure Oakman's scenes. The other members of the company had to be within call at all times so that there would be no delay when action came that rquired their appearance with the leading man. Everybody pitched in and helped. At two o'clock one morning an intruder at the studio might have seen Director Leonard pushing a grand piano the entire length of the big stage, while Oakman and Casson Ferguson, one of the players in "Face Value," laid rugs and arranged furniture on the sets and Miss Murray herself, at the top of a step-ladder, hung pictures on the walls.

"France in Arms" Goes Strong in Pathe Exchanges

"France in Arms," the five-reel Pathe special which was made by the Cinematograph Division of the French government, not only has received good reviews, but is being booked by many of the leading theatres of the country, it is announced.

The Pathe Los Angeles Office wired that the Plaza at San Diego has booked the picture for seven days, and the Alhambra of Los Angeles for the same length of time. Other Western theatres booking it are the Princess in Denver for four days, and Rothe's New California in San Francisco.

Bluebird Features Continue at Broadway Theatre

Bluebird will continue to provide attractions at the Broadway theatre, New York, where three subjects from that program have already been shown. This week's attraction, finishing November 24, is "The Door Between," a five-reeler created from Samuel Merwin's novel, "Anthony the Absolute." Ruth Clifford is the star in this Rupert Julian Bluebird, with Monroe Salisbury featured as Anthony. The regular program date for distributing "The Door Between" will be December 10. During the past week Franklyn Farnum made his first appearance at the Broadway in "The Winged Mystery."

John Emerson and Anita Loos Visit New York

Now Working on the Script and Making Arrangements for Next Douglas Fairbanks Picture—Expect to Uncover New Idea

JOHN EMERSON and Anita Loos, director and scenario writer, respectively, for Douglas Fairbanks, arrived in New York last week from California, and have been spending much of their time at the headquarters of Artcraft.

Mr. Emerson and Miss Loos are working on the script and making arrangements for the production of the next Fairbanks picture to follow "D'Artagnan of Kansas," now being filmed at Grand Canyon, Ariz., under the direction of Allan Dwan. This is in accordance with the new Fairbanks production plan whereby one director prepares the next play while the other is being made so that no time will be lost between pictures.

At the Artcraft headquarters Mr. Emerson announced a novel idea affecting the new picture. "We will stage this photoplay in six different cities, which means that the entire company will travel from coast to coast enacting the play in six representative locales of the United States. The idea of the story is a particularly novel one but I am not in a position to go into further details at this time.

"Miss Loos and I are at present making arrangements for the production of this picture in the various cities and are working out the details of the script so that there will be no delay in starting work, when the present film is completed.

"We are also looking about for ideas for new stories. We are not anxious to get scripts—our scenario department will attend to that—but are seeking novel ideas for photoplays. No one outside of our organization can develop a story in the manner we treat it. Our method is entirely different from that of any other organization and a person is wasting time trying to lay out a series of situations for Douglas Fairbanks, but if he will just devote his time to creating the basic idea for an original plot, our staff will attend to the rest. Douglas Fairbanks' stories must be different from any now being shown."

Work of Forest Rangers in Universal Release

Is First Film Under New Contract with U. S. Agricultural Department, and Is Scheduled for Initial Showing November 29

THE first release under the new contract between the Department of Agriculture of the United States of America and the Universal Film Manufacturing Company, by the terms of which Universal secured the exclusive rights to film and present pictures showing the activities of the department, will be made on November 29 in the Universal Screen Magazine, under the title of "The Work of the Forest Rangers," it was announced last week.

Speaking of this latest addition to the numerous phases of the industry conducted by Universal, Carl Laemmle, is president, said: "There are two things that especially please us in undertaking this new work—one is the broad educational value that cannot fail to inhere in the presentation to the people of the country of pictures of the great work the Department of Agriculture is doing for them, and the second is our natural gratification at the recognition by the National Government of Universal as a medium through which to make this work fully known to the people.

"The Government has from forty to fifty thousand feet of negative films, which by this agreement are placed at our exclusive disposal for motion picture purposes. The films we will first release show the work the National Forest Service is doing. In the pictures will be seen the forest rangers hunting down predatory animals, stringing telephone wires in a national forest, making trails and building bridges, on posts at lookout stations, marking trees that are to be cut down and sold for timber, planting trees that are to replace them, placing fish in streams, and all the other activities of the daily life and work of the ranger. Then there are views of cattle and sheep grazing in the forest, of the homesteads built there, of miners at work, of reservoirs to supply irrigation to neighboring farmers, of hydro-electric developments. There are more than one hundred and fifty million acres of land in the national forests and the pictures showing those forests and the life within them will be a revelation to the people of this and other countries who see them.

"Under the terms of our agreement with the Government, Universal will distribute its films through all its exchanges in this country and Europe, in the Philippines, in South America, in India, China, Japan—all over the world."



Ernest Swartz, Erie Theatre, Cleveland, Ohio



William S. Hart Need Not Take the Handkerchief From His Eyes for Identification, as Exhibitors and Audiences Know Him Too Well to Be Fooled Like That. In "The Silent Man," an Artcraft Feature, Hart Again Juggles His Shooting-Iron to Advantage

Artcraft Productions Hold Sway on Broadway

Mary Pickford Feature Causes Ripples of Delight at Strand, While Elsie Ferguson's Strong Acting Pleases at Rialto

ARTCRAFT PICTURES were the big attractions at New York's two leading Broadway motion picture theatres last week—the Strand and the Rialto. At the former Mary Pickford in "The Little Princess" drew big crowds that came out apparently well satisfied that the little princess of the curls is still leading the field in her particular branch of motion picture endeavor, and at the Rialto Elsie Ferguson, in "The Rise of Jennie Cushing," attracted long lines of waiting patrons in front of the box-office, and these same theatre-goers later remarked audibly and to themselves that Miss Ferguson's acting was among the best they had ever seen either on the screen or in the legitimate theatre. Even the critics agree that Miss Ferguson in her second Artcraft picture has created a character, Jennie Cushing, that is well nigh perfect.

The two Artcraft offerings were similar in many respects, not only as far as their drawing power was concerned but in the productions themselves. Both plays were adapted from well known books. The consensus of opinion was that these two subjects were the best pictures of each star. Both photoplays were produced at the same time, "The Little Princess" on the West Coast under the direction of Marshall Neilan and "The Rise of Jennie Cushing" at the Fort Lee plant by Maurice Tourneur. Both film plays were taken from books by women authors, the original Pickford story having been written by Frances Hodgson Burnett and the Ferguson subject by Mary S. Watts.

Both theatres reported good business and many particularly favorable comments were accorded the pictures by New York critics. The New York Tribune in its review of "The Rise of Jennie Cushing," said: "Evidently those who saw the picture in the afternoon sent all of their friends to see it in the evening for unless you knew the pass word it was impossible to get within a block of the theatre. As Jennie Cushing, Elsie Ferguson does one of the best things that ever has been done in the drama, either silent or spoken."

Of Mary Pickford's film, the Herald said: "It is one of the best productions Miss Pickford has had, being well balanced with pretty comedy and pathetic little touches of girl-hood." Other reviews were to the same effect.

Tooker Appears in Cast with Bushman and Bayne

William H. Tooker, widely known for his screen portrayals, will play the role of Patrick Connolly in support of Francis X. Bushman and Beverly Bayne, in their new Metro production, "Red, White and Blue Blood," under the direction of Charles J. Brabin, it is announced. The picture was adapted by June Mathis from the story of Shannon Fife.

Mr. Tooker has just completed his work in the role of Michael Ford in "Alias Mrs. Jessop," starring Emily Stevens. In the Stevens picture he played the father of Lillian Ford and the uncle of Janet Ford, both of the last-named characters being portrayed by Miss Stevens.

Lumsden Hare Engaged for Madame Petrova Productions

Madame Petrova announced last week, through her publicity department, that a contract has been made between the Petrova Picture Company and Lumsden Hare, the English player, whereby the latter will appear in the forthcoming productions of the Petrova company.

Already, it is announced, Mr. Hare is playing one of the leading roles in the second starring vehicle now in course of production at the Petrova studios under the direction of Larry Trimble.

The latest addition to the carefully selected cast supporting Madame Petrova has been internationally prominent for many years as a producer and actor. He founded the Pastoral Amphitheatre at Ranelagh, England, which was the forerunner of the famous English country clubs and for two years Mr. Hare produced all of the pastoral plays, which obtained a wide vogue in Great Britain. He has also appeared on the other side in the stage productions of Granville Barker, Cyril Maude and Sir Arthur Collins.

At the instigation of Charles Frohman, Mr. Hare came to this country to play opposite Ethel Barrymore and during his two years here, has appeared with John Drew, Maude Adams, Billie Burke, and a host of American stage artists.

His debut in the shadow world was made with Kitty Gordon in "As in a Looking Glass," and since then has become familiar to picture patrons throughout the country by reason of his many characterizations for the World Film, Pathe, Famous Players and others.

While appearing opposite Elsie Ferguson in "Barbary Sheep," Mr. Hare attracted the personal attention of Madame Petrova and his present appearance in the supporting cast of the second Petrova picture was the result. He depicts the part of Clinton Durand, a wealthy clubman and the husband of Madame Petrova.

Pickford and Huff Again Co-Star for Paramount

It was announced last week by Famous Players-Lasky that William D. Taylor, having finished the direction of a new picture starring Jack Pickford, and to be released in the near future by Paramount, is busily engaged in preparing a production wherein Jack Pickford and Louise Huff will again co-star. It is said to be an adaptation from a well known novel and play, and that it was the author himself who suggested that Mr. Pickford and Miss Huff would be the ideal combination for the leading roles.

Naval Recruits See Presentation of "The Slacker"

Election Day was celebrated by the men in training at the Naval Training Station, Pelham Bay, by attendance at a special exhibition of "The Slacker," arranged by the Drama League of America through the National Board of Review of Motion Pictures. The use of the film was contributed by the Metro Company.

Paramount Serial Credits Measure of Success to Title

A goodly portion of the success of "Who Is Number One?" the new Paramount serial starring Kathleen Clifford, is said by Paramount to be due to the unusual title given the Anna Katherine Green story.

It is the opinion that unless the title is strong and easy to remember, and stimulates the imagination, the advertising must necessarily be weak. "Who Is Number One?" according to Paramount's reports of communications from exhibitors, has every necessary quality for advertising. It is said that exhibitors have recognized the value of the title and have taken advantage of it. In this connection Paramount cites the case of Wm. O. Hare, the exhibtor of Des Moines, who, on the first day of the serial played to capacity all day and turned several hundred away at night.

Also, it is announced, a large number of exhibitors have used the season ticket idea in connection with "Who Is Number One?" and have sold tickets, at a reduced rate, good for the entire fifteen weeks' run of the picture. It is said the exhibitors and the patrons who have bought these tickets are greatly interested in the latest twist in the war tax relating to admission to theatres. Tickets bought before November 1 are not subject to the tax, even though they are good for performances on or after the date the tax went into effect, is Paramount's opinion, but an effort is now being made to have this reversed and the outcome is being watched with keen interest by many exhibitors who find themselves similarly situated.

Markova Has Russian Type Role in New Film

Madam Markova, the William Fox star, whose most recent release was called "The Painted Madonna," has the role of a Russian girl who is the guest of her uncle, the Russian ambassador to the United States, in her second starring feature for Fox.

Although the cast is not complete, the principal members of the company are working in Massachusetts on the sea scenes essential to the picture. These include David Herblin, who also was in Madam Markova's first picture; Eric Mayne, Bradley Barker, Stanley Heck, Wu-Soy-Fa and Charlie Fang.

Walthall's First Paralta Play Being Assembled

The final scenes of Henry B. Walthall's initial Paralta play, "His Robe of Honor," have been taken in Hollywood, and the final details of assembling and cutting are being finished with all possible dispatch. In order to prepare this production for an early shipment to New York, orders have been issued by Robert Brunton, manager of productions, to give it precedence over all other work in the cutting and assembling rooms. It is expected that the final work of preparing the production will be completed this week and that the picture will be on its way to the New York office of Paralta plays ready for screening.

Director Walsh with Goldwyn—Tucker Directs Normand



Raoul A. Walsh, Who Has Been Engaged to Direct Goldwyn Productions

GOLDWYN Pictures Corporation last week announced the acquisition of a new director to its already efficient staff, and the re-engaging for a new production of a director who recently finished a Goldwyn production for early release. The latter is George Loane Tucker and the former is R. A. Walsh, well known for his recent Fox features.

Raoul A. Walsh, it is announced, joins the Goldwyn organization in December, having signed a contract with Samuel Goldfish, president of Goldwyn, last week. At the expiration of his now expiring contract with William Fox, Walsh will immediately, according to plans, begin work on a production which Goldwyn will hold pending his advent into its ranks.

Among productions which Walsh has directed are "The Honor System," "The Serpent," with Theda Bara; "Regeneration," "The Innocent Sinner" and "Betrayed."

George Loane Tucker, Goldwyn has announced, has been engaged, immediately following the completion of "The Cinderella Man," in which he directed Mae Marsh for Goldwyn, to direct Mabel Normand's second Goldwyn production, work on which is expected to start at once. Its title and the make-up of the cast have not been announced.

"The Cinderella Man" is a Christmas story timed for the holiday season.

National Film Prepares Multiple-Reel Subject

"Tarzan of the Apes" Expected to Be Excellent Production, Featuring Elmo Lincoln—May Be Ready Early in December

A VERY excellent production is expected from the studios of the National Film Corporation of America, which has for the past several months been busy in the making of a multiple reel subject, "Tarzan of the Apes," adapted from the novel and newspaper serial of the same title, for General Manager William Parsons has selected some of the best known and capable players of the West Coast screen colony for the leading roles.

Elmo Lincoln, who played the featured part opposite Mae Marsh in "Her Shattered Idol," together with a number of other successes from the Fine Arts Studio, will be seen in the coming release in the title role, that of Tarzan, the ape man. The story relates to a baby being kidnapped by a mother ape whose baby had been killed by hunters. This child is reared to manhood in the jungles of Africa, and it is in the later period that the greater portion of the picture is laid.

The supporting cast includes such well-known motion picture players as Thomas Jefferson, True Boardman, who has just completed a title role part for a Lois Weber production, and prior to that featured in the two Kalem "Stingaree" series; Enid Markey, late star of Fox West Coast studios, takes the leading feminine role, and Kathleen Kirkham, who was featured in the "Eyes of the World" and other subjects, is to be seen in a principal supporting part. Director Scott Sidney, who has been in charge of the production, is a former Ince director, where he served for three years. Later he was with Morosco, and Pallas for one year, where he made some very excellent Paramount subjects.

It is expected now that the eight or nine-reel film will be ready for the market early in December, all but a few of the scenes having been made, and the organization has been editing the subject as it was produced.

Peggy Hyland Completes New Feature at Astra Studios

AN announcement from the Pathe Exchange, Inc., last week carried the information that Peggy Hyland has completed a five-reel feature at the Astra Studios, an adaptation of the A. H. Woods stage production called "The Other Woman."

The production was under the supervision of Albert Parker, a new Astra director, and it is expected to prove one of the best five-reelers yet made by that company.

The leading man of the feature is Milton Sills, who played opposite Irene Castle in "Patria." Others in the cast are Anna Lehr and William Parke, Jr.

It is understood that this picture will be characterized by an entirely new system of lighting and photographic work and other novel ideas, which have been carefully worked out. Two studios have been used in making it in order to obtain the desired effects.

Peggy Hyland in "The Other Woman" will, it is reported, be seen on the Gold Rooster feature program. The other Gold Rooster stars are at present Gladys Hulette and Baby Marie Osborn.

ADVANCE OFFERINGS OF THE PROGRAMS



Jane and Katherine Lee, in "Trouble Makers," Their Newest Fox Picture, Create Much Merriment by Hiding Under a Church Pew, a la Dishabille. Francis Carpenter, Another Fox Kiddie Star, is Perfectly at Home in His Role in "Treasure Island"

Fox Picks Specials for the Holiday Season

Release Dates of Several Productions Advanced for Showing During Usual Dull Period—Kiddie Features Are Included

ACCORDING to William Fox, exhibitors who believe in making the most of every opportunity are responsible for the selection by the Fox Film Corporation of what are declared to be especially appropriate pictures for holiday season programs.

"We have had a large number of letters from exhibitors," Mr. Fox explained, "saying they want to appeal to the children of all ages, which includes adults, during the Christmas vacation of the schools. 'We ought to have an opportunity for as liberal selection as possible of high grade, wholesome featurtes,' is the way the appeal was stated, 'and of course the pictures ought to be of the sort which will prove equally entertaining to adults.'"

The Fox answer to this was a decision to push ahead the release dates of a number of productions which otherwise probably would not have been available to exhibitors until after the first of the year. "The Babes in the Woods" and "Treasure Island," featuring Francis Carpenter and Virginia Lee Corbin; "A Daughter of the Gods," the fairy story in which Annette Kellermann is starred, and "Troublemakers," of which Jane and Katherine Lee are the principal characters, all were brought forward for pre-Christmas booking. In addition to these are two previous releases, "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp," Carpenter-Corbin features.

"We never have offered a better selection of pictures for holiday week showing," said Mr. Fox. "These pictures, except that of Miss Kellermann, are a development of the present year in the motion picture industry. Their appeal, of course, primarily is to adults, but they have demonstrated they possess the quality of interesting children far more strongly than any series of photoplays ever previously released by us. They are elaborate productions, the equivalent in this respect of the best obtainable today, and yet they are developed along lines so definited, direct and forceful—their stories are so realistically told—that interest in them becomes rather a matter of ability to see than of age. Their appeal is as broad as human nature."

"A Branded Soul" Parallels Old Country Incident

A picture that is said to parallel an incident that occurred in Rome nearly two thousand years ago with one of today in a quaint old Mexican village is the Fox Special Feature release for November 25. The title of the play, which is derived from one of the strongest scenes, is "A Branded Soul," and the star is Gladys Brockwell.

Miss Brockwell is supported by a cast including Colin Chase, who was cast in "Conscience;" Vivian Rich, who played in "The Price of Silence;" Willard Louis, who has been in eighteen Fox productions, including "The Scarlet Pimpernel," "American Methods," "A Tale of Two Cities," "The Island of Desire" and "High Finance," and Lewis J. Cody, Gloria Payton, Fred Whitman and Barney Furey, who are making their first appearances in a Fox company.

The story is by E. Lloyd Sheldon, the scenario by Franklyn Hall and the photography by Charles Kaufman. Bertram Bracken is the director, this being his sixth Fox picture.

Irene Castle Feature Released December 16

Irene Castle, in a drama of society and high finance, is the Pathe Plays release announced for the week of December 16. The title is "Vengeance is Mine," scenario by Howard Irving Young from the novel of John A. Moroso, directed by Frank Crane. This is the fourth of the series of Castle-Pathe Plays, complete in five reels. The others are: "The Mark of Cain," a murder mystery by Carolyn Wells, directed by George Fitzmaurice with Antonio Moreno; "Stranded in Arcady," a story of adventure in the North Woods by Francis Lynde, directed by Frank Crane, and "Sylvia of the Secret Service."

Title Sounds Like Good Picture

It was announced last week from the William Fox offices that George Walsh's next production will be issued by William Fox under the title of "The Pride of New York."

If the production lives up to its title, as all Fox features are wont to do, it is predicted it will be another winner for the smiling star.

Pathe Productions Thick in Minneapolis Houses

In Minneapolis five downtown first-run theatres showed Pathe productions week before last. "Under the Stars and Stripes" showed at the New Lyric. Manager Calvert of the New Garrick used the three-reel picture, "In the Wake of the Huns," while other Pathes played the New Astor, New Grand and the New Palace theatres. The Castle pictures have been booked for the New Aster.

Frank Phelps of the New Palace, Superior, Wisconsin, has also booked the Castle pictures, as has Tom Furniss of the Rex, Duluth. Mr. Furniss has also contracted with Harry (Pathe) Buxbaum for the Russian Art Films.

Louise Fazenda's Newest Comedy Is Released

Louise Fazenda, whose skill in comedy work displayed itself admirably when she was with Triangle, made her Paramount-Mack Sennett debut on the screen in "Are Waitresses Safe?" November 18, when the picture was released by Paramount, and proceeded to chalk up another success for herself. The comedy, directed by Victor Heerman and supervised by Mack Sennett, includes in its cast Ben Turpin, Slim Summerville, a canine "actor" and a feline for the part opposite.

Coincidental with the release of the new Louise Fazenda fun-maker, it was announced that the first of the Paramount-Arbuckle comedies to be made in California, entitled "A Country Hero," is well on its way, and promises to be one of the best two-reelers Arbuckle has made.

"Who Goes There?" Released by Vitagraph November 26

"Who Goes There," a Greater Vitagraph feature starring Harry Morey, with Corinne Griffith, is announced for release November 26 by Albert E. Smith, president of the company. The play was made from the novel of the same name by Robert W. Chambers, and was produced under the direction of William P. S. Earle.

The picture is said to be one of the finest made by Vitagraph during the last year. The story is claimed to be an exceptionally strong one, the stars are box-office attractions and the direction is said to be fully up to the standard set by Mr. Earle in his productions of "Within the Law," "Mary Jane's Pa," and other big productions.

The story is laid in Belgium at the time of the German invasion and the role of Kervyn Guild is said to afford Harry Morey one of the finest opportunities of his career. Miss Griffith, as Karen Girard, a spy's courier, has an appealing role and her work is declared to be equal to the best she has ever done.

Vitagraph lavished money on the production and the feature is said to be remarkable for the extraordinary number of fine exterior scenes. One of the striking incidents is the destruction at night of a battleship attacked by a U-Boat. The shipboard scenes were made on the steamship Christianaford, which was wrecked a few days later after it sailed from New York.

The play is the third which Vitagraph has made from stories by Robert W. Chambers, the others being "The Girl Philippa," and "The Fettered Woman." Vitagraph has the exclusive film rights to the works of Chambers and has another big picture, adapted from "Between Friends" in production now.

Salisbury and Vale Stars in "Zollenstein"

Vola Vale and Monroe Salisbury are the featured players in "Zollenstein," the current Falcon Feature released through General Film, and which is an adaptation of W. B. Ferguson's story of a contest for the throne of Zollenstein.

"Zollenstein" is announced as the last of the current series of Falcon features released by General Film. In the cast with Salisbury and Vale are Daniel Gilfether, William Edler, Frank Erlanger, Jane Pepperell, Edward Jobson and Leah Gibbs. H. M. and E. D. Horkheimer supervised the making of the feature.

Victor Moore Finds Fun in Knitting Craze

Victor Moore heads a very good cast of comedy players in the Paramount-Klever Komedy, "Nutty Knitters," released November 19. Among the well known players are Dave Don and Peggy Adams. Thomas J. Gray is author of the comedy, which is woven about the knitting craze. Chester M. De Vonde directed it.

Another Paramount comedy release that is said to be meeting with much favor is the current Black Diamond comedy, "A Society Scrimmage," released Nov. 12.



Alma Ruebens Demonstrates Two Forms of Embrace in "The Regenerates," a Triangle Play, in Which She Stars

Unusually Diversified Program for Triangle

Features for November Expected to Round Out One of Most Varied Schedules of That Company in Months—Patriotic Play Included

THE last week of this month is a notable one insofar as Triangle and Triangle productions are concerned.

The Triangle features to be released that week, beginning November 25, are expected to round out one of the most diversified programs which has been put out by that company in several months.

Following the military drama, "Fighting Back," with William Desmond and Claire McDowell; "Up or Down?", the comedy-drama featuring George Hernandez; Roy Stewart's Western, "The Medicine Man"; "Indiscreet Corinne," Olive Thomas' fourth photoplay; the prohibition story of "A Case at Law," and "The Fuel of Life," in which Belle Bennett is a vampire, "The Regenerates" and "For Valour" are expected to pull big business when they are released November 25.

Walt Whitman, who scored in "The Firefly of Tough Luck," with Alma Rubens in the title role, will again star with Miss Rubens in "The Regenerates." The new play is said to give him a wide range for the intensive character work which has been so favorably received. In the supporting cast with Miss Rubens are Pauline Starke, Darrel Foss, John Lince, and a well-balanced company of Triangle players. The picture was directed by E. Mason Hopper.

"For Valour," the second release of the week, gives Winifred Allen a vehicle which is said to be splendidly adapted to that young lady's talent. It is a timely story of the war, but does not draw on the grim and sordid aspects of the conflict for its theme. Henry Weaver, who had the parts of Simonides in "Ben Hur" and the public prosecutor in "The Only Way," on the legitimate stage, appears in "For Valour," as Miss Allen's father. Allan Dwan supervised the production. In connection with the showing of this picture at first run houses, the Publicity Department of Triangle is sending out a very comprehensive promotion plan designed to make this an "Allies Week" at Triangle houses.

A meal ticket starts Paddy McGuire on his merry way in the Triangle-Keystone comedy for that week, "Won by a Fowl." Peggy Pearce, as the jealous wife, and Claire Anderson, Chef Baldy Belmont's waitress sweetheart, are among the girls who assist Fritz Schade in his adventures as boss of the cafe. William Beaudine directed the comedy.

"A False Alarm" and "A Tough Turkey Trot" will also be released on the regular program of November 25 as one-reel Triangle Komedies.



A. Lloyd Lock as Ambassador Gerard

Goldwyn Furnishes Stimulus for Fading Year

Has Four of Own Features to Coax Crowds to Box Office, and Is Distributing Three Specials That Promise Good Returns



Seldom Does the Photographer Catch Three Such Celebrities as Geraldine Farrar, Samuel Goldfish and Mary Garden in the Same Group

GOOD pictures, according to Goldwyn's receipt for ailing business in picture theatres, are the cure-alls for either loss of interest or streaks of frugality. Give them good pictures and it is sure to stop picture devotees from counting the pennies, is Goldwyn's belief.

In this respect, it appears that Goldwyn Pictures Corporation is fortunate at this season of the year, and at this particular moment, in having as its next four releases pictures of accented strength and appeal. And, in between its four productions of its own Goldwyn is offering to exhibitors the privilege to book in the open market three special productions, the distribution of which it controls.

The following are Goldwyn's own releases: Madge Kennedy in "Nearly Married," by Edgar Selwyn, released November 18; Mabel Normand in "Joan of Plattsburg," by Porter Emerson Browne, to be released December 2; Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter, for release December 16, and Mary Garden in "Thais," by Anatole France, scheduled for release December 30.

The special productions, now announced as ready for distribution, are George Loane Tucker's "The Manxman"; Ira M. Lowry's "For the Freedom of the World," and Rex Beach's "The Auction Block." In addition it is announced the second comedy in the series made by Marie Dressler, as "Tillie," will be released December 2 under the title of "Fired."

Mabel Normand's return to the screen after a year's absence promises to be an event in filmland and surely one that will give audiences something new to talk about. The popularity of Miss Normand has apparently increased and Goldwyn thinks there are millions of persons ready to welcome her back when she makes her reappearance in the patriotic comedy-drama, "Joan of Plattsburg."

"The Cinderella Man" is claimed to be beyond question the best and most beautiful Mae Marsh picture ever produced, and being released as a Christmas offering its popularity should be tremendous.

Of course, the screen debut of Mary Garden in "Thais" on December 30 is expected to be one of the big events of the year in motion picture affairs.

Butterfly Schedules Its Releases for January

"The High Sign," Featuring Brownie Vernon and Herbert Rawlinson, Leads Off New Year—Louise Lovely Feature Next

ARRANGEMENTS for Butterfly productions in the first month of the new year have been made by Universal. Nearly all of Butterfly's galaxy of stars will be found in the line-up, either late in December or in January bills. Ella Hall, Harry Carey, Louise Lovely, Molly Malone and Little Zoe Rae now comprise the fixed stars of Butterfly, but in the following arrangements there are some features that were made at Universal City previous to the new alignment of principal players—hence the presentation of Herbert Rawlinson, Grace Cunard, Brownie Vernon and Jack Mulhall in some of these.

For New Year's week, starting December 31, "The High Sign," featuring Brownie Vernon and Herbert Rawlinson will be the Butterfly. The story was written by J. Grubb Alexander and Waldemar Young and the production was made by Elmer Clifton.

January 7 brings Louise Lovely in "The Wolf and His Mate," directed by Edward J. Le Saint from Doris Schroder's scenario of Julia Maier's story. Hart Hoxie and Betty Schade will be featured in Miss Lovely's support. The January 14 Butterfly will be "Hell's Crater," featuring Grace Cunard, with Ray Hanford and Eileen Sedgwick also appearing in vital roles.

"Madam Spy," on January 21 will have Jack Mulhall featured in a story by Lee Morrison prepared for the screen by Harvey Gates. The production was directed by Douglas Gerrard. Featured in supporting roles will be Donna Drew and Claire Du Brey.

Louise Lovely will complete the month's schedule with presentations of "Painted Lips," made from Charles Kenyon's scenario by Edward J. Le Saint. In Miss Lovely's support Alfred Allen and Betty Schade will have leading roles.

Klever Pictures Now Presents Victor Moore as a Knitter

Klever Pictures, Inc., released on November 19 Thomas J. Gray's newest comedy "Nutty Knitters," featuring Victor Moore. The subject was directed by Chester M. DeVonde.

The story goes: Vic goes to see his sweetheart's father to ask for her hand, and the old man tells him he is patriotic and that if Vic will knit fifty sweaters, he can call around again. Vic agrees to do this and off he goes. In the meantime his sweetheart's father phones to a detective agency, to trail Vic, and be sure he knits the sweaters himself, and does not buy them. Vic gets his knitting things and starts for home trailed by the detective. He drops his ball of wool upon entering his flat, which serves as a clue for the detective. The detective follows the trail of wool, which leads to Vic's apartment, where he finds the door locked, but he can hear Vic on the inside. Unable to get in, he lights the trail of the wool, which runs under the door, and then dashes off downstairs. Vic in the meantime is busy inside knitting on an old-fashioned loom. It is not long before he realizes that something is burning, and before he can do anything, his whole room is afire. He rushes downstairs to the fire house, where the firemen are all busy knitting and entreats them to come to his house to put the fire out. They refuse and kick him out. He rushes to the police station, where the policemen are also busy knitting. He also entreats them to come and "arrest" the fire, and they also kick him out. He starts down the street dejected and feeling that the opportunity to win his sweetheart is lost, when a truck passing down the street, drops a case off it, it breaks open and a lot of sweaters fall out of it. Vic seeing this rushes over to it, and picks up the sweaters feeling that they surely must have fallen from heaven. By this time the truck driver has discovered his loss, and starts back after his sweaters. Vic seeing this grabs up the sweaters and runs for his dear life, with the truckman and police after him. Vic makes straight for his sweetheart's house and rushing in with the armful of sweaters, asks the father to give him the "bless you my children." By this time the truckman and the police have reached the house and rushing in, make for Vic. Before anything can be done, Vic is hauled off to the lock-up, and for the finish we see him knitting his head off behind the bars.

Much Fun Promised in Third Sub-Deb Story

What the French describe as "contretemps," according to Famous Players-Lasky, render the forthcoming "Bab's Matinee Idol," the Marguerite Clark Paramount picture scheduled for release November 26, highly diverting and full of laughs. This third comedy in the sub-deb series is claimed to be the most laughable as well as the daintiest of the trio.

J. Searle Dawley directed the three sub-deb pictures with Miss Clark as star: "Bab's Diary," "Bab's Burglar" and "Bab's Matinee Idol."



Herbert Rawlinson

"He pokes a gun in my face and backs me across the room to a minister and a girl I never saw before and says:"

"COME THROUGH"

GEORGE BRONSON HOWARD at his incomparable best. An underworld and society drama with the *biggest twist* ever screened. Surprise at the shouting point. One absolutely certain money-getter. Publicity of every kind to match.

"The Man Without A Country"

Endorsed by the Committee on National Defense as the greatest patriotism-maker ever offered the American public. From the deathless masterpiece by Edward Everett Hale. Produced by Thanhauser.

"Pay Me"

Dorothy Phillips in a 7-reel drama of the West that grips like a Grizzly. Punch, power and pressure at their highest notch.

"The Co-Respondent"

Elaine Hammerstein and Wilfred Lucas in a $50,000 publicity driven drama of modern newspaper life made by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman.

"Sirens of the Sea"

Louise Lovely, Carmel Myers and countless Venus-formed maidens in a ravishing dream of female loveliness. Glorious diving nymphs. *The Picture Magnificent.* 6 Reels. Produced by Allen Holubar.

"The Price of a Good Time"

Mildred Harris and Kenneth Harlan in the most affecting love story ever fatefully surrounded by the temptations of illicit pleasure and clothes. From "The Whim" by Marion Orth. Produced with indescribable richness of sympathy and detail by Lois Weber, *the Belasco of the Screen.* See and book at any Jewel Exchange.

JEWEL
PRODUCTIONS
INC.

1600 Broadway, New York



BIGGEST
Money Getter of
The Season For Exhibitors

"THE MYSTERY SHIP" is without the slightest shadow of a doubt the biggest money getter of the season for Exhibitors. If you think this is "advertising talk" go to your nearest Universal Exchange and ask them to project the first episodes of "THE MYSTERY SHIP" for you on the screen—*then pass your own opinion.*

$35,000.00

spent to procure a few feet of film for the first episode alone—but ye gods—what colossal thrills in that few feet! Huge castle walls dynamited—destroying $35,000 worth of property to give your patrons a $35,000 thrill—biggest they have ever seen in any serial in their lives. Judge of the immensity of this serial by this tremendous wallop.

f the Serials

Have you your copy of the Big Ad Campaign book? - - - - -

BIGGEST and finest advertising campaign book ever issued, ready for every Exhibitor. Completely filled with ideas, ready made display ads-novelties-stunts and illustrated publicity stories and helps to assist you in putting over "THE MYSTERY SHIP" for 18 straight weeks in tornado style.

RY SHIP"

BEN WILSON

NEVA GERBER

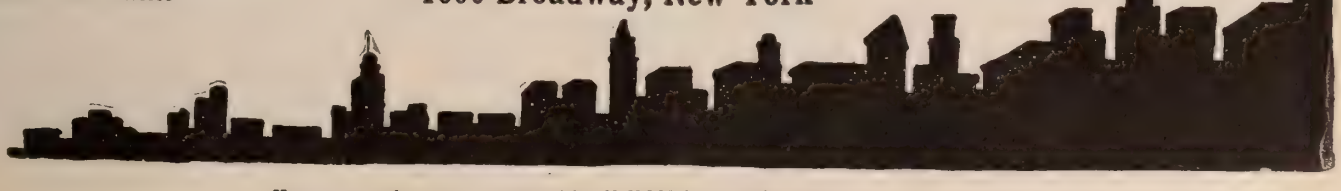
Kingsley Benedict

and big Universal cast, enables you to advertise broadcast the serial with the ALL STAR CAST. A score of distinct advantages guarantee you biggest returns you ever had.

A Real Winner!

From any angle you view "THE MYSTERY SHIP"—you'll find that it's a *real winner.* Punch-power-love-romance-daring adventure-thrilling escapes—combine to give your patrons the serial with 18 weeks of wallops. BOOK NOW—thru any Universal Exchange.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York



You are wasting your opportunities if YOU ignore advertising.

UNIVERSAL SCREEN MAGAZINE



BETTER BABIES



SCIENCE



EDUCATION

Chosen by the

UNITED STATES GOVERNMENT

Department of Agriculture

BECAUSE of its great drawing power, enabling the widest possible publicity to the people of the United States, the U. S. Dept. of Agriculture chose the UNIVERSAL SCREEN MAGAZINE to exploit and set before the American public such information as Government Officials see fit to publicize. The Government had its choice from among all news reels of the screen. It chose the UNIVERSAL SCREEN MAGAZINE. Does that — or doesn't it mean something of unusual importance to you?

TO shrewd exhibitors it means that UNIVERSAL SCREEN MAGAZINE has pulling power—it can and does draw the crowds. That's why the Government chose it. That's why YOU should choose it—advertise it—play it up to the limit and get the big results. It covers such fascinating subjects as Art—Travel—Science—Household Hints—Inventions—Industry and other subjects of widest interest. Your nearest Universal Exchange will give you more facts. BOOK NOW.

UNIVERSAL SCREEN MAGAZINE
1600 Broadway, New York



WOMEN'S DEP'T.



ART



INDUSTRY

UNIVERSAL SCREEN MAGAZINE 1600 BROADWAY

Fox December Special Features Present Women Stars

All of the releases of William Fox Special Features during December will feature women stars it was announced last week, the same feminine stars appearing as in the 52-a-year pictures for November, except that a new star, Jewel Carmen, is scheduled to replace the new Russian star, Madam Sonia Markova.

As last month, the first picture will be June Caprice feature. She was last presented in "Miss U. S. A.". Dec. 9 will bring her back in "Unknown 274," the title being the tag number of a foundling in an orphan asylum. The action hinges around the life and identification of the girl, her restoration to her father finally being effected through the latter's recognition of the tone of a violin which he played in his younger days.

Miss Carmen's debut as a star will be made Dec. 16 in "A Soul for Sale," a Western mining camp story, in which the heroine sells herself for $6,000 to raise money for her brother, and is "bought" by a minister who is interested at first only for humanitarian and moral reasons, but who eventually develops a much more personal interest in his purchase. The drama is said to be rich in emotional opportunities.

The two other December releases have been completed but not titled. One, Dec. 23, will be a Virginia Pearson picture, and the other, to be available Dec. 30, will feature Gladys Brockwell.

Triangle Releases Seven-Reel Feature on Program

"Because of the Woman," which has been completed by Triangle on the Coast, under the direction of Jack Conway, will be the first seven-reel feature released on the regular program under the new Triangle regime, as announced in September. Belle Bennett has the leading role, with Jack Livingston opposite her.



Dorothy Kelly, Featured with Montagu Love in "The Awakening," a World- Picture Brady-Made

Irene Castle Production Released Next Week

Is on Pathe Program Also Scheduled to Include First Episode of "The Hidden Hand"—Harold Lloyd Comedy Also in Line-Up

IRENE CASTLE, in what Pathe describes as a fast action photoplay, produced under the direction of George Fitzmaurice, the first episodes of "The Hidden Hand" serial, another chapter of "The Seven Pearls," and a Harold Lloyd comedy are among the features of Pathe's line-up for the week of November 25, it was announced this week.

Irene Castle is to be presented in "Sylvia of the Secret Service," a Pathe Plays special in five reels, produced by Astra, directed by George Fitzmaurice, scenario by Philip Bartholomae; from the story by Joseph Trant. The picture is announced as a detective play characterized by more thrills and fast action than any yet of the Irene Castle-Pathe Plays. In it the star has a part that is said gives her greater opportunity than any she has had before, either in "Stranded in Arcady" or "The Mark of Cain."

The first chapter of "The Hidden Hand" is entitled "The Gauntlet of Death." It stars Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

Mollie King is starred in "The Seven Pearls," No. 11, entitled "Gems of Jeopardy" with Creighton Hale and Leon Bary. The mystery as to Ilma's disappearance is solved in the beginning of this episode when it is learned that Perry Mason, at the point of a revolver, forced her to leave Falenti's home at the end of No. 10.

"All Aboard" is the title of the Harold Lloyd comedy produced by Rolin in one reel. This comedy takes the company aboard a steamer bound for Bermuda and practically all of the farce is staged on the water. Lloyd tries with success to steal the Lady Fair from the "Barren" to whom she has been promised by her unyielding parents.

"Around Central Auvergne" and "Tonic Towns of England" are the split-reel Pathe colored scenic release. The first half shows the picturesque wooded heights of the highest mountains in the interior of France, and the second shows the popular watering place of Harrogate with the Royal Baths, Fontaine and scenes in the quaint town of Knaresborough.

An International Cartoon and Scenic Split reel and Hearst-Pathe News No. 96 and No. 97 complete this program.

Fairbanks and Hart in New Artcraft Releases

Athletic Comedian Presented November 19 in "Reaching for the Moon," and Hart Feature Is Scheduled for Screen November 26

ARTCRAFT PICTURES is carrying out its carefully laid plans, apparently, and is rounding out what it considers its banner month with Douglas Fairbanks and William S. Hart attractions, following closely the two productions starring Elsie Ferguson and Mary Pickford in "The Rise of Jennie Cushing" and "The Little Princess," respectively. These four features in the same month, each an acknowledged box-office attraction second to none, is probably a record in the motion picture industry, and embrace the largest number of releases for Artcraft since its inception.

The latest Douglas Fairbanks offering was released November 19, and is entitled, "Reaching for the Moon." The story, by Anita Loos and John Emerson, was staged under the direction of the latter. It was for this picture that the entire Fairbanks producing organization crossed the continent to film eight scenes in New York City, after which it returned to California to produce the major part of the photoplay. It is announced that this is the most elaborate Fairbanks picture yet produced and entailed the building of several gigantic sets including a Venetian village, with its picturesque canals and romantic gondolas. The story tells of an American youth who finally realizes his ambition to become a king but soon learns the truth of the saying, "uneasy lies the head that wears the crown." In the cast are Frank Campeau, Eileen Percy, Millard Webb, Eugene Ormonde, Jim Hogan and Keene Thompson.

William S. Hart's second Thomas H. Ince release through Artcraft, "The Silent Man," will be the last November offering, on the 26th. This story is from the pen of Charles Kenyon. The effort of "Silent" Budd Marr, the role portrayed by Hart, to recover a gold mine that has been taken from him by an unscrupulous gambler, with the connivance of a government agent, forms the basis of this story. Staged under the supervision of Thomas H. Ince, this production it is promised discloses "Big Bill" in a part that gives him great opportunity to not only display his histrionic talents, but his physical prowess as well. Appearing opposite the star is Vola Vale. Others in the cast are Robert McKim, J. P. Lockney, George P. Nichols, Gertrude Claire, Milton Ross, Dorcas Matthews and Harold Goodwin, a boy actor.

"The Lost Express" Causes Interest to Grow

As the solution of the mysterious disappearance of "The Lost Express" draws nearer interest is said to increase in the chapter play, now being released by Mutual and featuring Helen Holmes.

Chapter XI, "A Fight for a Million," released November 26, possesses, it is said, distinctive features of photography as well as thrills, in that it was staged in the beautiful Yosemite Valley. Miss Holmes enacts a dual role in this episode—bookkeeper as well as the leader of the little army struggling against the villainous syndicate.



Essanay Has Raised the Word "Drama" to the Height of Effectiveness in "The Curse of Iku," a Seven-Reel Feature, of Which This is But One of the Many Tense Scenes.

Vitagraph Supplies Serial Episode Each Week

"The Fighting Trail," Now at Height of Its Run, and "Vengeance and the Woman" Is Almost Completed—Third Now Is Under Way

PRESIDENT ALBERT E. SMITH, of Greater Vitagraph, in line with an announcement issued from his office recently, last week declared, in an announcement concerning Vitagraph activities, that his company intends to supply exhibitors with a serial episode for every week in the year.

"The Fighting Trail," released in September, is now at the height of its run, and "Vengeance—and the Woman," the next one slated, is nearly completed. A third, the name of which has not been announced, is said to be in preparation, and production is already under way.

"Vengeance—and the Woman," which is scheduled for release in the latter part of December, is the joint work of Albert E. Smith and Cyrus Townsend Brady. It features William Duncan and Carol Holloway, who play the principal roles in "The Fighting Trail," and is being produced under the direction of Mr. Duncan at the company's plant in Hollywood.

"'Vengeance—and the Woman,'" he said, "is the cumulative result of more than two years of study and experimentation in the matter of serial production and I can assure exhibitors that it will be the finest one we ever have sent forth. In the making of our serials, of which 'Vengeance—and the Woman' is the fifth, we have maintained a policy of steady progression. We have striven to make each one better than its predecessor, profiting by our experiences as we went along, and I believe we have been successful in our object.

"In witness of this, I need only point to the records that thousands of exhibitors are setting up with 'The Fighting Trail.' Not only are the bookings setting a new record, but the point that gives me the greatest satisfaction is that exhibitors are doing a volume of business almost unprecedented in serials."

"The Dream Doll" Promises New Delights to Children

According to an announcement from Essanay last week exhibitors who book Essanay's novelty photoplay "The Dream Doll" can promise to their patrons an attraction that will bring new delight to the hearts of the children and evoke wonder and interest in the grown up moviegoers.

"The Dream Doll," released on December 17 on the Perfection Pictures program, is the attainment of Howard S. Moss, who has achieved a means of animating dolls into motion picture actors and actresses.

In "The Dream Doll" Mr. Moss has employed a "stock company" of fourteen-inch actresses, portraying a romance amidst scenery that is said to belie the artificial. Through a patented process, after patient toil of nearly six months, Mr, Moss has portrayed the romance of Ruby and her lover.

Employing the Essanay players, Marguerite Clayton and Rodney LaRocque, to blend the legend of the elixir of life upon which it is built, this picture is said to afford a rare entertainment for theatre patrons.

Mr. Moss wrote his own scenario, directed the production and designed the scenes as well as the characters. His groups of dolls are valued at thousands of dollars, and in most cases were imported and made to order. He was assisted by Charles D. Bennes.

Women Stars Dominate William Fox December Program

All but one of the releases of William Fox Special Features during December will feature women stars, the same actresses appearing as in the 52-a-year pictures for November, except that this month another new star, Jewel Carmen, will replace the Russian star, Madam Sonia Markova.

The first picture, December 2, will be a draft-to-the-trenches war story, "The Pride of New York," with George Walsh battling for love and liberty. June Caprice, who was last seen in "Miss U. S. A.," will return December 9 in "Unknown 274," the title being the tag number of a foundling in an orphan asylum. The action hinges on the life and identitification of the girl, her restoration to her father finally being effected through the latter's recognition of the tone of a violin which he played in his younger days.

Miss Carmen's debut as a star will be made December 16 in "A Soul for Sale," a western mining camp story in which the heroine sells herself for $6,000 to raise money for her brother and is "bought" by a minister who is interested at first only for humanitarian and moral reasons, but who eventually develops a much more personal interest in his purchase. The drama is said to be rich in emotional opportunities.

The two other December releases have been completed, but not titled. One, December 23, will be a Virginia Pearson picture involving an attempt to fasten the theft of a painting on an innocent woman, and the other, to be available December 30, will feature Gladys Brockwell.



Harry Morey, with Corinne Griffith, are features in Vitagraph's "Who Goes There?"



Mae Murray, Bluebird Star, in a Winsome Scene from "Face Value"

Fox to Present William Farnum in Hugo Novel

William Fox, when he caused to be announced last week the screening of "Les Miserables," Victor Hugo's novel, with William Farnum in the immortal character of Jean Valjean, delivered a punch that is likely to count for much in the exploitation of the picture by puoting from the Encyclopædia Britannica as follows:

"'Les Miserables,' the greatest epic and dramatic work of fiction ever created or conceived; the epic of a soul transfigured and redeemed; figured by heroism and glorified through suffering; the tragedy and comedy of life at its darkest and its brightest, of humanity at its best and at its worst."

Further in the Fox announcement it is declared "Les Miserables" will be undoubtedly the masterpeice of th Fox Film Corporation. The photoplay, it is said, will follow the story with realistic fidelity.

Mr. Fox entrusted the making of the photoplay to Frank Lloyd, who directed "A Tale of Two Cities" and other productions. In "Les Miserables" Mr. Lloyd is said to have excelled all his past efforts. The feature was made under ideal conditions in New Jorsey, and at a time of the zenith of photoplay production.

Under the heading "General Comment," the National Board of Review said: "In the opinion of those present this picture is an adequate representation of the great book and a fine example of the justice the motion picture can render the classics. The Jean Valjean of William Farnum is a wonderful creative effort."



Mary Pickford and Her Scenarioist, Frances Marion, Decorating the Front Porch of Miss Pickford's Bungalow on the Artcraft Studio Lot.

Minter and Goodrich Star for Mutual Next Week

Presented in Five-Reel Productions Said to Be of Widely Diversified Character — Serial and Comedies Are Also Included

TWO five-reel productions said to be of a widely diversified character are on the Mutual schedule for the week of November 26, and in addition there are slated a chapter of the Mutual-Signal mystery serial, a one-reel Strand comedy, a one-reel Cub comedy and the Mutual Weekly.

The first of the five-reel features stars Mary Miles Minter, and is called "The Mate of the Sally Ann." The picture is a comedy-drama, and will mark Miss Minter's first appearance under the direction of Harry King. "American Maid," starring Edna Goodrich, directed by Albert Capellani, is also released on the same day.

"American Maid" is Miss Goodrich's fourth Mutual production. The story, beginning in a French field hospital in the war zone, changes to the American West and does not depend on a war theme to maintain interest, according to reports.

The Strand Mutual comedy, released November 27, starring Billie Rhodes, is said to be a regular laugh fest. "Tom, Dick and Harry" is a tale of three chums who match wits to win the love of one girl. One brings candy, another flowers and each dopes the other's offerings with dire results to love's sweet progress. A flank attack in the park with a grease gun wings the wrong victim.

"A Fight for a Million," Chapter XI of "The Lost Express," featuring Helen Holmes in her latest Signal-Mutual serial, develops intense situations as the solution of the mystery draws near. Bonner learns of Helen's plans through a stolen message and a pitched battle is precipitated at the mine in which the conspirators are victors.

In "Jerry and the Burglars," the Cub comedy, released November 29, George Ovey is said to get the most out of what is described as a cleverly written sketch. The Mutual Weekly, available Monday, November 26, presents happenings of interest abroad and at home.

World-Brady Releases Ready to End of Year

List Starts November 19 with Ethel Clayton Feature and Closes December 31 with Kitty Gordon in "Diamonds and Pearls"

THE release dates of World-Pictures Brady-Made were last week announced from November 19 to December 31, and include a number of features which look especially attractive to exhibitors, according to reports.

The list is scheduled as follows: November 19, Ethel Clayton in "Easy Money"; November 26, Kitty Gordon in "Her Hour"; December 3, Montagu Love and Dorothy Kelly in "The Awakening"; December 10, Carlyle Blackwell and Evelyn Greeley in "The Good-For-Nothing"; December 17, June Elvidge in "The Tenth Case"; December 24, Madge Evans and Henry Hull in "The Volunteer"; December 31, Kitty Gordon in "Diamonds and Pearls."

Miss Gordon's early play of this series, "Her Hour," was written by Raymond Schrock and directed by George Cowl, while her second contribution to the list, titled "Diamonds and Pearls," was produced under the direction of George Archainbaud.

For "The Awakening," directed by George Archainbaud, Miss Dorothy Kelly, a very well known screen actress, was specially engaged as co-star with Mr. Love, and she is said to have a role that closely suits her acting capacities.

Mr. Blackwell himself discovered a play suitable to his requirements in "The Good-For-Nothing," and rewrote portions of the story. Mr. Blackwell also directed the making of this photoplay in addition to acting the leading male character. Miss Evelyn Greeley, who is starred with Blackwell in "The Good-For-Nothing," has advanced with great rapidity in the esteem of World-Pictures patrons.

Miss Clayton's most recent picture play, "Easy Money," was written by Gladys E. Johnson and directed by Travers Vale, while George Kelson was the director of Miss Elvidge's screen drama, "The Tenth Case."

"The Volunteer," in which Madge Evans and Henry Hull are co-stars, is from Julia Burnham's story, the scenario having been made by Virginia Tyler Hudson, with the direction in the hands of Harley Knoles.

A formal announcement of World-Pictures Brady-Made to follow the beginning of 1918 may be expected shortly, it is announced.

Universal Changes Release of "The Mystery Ship"

Postponement of the release date of "The Mystery Ship," Universal's latest serial, originally announced for Nov. 19, has been announced as desirable in order that the advance preparations may be entirely completed. An unusual amount of heralding will be applied to "The Mystery Ship," it is said, and the new date of release, now definitely decided upon, will be November 26 in all territories throughout the country. By that time six episodes will have been completed and turned out of the factory ready for distribution.

Ben Wilson and Neva Gerber will be chief adventurers in "The Mystery Ship," with Kingsley Benedict their featured assistant. Elsie Van Name and Duke Worne will also have roles of prominence in the eighteen-chapter serial. Harry Harvey is directing the feature and is making rapid progress toward the final episodes. President Laemmle, of Universal, intends that "The Mystery Ship" shall start upon its voyage better equipped than any serial his organization has ever released.

"The Tenderfoot" Heads Blue Ribbon New List

Is Second of Wolfville Stories, with Carol Holloway and William Duncan Featured—Four Other December Features

"THE TENDERFOOT," another of Alfred Henry Lewis's Wolfville stories, heads the December program of Blue Ribbon features, according to an announcement by Albert E. Smith, president of Greater Vitagraph. This is the second of the Wolfville stories to be released by Greater Vitagraph.

William Duncan, with Carol Holloway, is the star of the feature and he also directed it. This combination appeared in "Dead Shot Baker," the first Wolfville feature, and probably will be used in others to follow.

In addition to the name of Alfred Henry Lewis, those of several other writers appear on the December list of Vitagraph features, they being Frederick Upham Adams, E. Phillips Oppenheim and Cyrus Townsend Brady.

The list as announced by President Smith is as follows: December 3, "The Tenderfoot"; December 10, "The Marriage Speculation," featuring Mildred Manning and Wallace MacDonald. This play, produced under the direction of Ashley Miller, was written by Cyrus Townsend Brady, and is said to be an exceptional offering.

December 17, "In the Balance," featuring Earl Williams. This production, an adaptation from E. Phillips Oppenheim's novel, "The Hillman," was made under the direction of Paul Scardon. He has a supporting cast, which includes Grace Darmond, Miriam Miles, Denton Vane, Robert Gaillard, Julia Swayne Gordon, Templer Saxe and Frank Crayne.

December 24, "The Men Are Tempted," featuring Mary Anderson and Alfred Whitman. This was adapted from the novel, "John Burt," by Frederick Upham Adams and was produced under the direction of William Wolbert.

December 31, "His Own People," Harry Morey with Gladys Leslie. This is a story of Irish village life and was produced under direction of William P. S. Earle. In it Harry Morey plays the role of a village blacksmith and Miss Leslie plays the part of a little colleen. In addition to the stars, the company includes William Dunn, Arthur Donaldson and Stanley Dunn.

Metro Releases Five Features in December

Ethel Barrymore, Francis X. Bushman and Beverly Bayne, Emily Stevens and Harold Lockwood Are Stars Concerned

METRO plans to bring the year to a close with five strong releases. Slated for appearance during the month of December are productions starring Ethel Barrymore, Francis X. Bushman and Beverly Bayne, Emily Stevens, and Harold Lockwood, the last named beginning and ending the month, being represented by two pictures.

First on the list of December releases is "The Square Deceiver," starring Harold Lockwood. The feature is a picturization of Francis Perry Elliott's story, "Love Me for Myself Alone," carrying out the policy of Fred J. Balshofer, president of the Yorke Film Corporation, which produces "The Square Deceiver," transferring popular fiction to the screen. Others in the cast are Dora Mills Adams, Richard L'Estrange and E. P. Sullivan. Fred J. Balshofer adapted and directed the feature. Pauline Curley has the feminine lead.

The December 10 release is "Alias Mrs. Jessop," with Emily Stevens as star. This, too, is a book play. Williams S. Davis directed it, Albert Shelby Le Vino adapted it for the screen and it was produced under the personal supervision of Maxwell Karger.

On December 17 will be shown for the first time, "God's Outlaw," with Francis X. Bushman and Beverly Bayne as co-stars. "God's Outlaw" was written and directed by William Christy Cabanne, the man who made 'The Slacker," and who directed the successor to "The Slacker"—"Draft 258."

"An American Widow," with Ethel Barrymore as star, will be the release of December 24. Frank Reicher is directing "An American Widow" and it will be produced under the personal supervision of Maxwell Karger.

The final release of the year is "The Avenging Trail," with Harold Lockwood as star. "The Avenging Trail" is a picturization of Henry Oyen's novel, "Gaston Olaf," a story of the North woods. Mr. Lockwood's role in this production is a distinct contrast to his part in "The Square Deceiver."

The usual number of Drew comedies will be released during the month of December.

"Madam Who" Claimed to Be Remarkable Film

"Madam Who," Bessie Barriscale's forthcoming Paralta picture, is claimed to be one of the most remarkable productions yet announced for consumption of screen audiences. It is said to represent the highest type of directorial skill and thorough coordination of all the details that go to make a picture good.

In discussing reasons for the finished character of the feature, Robert Brunton, director of productions for Paralta, said: "The underlying thought in making this picture has been to attain an excellence in the primary branches of the motion picture art and by the skillful combination of them, produce a picture that stands forth in finish of all technique. This is what we have accomplished with 'Madam Who.' In the first place, the basis of any good picture must be a story that has the merit of dramatic interest. No matter how good a star and the support may be or how able the director may be, no well-rounded picture can be made unless there is a good story to serve as the vehicle for their dramatic and technical skill."

Hearst-Pathe News Has Unusuall Wide Range

The Hearst-Pathe News, No. 91, whic is announced as a current release in new reels, covers, as usual, a wide era, consic ering territory.

It begins with scenes of Billy Sunda the evangelist, in action at Camp Kearne Cal., where he made addresses to the so diers in the drive for Y. M. C. A. fund Then comes scenes of the disastrous fir at Paterson, N. J., recently, in which fou teen men lost their lives. On the Atlanti ocean the steamer Rochester is shown, bu it is not made known whether the scene were made before or after the ship wa torpedoed by a U-boat. At Glasgow, Scot land, Britain's women workers hold a patri otic celebration to demonstrate their un swerving allegiance to their country, an in Paris scenes were taken of children o France paying a visit to the capital a guests of the city.

Artist Makes Sketches for Singl Reel Pictures

James Montgomery Flagg, the artist, ha prepared a series of life character sketche for the screen, it was announced last week which, for motion picture purposes, will b grouped under the general title of "Girl You Know." Mr. Flagg terms them "so cial satires."

Each sketch, it is announced, provide the basis for a single reel picture, twelv of which will be released at intervals o two weeks by the Edison Studios, it i planned. The artist appears in each pic ture, seated at the easel in his studi roughing out a sketch of a model wh stands before him. The model asks th subject of her pose, and Mr. Flagg pro ceeds to tell her in what is said to be new manner in pictures. Then is shown the humorist's conception of his mode punctuated by Flagg titles which are ex pected to be as humorous as the scene themselves.

The productions will be handled as Per fection Pictures by the George Kleine Sys tem, it is announced.

Essanay Completes Eleven Sceni Productions

Essanay, it was announced last week, ha completed the production of eleven scenic under the general caption of "The Won ders of Nature, Science and Industry," which is said to be among the most remark able ever put out both from the view shown and from the photography. Thes pictures are 1,000 feet in length and ar released each week through General Film beginning November 24.

Essanay, it is announced, has aimed t get away from the long distance shots o the ordinary scenics and has secured som highly interesting close-ups and intimat touches, while at the same time giving comprehensive panoramic view of the sec tions touched upon.

The first picture is said to be of peculia interest as it shows five of the best know writers in the country, Maximillian Foste Jack Lait, Hughie Fullerton, Grantlan Rice and Bill McGeehan, fishing fo salmon in New Brunswick.



Louise Huff Is to Be Presented Again in Paramount Features, with Jack Pickford Once More Playing Opposite Her

Training Camp Abroad Shown in Mutual Weekly

A very appropriate opening scene for No. 151 of the Gaumont-Mutual Weekly, which was released November 18, shows a Gaumont cameraman starting on a special tour of the U. S. Army Camps. This is, of course, only one of the many Gaumont staff photographers who are making an accurate picture record of the life and work of our soldiers at home and abroad.

A fire which consumed a hugh war plant in New York is included in the scenes in this release. Other scenes serve to keep audiences posted as to what is happening in France and the United States.

Scenes in California are also presented in this issue of the Gaumont-Mutual Weekly.



Julia Sanderson Is Spending Her Working Hours in the Long Island Studio of the Empire All-Star Mutual Company

Exhibitors Find Jewel Features Money-Makers

Good Reports Reach Home Office of Receptions of "Pay Me" and "Come Through"—One Manager Lets Exchange Put Film Over

THAT exhibitors throughout the country fast recognizing the worth of Jewel Productions, and are realizing that Jewel, Inc., is making every effort to co-operate with them to obtain the highest efficiency in advertising and publicity, is the gist of an announcement from the Jewel offices last week, after developments in regard to various of its pictures had been watched and results noted.

As an example of the confidence shown by exhibitors, Jewel cites the action of O. T. Berger, manager of the Page theatre in Medford, Oregon. Mr. Berger recently bought the Page, and was unfamiliar with its management and operation, according to Jewel. Hearing of the success of "Pay Me," he went to the Jewel offices in Portland, booked the feature and gave over his entire publicity campaign to the exchange to handle, it is said. His only restriction was the limit of expenditure. Results are said to have fully justified Mr. Berger's confidence, and packed houses made the feature's run a profitable one.

Adolph A. Miller, manager of the Knickerbocker theatre in Columbus, Ohio, is named as another exhibitor who has taken the trail as a Jewel booster. In a letter to the home office he states that "Come Through" is a money-maker. "I believe," he continued, "that every exhibitor in the country will profit by showing this picture to his patrons, not only in the friends he will make, but in the actual profit his increased receipts will return."

When a moving picture feature, playing at low prices can take in $105 in one day, in a town of 1900 persons, it must be "some feature," yet that is what the Jewel production, "Sirens of the Sea" is said to have done in Hawarden, Iowa.

L. Scriven, manager of the Lyric theatre there is said to be so pleased with the success of the production that he contemplates booking it for a return date.

L-Ko Names Comedies for Release in December

"A Hero for a Minute," Featuring Bobby Dunn, Leads Off on December 5, Followed by Three Others That Promise Much Fun

THE trip to the West Coast that involved consultations between President Julius Stern and Director General J. G. Blystone, of L-Ko, has developed matters of progress in that series of merry-makers, showing thus early in the December releases. Plans for the future carry further advancements to keep L-Kos at the head of the procession. Four comedies are ready for December, to reach exhibitors through Universal Exchanges on the following distribution dates: December 5, "Hero for a Minute," featuring Bobby Dunn, late of Keystone's forces, and Katheryn Young, L-Ko's comedy vampire. Robert Kerr directed this J. G. Blystone offering.

December 12, "Deep Sea and Desperate Deeds," starring Myrtle Sterling and featuring Al Forbes at the head of her supporting company. This is also a Blystone production, directed by Vin Moore.

December 19, "Shot in the Excitement," which pictures the philanderings of a raspberry Romeo, will have Dave Morris as the star in a special L-Ko directed by Craig Hutchinson. Over this subject Julius Stern becomes especially optimistic.

December 26—L-Ko's Christmas present to exhibitors is the first of a series of special comedies involving Max Swayne, the heavy-moustached "Ambrose" of screen comedy repute, who will offer "Ambrose's Ice Love." This one was directed by W. Frederick, who will produce further "Ambrose" frolics as L-Kos.

Farnum's New Bluebird is Pronounced Perfect

Feature from Late Richard Harding Davis' Novel Scheduled for Release January 7—Murray Feature Nears Finish

DURING the past week Franklyn Farnum's next Bluebird release was shown to executives in the New York headquarters and passed upon for schedule January 7 as embodying every element that makes for good photoplaying. The late Richard Harding Davis wrote the story. Mystery and adventure, with an engaging love story, provide the features. Joseph De Grasse made the production, Mr. Farnum's support including Edith Johnson, his leading lady; Al W. Filson, especially engaged; Lon Chaney, Sam De Grasse and other selections from Universal's stock forces.

"The Eternal Columbine," written by H. Sheridan Bickers, and produced by Robert Leonard as Mae Murray's third Bluebird offering, is nearing completion at Universal City, along with "Broadway Love," the Ida May Park production, in which Dorothy Phillips will appear, late in January. H. Carey Wonderly wrote "Broadway Love," reflecting a new side-light on the famous thoroughfare, with most of its fashions, foibles and frivolities.

Further preparations for the Bluebird program include "The Catamount," which is being filmed by Joseph De Grasse, with Franklyn Farnum the star, and Edith Johnson, leading lady, from a story by R. N Bradbury and F. H. Clark. There will be a Rupert Julian presentation of "The Highest Card," written and scenarioized by Elliot J. Clawson, in which Ruth Clifford will star with her leading man, Monroe Salisbury, prominently featured.

Violet Mersereau's appearance in "The Girl by the Roadside" has been announced as the final Bluebird for 1917. This presentation will be made December 31, to complete the holiday fortnightly begun by Mae Murray, in "Face Value" December 24.

Film Specialties

Hammons Gives Opinion of Educational Films

Vice-President and General Manager of Educational Films Corporation Thinks Brevity of Subjects Is Success Keynote

IN an announcement last week giving his opinion of educational films in general and Educational Films in particular, E. W. Hammons, vice-president and general manager of the Educational Films Corporation, commented as follows: "I consider one of the chief reasons for what success we have achieved in the educational field the brevity of our subjects. Do I mean to infer by that that I feel they have won out because there is so little of them? I do. This sounds sensational, but it is the truth. I have a warm spot in my heart for those educational picture boosters who feel that the educational film of "feature" length will become as popular and common as the dramatic "feature" film, but I do not share their optimism. I am of the belief that the educational film of the future, like that of the present, will be best because brief. I think that one reel will be the average maximum length in 1927, as it is today. I think that two reels will be the *exceptional* maximum length ten years from now, as it is today.

"Of course, you will point to the war films and say: 'They're educational and they're feature length!' But they are in a special class. Naturally the things they show will hold an audience for their entire length. That is due to the state of mind of the public.

"The general educational output will always be strengthened by pruning. The day of the frequent educational "big film"—if big means length—will never come. I am jealous of the length of the dramas, all right, but I am not losing time worrying that educationals will ever rival them in size."



E. W. Hammons, Vice-President and General Manager of Educational Films Corporation

Army Tractors Caper in New Bray Pictographs

In the Ninety-fourth Release of This Subject Through Paramount Tropic Straw Weavers Are Also Shown—More Hints to Housewives

THE success of the tractor in modern warfare, which prompted the U. S. army officials to investigate the claims of manufacturers concerning the huge machines, has been seized upon by Paramount-Bray as a corking good idea for scenes in the 94th release of the Paramount-Bray Pictographs, the magazine-on-the-screen. In this reel many shots were taken of the tractors while being put through their capers for the experts to decide whether they were up to requirements. Many of the big engines went through evolutions that were said to be startling, and as remarkable as the stunts of the British tanks.

On the reel with the tractors are also other subjects which vary enough to make the release very well balanced. In Florida and elsewhere where the palmetto palm flourishes, there is a unique industry that is shown in the Pictographs. Annually, hundreds of thousands of hats are made from the leaves of the palmetto palm and shipped all over the world.

Uncle Sam's fifth Hint to Housewives, tells how to preserve fresh eggs. These "hints" have attracted much favorable comment and the Bray Studios, Inc., have decided, therefore, to release another of the subjects. The methods of keeping eggs fresh, shown on the screen in this release, are the approved ones and should be understood by all housewives. The complete details are given in pictured form.

Bobby Bumps' many friends will no doubt be glad to know that the 94th release of the Paramount-Bray Pictographs will again present one of the adventures of this creation of Earl Hurd, together with Fido, the pup, whose birthday is celebrated in the humorous cartoon comedy.

Universal Completes Roster of Cartoonists

Names Thirty-nine Wielders of the Sketching Pen Who Will Contribute Drawings to Current Events—All Well Known

UNIVERSAL Current Events, which recently inaugurated the policy of reproducing newspaper cartoons on the screen, announced this week that it has completed its roster of cartoonists whose work is to be exclusively presented in motion picture houses through the medium of Universal Current Events.

The list, which covers the choice territory of the United States, includes thirty-nine well-known cartoonists, as follows:

W. A. Rogers, New York Herald; W. C. Morris, New York Evening Mail; Robert Carter, Philadelphia Press; Charles Henry Sykes, Philadelphia Evening Ledger; R. K. Chamberlain, Philadelphia Evening Telegraph; F. T. Richards, Philadelphia North American; John L. De Mar, Philadelphia Record; Fred Morgan, Philadelphia Inquirer; Nelson Harding, Brooklyn, N. Y., Eagle; Ted Brown, Chicago Daily News; "Cy" Hungerford, Pittsburgh Sun; Bert Link, Pittsburgh Press; Elmer Donnell, St. Louis Globe-Democrat; Claude Shafer, Cincinnati Post; W. A. Ireland, Columbus Evening Dispatch; Harry J. Westerman, Ohio State Journal; Harry Keys, Columbus Citizen; J. H. Donahey, Cleveland Plain Dealer; James Lavery, Cleveland Press; Fred O. Seibel, Albany Knickerbocker Press; Wm. A. McKenna, Albany Evening Journal; W. K. Patrick, New Orleans Times-Picayune; Luke Pease, Newark Evening News; Alfred W. Brewerton, Atlanta Journal; Lewis C. Gregg, Atlanta Constitution; "Cad" Brand, Milwaukee Sentinel; Gaar Williams, Indianapolis News; Cornelius J. Kennedy ("Ken"), Buffalo Evening News; R. O. Evans, Baltimore American; G. R. Spencer, Omaha World-Herald; J. P. Alley, Memphis Commercial Appeal; Paul B. Fung, Seattle Post-Intelligencer; John F. Knott, Dallas News; James F. Lynch, Denver Rocky Mountain News; Paul A. Plaschke, Louisville Times; McKee Barclay, Baltimore Sun; Walter Blackman, Birmingham Age-Herald; A. J. Taylor, Los Angeles Times; Roy Aymond, New Orleans Daily States.

Universal Releases Well Balanced News Reel

Universal Current Events, No. 27, released Nov. 17, is a very good example of a well balanced reel of its kind, and, while the war exerts considerable influence in framing the feature, other points of interest are not overlooked.

The reel begins with "Patriotic Fervor Puts Pep in Election Contests," and shows how the cares of war-making are shelved for one day while several little domestic matters are decided here and there. It then proceeds to "Londoner Defies Raids with Back-yard Bomb-proof," and continues with "Another Strong Arm for America's Big Push," showing an Oregon regiment starting for its training point; "Uncle Sam's Army Mules of Steel Replace the Live-and-Kicking Kind," "Houdini Escapes Again While Hung in Mid-Air," "Big Explosion of Bronze Powder Takes Heavy Toll," "Italy's King Sees French Front as German Guns Roar," a cartoon from a Chicago daily paper, one from a Louisville paper and a third from a Philadelphia paper.

Patriotic Fervor Reflected in Animated Weekly

The patriotic fervor that is sweeping the country is said to be vividly reflected in the Universal Animated Weekly No. 98. There are many new highlights to the situation and all are portrayed in this latest issue.

Naturally, the first question is whether the men are fit to take up their duties in the defense of the nation as time, the main essential, has been very short. This point is covered in the first part of the weekly, "Glimpses of Our National Army in the Making," which shows the rookies in the various camps being trained into husky nephews of Uncle Sam.

Short Subjects in Review

By Clara DeL. Berg

NEW HORIZONS

A pretty humdrum place, the town you live in, isn't it? If you had a comfortable bank balance, wouldn't you be tempted to chuck the job and set out for somewhere else,—most anywhere as long as it was *different*?

Before the blight of war fell on Europe, the lands across the sea were the goal of everyone who could afford a steamer ticket, from the school teacher who spent the savings of years in a six weeks' trip, to the Pittsburgh millionaire who left a golden trail from Stockholm to Salamanca.

Of course some people don't see much fun in tramping round hot cities, even beautiful foreign cities, in summer time. These spend their vacations where the trout lurk and the campfires rise.

Well, Europe is not for pleasure seekers these days. The storied castles of Spain can be seen only in pictured representations. And winter and hard work hold the nature lovers to home or desk and duty.

If you are an exhibitor always alert to meet unexpressed demands, and even to create a new demand, let your screen be the Magic Carpet that, with the beautiful scenics put out each week, transports your patrons to wonderlands and playlands far away from the prosy round of life.

C. DeL. B.

A TREASURE SPOT OF BELGIUM

A scenic, so beautiful and so singularly appealing at this time that though not a recent release it was run at the Rialto theatre a fortnight ago, is "The Waterways of Bruges" (Pathe Exchange, Inc.). Bruges is as much a city of canals as Venice. Lining the banks are quaint houses of red brick, thick shrubbery and overhanging trees. Arched bridges repeat their graceful curves in the tranquil waters. As charming as paintings by old Flemish masters are the various "Quais," where in the peaceful days before the war entranced visitors loved to watch the little boats and silently gliding swans. The writer herself was such a visitor some years ago. To her this exquisite film, so faithfully reproducing in every tint the beloved little city, afforded the keenest pleasure. It cannot fail to give artistic delight even to those for whom Bruges is now, alas, but another victim of German greed.

BOOSTING THE PICTURE IN JAPAN

The publicity man is always with us, even when we take a "Trip Through Japan" (Educational Films Corporation) by way of the Golden Gate and the Hawaiian Islands and find ourselves in busy Yokohama. In this enterprising city "the exhibitor" does not content himself with placarding the front of his house to announce the attractions within. He sends out a procession of strangely garbed gentlemen, bearing banners and standards, to parade the streets.

This is just one of many quaint scenes in the film. Very attractive are the young folk, and the fat baby who occupies the position of honor in the group. The making of barrels by hand and the endless chain of humans who pass coal into a steamer in an amazingly short time give an idea of the cheapness of labor in that distant land. Moonlight on the bay, and a drenching storm at sea add beauty and variety to a pleasant picture.

UNFAMILIAR AGRICULTURE

The two subjects which stand out most prominently in Selig World Library No. 23 (General Film Company) are "Hop Fields of Kent" and "Rice Culture in Java," both interesting and picturesque. In the first, close-ups of the hop blossoms introduce the spectator to a plant widely known but in actual appearance entirely unfamiliar. The hop picking is done by women and children of the London slums, queer slatterns and pathetic mites that might have come straight from the pages of Dickens.

The rice picture is carefully taken, with panoramas showing extensive terraced swamps where the rice grows and excellent close-ups of plowing, with men and cattle knee-deep in mud. Women and children harvest the ripe grain, which is threshed out by the women in heavy stone mortars. A strange contrast to the monster machines that help us gather in our great harvests.

A MAN'S SIZE DOG

Everyone who has seen Robert Bruce's pictures, taken in the mountains of Oregon and Washington, knows the great dog who ranges with him in the wilds. In the latest scenic release of the Educational Films Corporation, "Me and My Dog," "Me" plays second fiddle, and even the magnificent mountains and lakes are but backgrounds to this splendid beast, powerful as a panther, yet a tender, worshipping friend of the man who echoes the prayer, "Make me worthy of my dog."

Aside from its sympathetic interest the film is noteworthy for the great beauty of the tableaus, where the man and his companion, silhouetted against the sky, seem cast in bronze by a master sculptor.

FISHERMEN'S LUCK

If each succeeding number of Essanay's new series, "Wonders of Nature and Science" (General Film Company), is as lively as "Salmon Fishing in New Brunswick," the exhibitor will have a very desirable short subject to add seasoning to his program. Up in Canada the salmon are not caught in an acre-wide net by the ton but on the end of a line, and only after a struggle lasting sometimes two hours. That, at any rate, was the experience of Hugh Fullerton, Grantland Rice, Jack Lait and other notables in the realms of sport, who exchanged fountain pens and typewriters for the canoe paddle and the stout rod and reel. Fullerton was perhaps the hero of the day, for his catch proved a "whale," but honors were shared by "Bill" McGeehan, who in the absence of a guide with a gaff, landed and secured his fish with a lively bit of football strategy.

Needless to say, Flap Jack Joe, who sends them sailing into the air, is a welcome sight at the close of the day.

ICE AND FLAMES

The second issue of the Argus Pictorial (Pathe Exchange, Inc.) is, in point of dramatic interest, a great improvement over the first. How the State of New York saves its great forests from destruction is shown in lively fashion. The watcher on the tower scanning the horizon with his telescope, discovers smoke and instantly sends the alarm over the telephone. How this is received by the Fire Warden, and the method of clearing underbrush and splitting stumps to check the fire, are shown in a series of spirited pictures.

Just why fishermen choose the winter as a suitable season for eel catching we cannot say—perhaps because people who esteem eels as food will eat them all the year round. At any rate, eels are located in their snug bed beneath several inches of ice and by means of a fork thrust through a hole are brought wriggling to the surface. An animated drawing adds to our knowledge of what happens beneath the ice sheet.

Professor Thatcher of the Department of Fine Arts of Columbia University continues his interesting lessons in stencilling. Animated Clay Figures, by Helena Smith Dayton, add the comedy note.

WRESTLERS

Bernarr Macfadden, of national repute, enters the screen world with a Physical Culture Magazine, the first number of which has just been released by the General Film Company. Illustrations of gymnastics and deep breathing exercises by girls, and dancing out of doors by Miss Margaret Crawford and her pupils, are followed by an exciting wrestling match between two experts in which a variety of holds are illustrated and the seemingly impossible achieved. The camera is close enough to the actors to afford excellent views of the positions assumed.

MOVING DAY FOR Y. M. C. A.

"Pick up your house and walk," said someone at a training camp when the boys criticised the location of the very popular Y. M. C. A. "Hut." So a hundred or so of the dissatisfied ones (Universal Animated Weekly No. 98) put their shoulders to the timber, hoist the edifice off the ground, and move it to a more accessible spot. Then the motor trucks, just to show that if houses can move motors can swim, plung wheel-deep across a stream, covering their occupants with clouds of spray.

Marines may acquire sea legs, but it doesn't prevent their having very active land legs. Men of the Marine Corps demonstrate how they erect a wireless outfit and have it in working order within seventy-five seconds.

A picture of President Wilson addressing the American Federation of Labor at its recent convention shows him speaking with earnest force.

Hy Mayer gives point to the President's appeal by the ardent patriotism of his cartoon.

Scenes of India in Selig World Library

The current issue of the Selig World Library, a General Film release, includes a wide variety of subjects which, it is asserted, make it one of the most valuable issues produced. Among the subjects are "The Ole Swimmin' Hole," at Delhi, India; "The Fuel Markets of India," "The Source of Rubber," "Your Thanksgiving Day," "No Cows and Chickens on this Farm," and "Knit a Bit."



F. D. Allison, Manager Strand Theatre, Newark, N. J.

Breese and Hanlon in Thomas-Raver New Production

HARRY RAVER, who is working with Augustus Thomas, the playwright, on the script for his most recent work in the productions field, announces that the interior scenes are practically completed and that work on exteriors will be commenced this week. The story is the work of Mr. Thomas and is in the nature of a mystery drama. The title has not been announced.

Edmund Breese, the well-known character actor and Alma Hanlon are interpreting the principal roles. The supporting cast will be announced soon. Miss Hanlon appeared in the principal feminine role in Mr. Raver's last production for the independent market, "The Public Defender." She has been seen in many of the popular feature pictures of the current year.

It is stated that Miss Hanlon's part in the forthcoming Thomas-Raver production of Mr. Thomas's own story, is one that affords her every opportunity to display her dramatic talents.

IN THE INDEPENDENT FIELD

"Zeppelin" Through Consolidated in the South

Method of Distribution Is Such That Feature Is Immediately Available to All Exhibitors—Simple, but Revolutionary

ARRANGEMENTS have been completed, it was announced last week, whereby "The Zeppelin's Last Raid," and all of the special productions released by the U. S. Exhibitors' Booking Corporation, will be booked to Southern exhibitors through the offices of the Consolidated Film and Supply Company, in Atlanta, New Orleans and Dallas.

The method of distribution decided upon by the U. S. Exhibitors' Booking Corporation is such that "The Zeppelin's Last Raid" is immediately available to all exhibitors, it is announced. Established exchanges in every territory, it is said, are accepting booking for all of the U. S. pictures, both from theatres holding franchises in the organization and from exhibitors doing open booking.

The Hoffman-Foursquare exchanges represent the U. S. Exhibitors in New York, Buffalo, Philadelphia, Pittsburgh, Cleveland, Cincinnati, Detroit, Chicago and St. Louis. Foursquare is also preparing to handle the output in offices to be opened in the West. Frank Gersten, Inc., has New Jersey. The Globe Feature Film Company: New England, and the Consolidated the South.

"The system is simple and at the same time revolutionary," said Frank Hall at the Broadway theatre during the trade showing of "The Zeppelin's Last Raid." "Its simplicity was proven by the speed with which it was put into operation. Three weeks ago we announced our first picture and started arrangements for its release. To-day we are booking it in nearly every part of the country. Our exchange affiliations once made and our representatives in their 'trenches' what was to keep us from going 'Over-the-top'? Our franchises are proving to be popular and while a franchise is not necessary in order that an exhibitor may book our pictures, the whole proposition was worked out from the exhibitors' standpoint and it is natural that they should wish to take advantage of a franchise-fixed-maximum-price, especially when they know that they will also profit by receiving pictures for less than their franchise price in each case where the cost of production makes it possible. We realize that we must buy productions that are above the regular program standard of merit and that they must also have a very special advertising value to get across in these times of keen competition.

Lewis J. Selznick Closes Contract with Loew

Select Star Series of Pictures Booked in Loew Houses in Greater New York and New Rochelle—Young, Talmadge and Alice Brady Included

LEWIS J. SELZNICK, president of the Select Pictures Corporation, announces that he has contracted with Marcus Loew for runs in all Marcus Loew houses throughout Greater New York and New Rochelle for the select star series of pictures produced by Clara Kimball Young and her own company, by the Norma Talmadge Film Company, and pictures starring respectively Alice Brady and Constance Talmadge. They will be shown in the various houses of the Marcus Loew circuit in this district for runs of seventy consecutive days each.

The stars whose pictures are affected by this contract have already completed one or more of their offerings in the Select Star Series of pictures. Clara Kimball Young's first picture is "Magda," directed by Emile Chautard; and "Shirley Kaye," her latest, directed by Joseph Kaufman. Norma Talmadge's first Select Picture is "The Moth," directed by Edward José; her second picture, "The Secret of the Storm Country," directed by Charles Miller. Constance Talmadge's first star picture, "Scandal," is a current release, and was directed by Charles Giblyn. The new picture which Miss Talmadge has just finished for Select, "The Honeymoon," was also directed by Mr. Giblyn. Alice Brady has completed one of her Select Pictures, "Her Silent Sacrifice." Edward José directed. Miss Brady is now at work on her second, "The Lifted Cross," which is being directed by Edward José. Paul West made the adaptation from Charlotte Bronte's story, "Jane Eyre."

Uno Buys Japan Territory for Moss Productions

It is announced that U. Uno, representative film importer of Japan, has contracted with B. S. Moss to take over the rights for Japan, for "One Day," sequel to Elinor Glyn's "Three Weeks," and the "To Boots and Saddle" adapted from Eugene Walter's play of that name.

Garson Buys "The Cold Deck" for Michigan, from Triangle

Harry I. Garson, of Harry I. Garson Productions, Detroit, anounces that he has purchased "The Cold Deck," featuring William S. Hart, from the Triangle Film Corporation, for the State of Michigan. Mr. Garson is manager of Clara Kimball Young and has been actively engaged in the independent field, especially in the middle western territory.

Weisfeld Says There Is Need for Children's Program

M. J. Weisfeld, general manager of Wholesome Films Corporation, who has personally visited hundreds of exhibitors throughout the country, has some interesting observations to make concerning the necessity, as he says, for children's programs in the theatres. He says:

"I found a strong demand for children's programs, but a shortage of pictures adaptable to them. I do not mean by children's programs, just the so-called 'kiddie' pictures. The young of our nation have a broader appreciation of motion picture essentials than their elders permit them to have of any other sort of paid amusement. The result is that children demand a little bit more than the 'kiddie' pictures, so called.

"The picture to suit this demand must be clean in story, action and production, yet not so adult as to be 'over the heads' of children, nor too youthful in plot not to interest their elders.

"One exhibitor whom I interviewed gave me an excellent illustration. He said, 'The whole children's program demand is the old story of the circus over again. The circus, primarily for children, is an adult amusement as well, and it always will be. My father always took me to every circus that came to our town.

"'Why did he do it? I'll tell you. There were two reasons. He wanted me to see the circus and just as important, he wanted to see it himself. Often he would talk about it long after the activities of youth had chased the circus from off my reflective horizon. That's the answer to children's programs.

"'Get good, clean pictures that will entertain them and also their elders, and you solve a big problem for the producer, as well as for we exhibitors, and the public.'"

Mr. Weisfeld announces that Wholesome Films Corporation will offer exhibitors a complete children's program, including a novelty reel, comedy, scenic and dramatic feature.

"A complete children's program which will afford varied entertainment with plenty of drama in the feature, good, clean humor in the comedy and something decidedly unique in the novelty reel," he said.

Peggy Hyland's Contract with Mayfair Only Myth

Peggy Hyland's personal representative, Adele Whitely Fletcher, last week made an announcement in which it was denied there was any truth in a recently published statement to the effect that Miss Hyland had signed a ten-year contract with the Mayfair Film Corporation, with which company she has been associated since Spring and whose first picture under that banner is called "Persuasive Peggy."

It is declared Miss Hyland has no contract with Mayfair.

Fun-Art Films to Show First Comedy Release

Fun-Art Films, Inc., announces that the first two-reel comedy production, "A Rag A Bone and A Hank of Hair," written by Vincent Bryan, and featuring Ray and Gordon Dooley, vaudeville stars, will be shown to the trade, this week. The place of showing and date will be announced in due time. Mr. Bryan, responsible for the script and direction of this comedy production, is responsible for many of Charlie Chaplin's successes. He is also a song writer of note. Ray and Gordon Dooley are favorite vaudeville entertainers. This will be their first appearance in pictures.

Toronto Company Reports Good Bookings in Canada

States Rights Features reports from its Toronto office, Canada, that it has booked "Sirens of the Sea," "Man Without a Country" and "The Co-respondent" for consecutive runs of one week in the four leading first-run houses in Toronto. A good business in the independent field is reported.

Blystone Completing Fifth Century Comedy with Alice Howell

J. G. Blystone, director general of Century Comedies announces that he is now working on Alice Howell's fifth production, "The Village Blacksmith." This he announces, will be completed soon and he and Miss Howell will commence the sixth production which is titled "School Days." "School Days," "Neptune's Naughty Daughter," "Automatics" and "Her Bareback Career," are the Century Comedies, featuring Miss Howell, now on the market.

Julius Stern announces that he has met with good success in the marketing of these comedies and states that the four above named, which are now placed in nearly every territory, are proving strong box-office attractions.

Billy West's Latest Production "Old King Sol"

"King Solomon," the title of the King-Bee Comedy, featuring Billy West, now under production, has been changed to "Old King Sol." This change was made by Nat I. Spitzer, sales manager of King-Bee after receipt of a letter from a London company, stating that it had the world rights to a picture under the title, "King Solomon." "Old King Sol" will be the first five-reel production made by King-Bee with Billy West featured.

Ohio Board Passes "Lust of Ages" Without Change

The Ogden Pictures Corporation announces that the Ohio Board of Censors has passed "The Lust of the Ages," featuring Lillian Walker, without change. Leon Netter, of Masterpiece Attractions, Cleveland, who has the Ohio rights to this production, presented the picture for review of the Board.



A Typical W. S. Hart Scene in "The Two-Gun Man," Which W. H. Productions is Distributing

Hart Officials Complain of Film Pirates

Special Two-Reel Hart Features Which This Company Controls, Are Being Duplicated by Film Pirates, Official Says

OFFICIALS of the W. H. Hart Productions Company, who control the exclusive rights to a number of special two-reel productions featuring William S. Hart, now offered on the independent market, are on the trail of film pirates, who, it is stated, are duping some of the special two-reel Hart features which this company controls. An official of the company commenting upon this said:

"The industry has long been troubled with the activities of men of this type and it is to be hoped that they will be dealt with in a most summary manner. They are gradually being eliminated, as was illustrated recently in the case of "Joan the Woman" and the Chaplin pictures. However, there still seems to be some who have not profited by this warning and who still continue to try 'to put one over.'

"We have good evidence as to who the parties are in this latest outrage and they will be prosecuted to the full extent of the law. The unfortunate part of the whole affair lies in the fact that these crooks are being aided by the industry itself, that is to say, certain of the exchanges and exhibitors—not the reputable ones of course—will purchase and book these duped prints and use them. Often an exhibitor will get stuck with one of these prints and show it, laboring under the delusion that it is genuine. The result is that he has a print of inferior quality and if it happened often would naturally ruin his business. The fact that this duping has recently become such a menace, should put every exhibitor upon his guard, for it is through their agency and that of the exchanges that we can hope to blot out this illicit trade once and for all. Fortunately, the reputable exhibitors and exchanges will not have anything to do with duped film and exchanges that handle these subjects are practically placed in the same category as the dupers themselves. They certainly come into bad repute with every decent distributor and in the end will find themselves in a most awkward position. The industry is waking up and really going after these parasites and the time is not far off when we shall be entirely free of them. There is now a plan on foot whereby the reputable producers and distributors will cooperate in a policy to eliminate business dealings with any exchanges making it a business of handling duped films.

Princeton Students to See Rapf's Late Production

Harry Rapf announces that his late production "The Struggle Everlasting," featuring Florence Reed, will be shown for the review of the Princeton College students before it is shown to the trade. The author, Edwin Milton Royle, is graduated from Princeton. Many of the scenes in this production were taken about the Princeton campus. The story is based on the struggle of a college student after leaving the seat of knowledge. One of the scenes shows the Princeton students who have entered the aviation school and the activities at this school.

Randolph Sells Interest in All Star Features

D. C. Randolph, one of the pioneer distributors in the Southern States, has sold his interest in the All Star Features Company, of Jacksonville, Fla., and announced last week that he will assume the management of the recently organized Exhibitors' Booking Association, with headquarters in Jacksonville.



Betty Lee, a Worthy Model for Any Sculptor, Is the Goddess of Love in "The Triumph of Venus," Captain Hesser's Mythological Spectacle

Large Offices Leased for Hesser Enterprises

CAPT. EDWIN BOWER HESSER announces that he has leased a floor suite in the Candler Building, New York, and the offices of the two enterprises with which he is connected will be located here. They are the Victory Film Manufacturing Company and the Hesser Publicity Bureau. The Hesser Publicity Bureau will retain its offices on Forty-seventh street, as studio room for its art department.

The change was made necessary, it was announced, by the increase in business in both the publicity end and because Capt. Hesser has entered other branches of the amusement field. The Victory Manufacturing Company will handle the five-reel drama, "The Triumph of Venus," starring Betty Lee. This production will be offered on the independent market. The executive work connected with the exploitation of this production will be handled from the new offices.

Capt. Hesser states that in "The Triumph of Venus" he has an independent feature which is especially suited to the times. Commenting on this production, he said:

"Public amusements should, more than ever, be of a bright and cheerful nature, and of a kind that will take people's minds off war and its horrors. The war drama has its place but I feel that a revival of the classic, with all its beauties and charm, will be appreciated. 'The Triumph of Venus' is a story of antiquity. The classic spirit is preserved throughout, and the fascinating tale unfolded of the Olympic deities has not only beauty and novelty but a strong human interest as well. Five months were spent in production, and the correctness of every detail of the costuming and incidentals are authentic. There is never at any time the slightest suggestiveness. The production is artistic from every standpoint, and opens up to filmdom that world of mythology from which poets and artists have received inspiration for centuries and which still may profitably be drawn upon.



E. V. Richards, Jr., General Manager Saenger Amusement Co., New Orleans

Oro's First Release, "Loyalty," Shown to Trade

"LOYALTY," the initial release of the newly organized Oro Pictures, Inc., was shown to the trade at the Broadway theatre last Friday. Special music, arranged by S. M. Berg, accompanied the showing. The production was shown to the reviewsrs some weeks ago and they were of the opinion that "Loyalty" would be well received by the trade. The audience which attended the showing last week was composed of exhibitors and independent buyers and they pronounced the Oro release one of merit.

"Loyalty" tells of the experiences of an actress who comes from the West to New York. She attains fame in the profession and marries a man who is addicted to the drug habit. She loses her reputation but determines to cure her husband of the habit. Her loyalty to her husband wins his respect and he, after a fight, wins out in the fight with drug.

Betty Brice is the featured player. Murdock McQuarrie is in chief support. Humility" is the second release of the Oro Pictures. Miss Brice is featured in this production also. The third release is "When Destiny Rules." Grace Davison is featured. Melbourne MacDowell is in support. Dolly Dare has been engaged by Oro to appear in a picture now under production at the Los Angeles studio.

New Company Organizes to Handle Short Features

JACK H. GLAUBER and Nat Nathanson announce that they have organized the Associated Film Service, with offices at 145 West 45th street, New York, for the purpose of handling one and two-reel features in the New York state territory. Mr. Glauber is president of the organization and Mr. Nathanson is general manager.

Mr. Glauber is a prominent film man of many years eperience. He has been associated with many of the large distributing companies. He commenced with the firm of Kessel & Bauman. He connected later with Great Eastern Film Company, Mutual Film Corporation and Greene Features Film Company. Mr. Nathanson was formerly general manager of the Federal Feature Film Company.

Negotiations are now under way whereby the new organization announce that they will gain control of a number of short features. Mr. Glauber announces that the company is ready now to take care of exhibitors with some good short features at reasonable prices.

Capitalize All Star, Goldwyn Urges

In its promotion hints on Madge Kennedy's second picture "Newly Married" Goldwyn is calling especial attention to the popularity that the noted stage star achieved in her initial screen effort and the fact that she became known almost over night to the millions of picture fans who had not seen her in any of her stage productions.

Goldwyn urges the exhibitors to take advantage of this popularity, especially by lavish use of pictures of the star in lobby displays and in the newspaper advertising.

Giles Company Takes Over Trimount Interests

It was announced last week that on November 1 the interests of the Trimount Theatres, Inc., which, as a Massachusetts corporation, controlled the Princess and Gorman theatres in Farmingham, Mass., and the Orpheum and Gardner theatres in Gardner, Mass., were taken over by the George A. Giles Company, a new Massachusetts corporation with a capitalization of $1,000,000.

Mr. Giles, treasurer of the old company, is also treasurer and general manager of the new corporation, which is already making plans for more extensive operations.

St. Louis May Exclude Youngsters at Some Shows

The Board of Aldermen of St. Louis has under consideration the adoption of a motion picture ordinance intended to prohibit the admission of young people under sixteen years of age to exhibitions of motion pictures which depict abduction, elopements of married persons, mock marriages, white slavery, murders, robberies, the interiors of questionable resorts and others of like calibre.

Orrin G. Cooks, advisory secretary of the National Board of Review of Motion Pictures, has pointed out to officials in St. Louis that such an ordinance would "exclude from the screen such famous stories as George Eliot's "Adam Bede," Hawthorne's "Scarlet Letter," "The Silence of Dean Maitland," "Tess of the Storm Country," Hall Caine's "The Manx-Man," because they depict seduction; Ibsen's "Doll's House," which deals with the elopement of married persons; Dicken's "Oliver Twist"; some of Scott's Tales; Shakespeare's "Macbeth," "Hamlet," and "Julius Caesar"; many Indian and frontier tales where courts of justice have not been established; war stories; the shooting of men by the police and countless historic and classical stories.

Many other films were named.



Anna Q. Nilsson, Co-Star with Charles Richman in "Over There," a Select Picture



Gordon Dooley and Edward Kimball Are Chief Engineers of the Comedy Action in "A Rag, a Bone and a Hank o' Hair," the First Release of Fun-Art Films, Inc.

Exhibitors Affiliated With New Organization

Allied Exchanges, Inc., Newly Formed State Rights Organization, Ready for Business—In the Market for Big Features—Franchises Acquired

THE Allied Exchanges, Inc., a newly formed organization, announces its advent into the field of independent activities. Its membership is composed of prominent exhibitors and state rights operators and has been organized for the purpose of purchasing and distributing independent productions. At a meeting held last week, at Hotel Astor, the following officers were elected: Fred Nixon-Nirdlinger, first vice-president; J. L. Friedman, second vice-president; Lynn S. Card, treasurer; David L. Lowrie, secretary, and A. J. Cobe, general manager. The election of a president of the new organization has been postponed until the meeting to be held at Hotel Astor, November 19, at which time final arrangements will be made for the launching of the organization.

A purchasing board of seven members will pass upon all productions submitted for the consideration of the organization. The five members who have been selected for this committee are: Messrs. Friedman, Nixon-Nirdlinger, Crandall, Lowrie and Jackson. The other two members will be elected at the next meeting.

A member of the purchasing committee, speaking for the organization said in commenting upon the policy of the company:

"It is not the object of the organization to have regular releases. The Allied Exchanges, Inc., will release only when it has something big to offer. There may be a release every month, and it may happen that there will be one only every three months. The number of releases and the regularity in which they are released depends entirely upon the number of features that meet with the approval of the purchasing committee. Most of the members of this organization are exhibitors and the releases will be run first at their theatres where this is possible."

Chadwick Now in Full Control of Ivan, Inc.

Ivan Abramson Severs Connections with Ivan Company—I. E. Chadwick, Former General Manager, Buys Abramson's Interests

IVAN ABRAMSON, who was director general of the Ivan Film Productions for some time, has severed his connections with this company, it is announced. I. B. Chadwick, who has been general manager of the company for the past two years, has with his associates, purchased Mr. Abramson's interests. Mr. Chadwick announces that Mr. Abramson will, in all probability be engaged to direct some of the future productions of the company but his interests will be those of a director, only. He says that he will endeavor to meet the demands of the market with a sufficient number of high-class productions and will at the same time endeavor to place the Ivan Film Productions, Inc., in the front ranks of the industry.

The latest addition to the directorial staff of the Ivan Film Productions is F. J. Grandon. Edmund Lawrence, who directed "Married in Name Only" and is now at the studio, working on "Life Against Honor," will continue in directorial capacity, and negotiations with another director are now pending.

"Life Against Honor," Leah Baird's Late Ivan Picture

"Life Against Honor" is the latest Ivan production in which Leah Baird is featured. Edmund Lawrence directed.

Sharpshooters

By H. J. Shepard

IN order to truly eliminate an evil, we must uproot it—strike at its source. There is a great field for the reformer in the motion picture industry, and, if he chooses to specialize, he could find no more fitting sphere for his efforts than the independent market. There, among certain sharpshooters of the industry, he could lay bare the underhanded and unreliable methods of a number of men engaged in that trade.

The independent producer making a picture, unless it is so exceptional as to be able to stand up under criticism, finds himself laboring under an extremely difficult handicap. As is usually the case, he is unacquainted with the methods of distribution, and consequently he is fair game. In a number of instances, recently, independent producers have come to New York with fairly good productions, and have been obliged to sacrifice their pictures at a loss. This has come about through the combination of their ignorance and the methods of the men with whom they are forced to deal.

When the unsuspecting producer arrives in town, he comes in contact with a certain group of this type, who immediately proceed to knock and hammer his picture, and to spread derogatory reports concerning it throughout the entire trade, making the disposal of it impossible. The producer becomes more and more discouraged. He can get no results, and finally these highbinders bring him to the point where he is willing to sell his picture for a song, and betake himself to a more kindly commercial climate.

Distorted Advertising

The next step of the buyers of the negative—after their victim's departure—is to boost the picture through the medium of distorted advertising in order to obtain the disposal of the picture to the various state rights buyers. After the picture has been sufficiently talked about through this method, and the owners get a nibble from a buyer on their proposition, there are several varied schemes of commercial roguery, which are brought into play.

One of these is called "creating competition." This is accomplished by the owners, whose various "friends" in the territory in question, wire in offers on that territory, which are shown to the legitimate buyer. These "friends" of course have no idea of buying the picture for they have no money. In fact, they are probably not even engaged in the state rights trade. However, the buyer has no knowledge of this, and naturally receives a false idea of the value of the picture; therefore, he boosts his offer.

Another clever little trick is that of juggling options. Mr. A. owns a certain picture. Mr. B., a territorial buyer comes to make him an offer on it. "I am very sorry, Mr. B.," says Mr A., "but I have just given Mr. C. an option on that particular territory. Perhaps I can get him to release it in your favor." This naturally stimulates Mr. B.'s desire for the picture. When he came in, he probably had no intention of making a definite offer on it, but he gets the idea that it is being rapidly sold out and that he had better get in on the proposition as soon as possible. He eagerly consents to Mr. A.'s offer to try to influence Mr. C., and the latter, after some unnecessary hesitation, decides to withdraw from the field. Mr. B. then obtains the rights to the picture, which may be no good at all, for his territory, and discovers only when it is too late that he has been let in on a losing proposition. Mr. C., of course, is only just another convenient friend of Mr. A.

Stage Money

Still another method, is turning over the negative to another organization, and publishing the fact that it has been sold for a big price. No money, however, has actually passed. Now the average territorial buyer on reading or hearing such a report, naturally assumes that the picture must be good to have been turned over in its entirety, and consequently will frequently rush in to take a chance. This last is one of the commonest tricks in the trade, and one against which the wise buyer is ever on the guard. There are others too numerous to mention, but the above gives a sufficient indication of the conditions in this particular branch of the industry.

There are also quite a number of men in town, who cleverly play the game form both ends. Unfortunately, for those with whom they deal, their cleverness is only matched by their lack of principle. These men are the representatives of clints,—territorial buyers—in the West. A distributor may have a very bad picture. He comes to one of these "representatives" and makes him a present—in the way of a few dollars. It is all just between friends, of course. The latter in return recommends the picture to his client. Thus the deal is consummated and the territorial buyer is stuck. The representative, however, as is easily seen, draws his profit from both ends of the transaction—his commission from his client, and his "present" from the distributor.

The Ham Director

From the production angle of the independent field, there is one great evil which is being gradually eliminated; soon we hope it will have entirely disappeared. This is the ham actor-director, or in many cases, the wise, unprincipled promoter. Through some influence, this type of person secures an "angel" to back him with a sum of from fifteen thousand up, to make a picture, and having spent the entire amount, upon the completion of his release, turns out a piece of junk.

Here are a few ways that the money was spent—and wasted: inflated salaries; the engaging of people not required; unnecessary sets, automobiles, retakes, spoiled negative, special studio hire, special trips, bad weather conditions. Often the director feels that a sea trip will do him good, or failing that, at least a trip from the Coast to New York. In such a case the continuity of the story is sure to demand whatever is required. There are more ways than one of killing a cat. After the last layer of this cake of heedless extravagance is complete, a frosting is added in the way of some inconsistent and futile advertising.

Then we have the result: the initial investment wasted,—often the entre amount lost. What chance has the "angel" got? Not even a run for his money! He's just one of those who are born every minute for the profit and edification of the wise ones. He is thus initiated into the ranks of wisdom, but—the process has been expensive.

Of course, the producer may be perfectly straight, and be a natural ham without real abilitay. This type would be in their element clerking in a bank. Such a man often gets a good story but lacks the genius to put it over. Or, he makes a good picture, but spends so much money in the process, that he can never hope to get any satisfactory returns on the investment. It is for this reason that many independent producers, spend their own money —and by trying to spend it carefully—run into failure.

Few Capable Ones

There are a few capable directors in the independent field who work upon a percentage basis, and they are doing more than anyone else to eliminate the mushroom producer. The majority of these turn out good, strong productions, which bring excellent results to their backers. Men like these are coming to be better known throughout the state righs trade, and in consequence they are beginning to set a standard of production in that field. There is always a ready market for good releases made by reliable directors and in addition to the number of dependable independent distributors there are several new motion picture exhibitors' leagues which are excellent mediums for state rights distribution.

However the day of the sharpshooter of the industry is on the wane, and out of the chaos of commercial immorality is emerging an era of efficiency and decency, an era of real business. The good director is crowding the poor one to the wall, and the latter's productions are coming to be a drug on the market. It is simply a question now of having everybody in the trade "get wise" to him, and to give him a wide berth. The underhanded methods of the distributors are gradually being weeded out, for the state rights buyers are coming to realize the true value of territories and of different types of productions. In most cases they are thoroughly familiar with local sales conditions of their individual territories. Hence, they are capable of making a close estimate on the possible returns upon any picture that they may take over, so they are not apt to pay too much for territorial rights. It is still only necessary to reach those who have not yet come into contact with the ingeniously crooked methods of the sharpshooters' fraternity, and put them upon their guard. It is only in this way that the present evils may be eliminated.

THE WORLD MARKET

Commissioner Rules on Exported Positives

Daniel C. Roper, Commissioner of Internal Revenue, Says Exported Positives Will Be Taxed But Not Negatives—Lawyer Interprets Bill for Exporters

COMMISSIONER DANIEL C. ROPER of Internal Revenue has given his decision on the export tax to be levied on export films, a subject treated in this department by the export editor in the issue of November 3.

The Piedmont Picture Corporation, prominent exporters, inquired specifically regarding the department's disposition on the subject of export tax and were accorded the following reply:

Replying to your letter of the 27th ultimo, you are advised that the department has ruled that, as the tax applies upon positive moving picture films upon sale or lease thereof and the exportation of such films in a subsequent act, such films may not be withdrawn from the place of manufacture for export without payment of tax. Your attention, however, is invited to the fact that there is no tax imposed upon moving picture negatives, i. e., blank films that have been exposed and developed. The tax is imposed upon the blank before exposure and upon the positive print made from the exposed and developed film.

Respectfully,
(Signed) DANIEL C. ROPER,
Commissioner.

In further reference to the export tax on films, Mr. Joseph P. Bickerton, a New York counsellor at law, has prepared the following interpretation. In his letter to the editor Mr. Bickerton takes exception to the Export Editor's interpretation of the law, claiming that the tobacco case mentioned therein was subject to special exemption according to the legislative act itself. Mr. Bickerton claims that the film tax is not an export tax; that no mention of exports is made in any of the provisions. Mr. Bickerton's report follows:

MEMORANDUM RE LIABILITY TO TAXATION UNDER FEDERAL WAR TAX FILM MANUFACTURED UNDER CONTRACT FOR EXPORT.

The War Revenue Act of 1917, approved by the President October 3, 1917, and which, in so far as it taxes motion film footage, went into effect October 4, 1917, subjects such footage to taxation as follows:

TITLE VI.—WAR EXCISE TAXES.
Section 600. That there shall be levied, assessed, collected, and paid
(c) Upon all moving picture films (which have not been exposed) sold by the manufacturer or importer, a tax equivalent to one-fourth of 1 per cent. per linear foot; and
(d) Upon all positive moving picture films (containing a picture ready for projection) sold or leased by the manufacturer, producer, or importer, a tax equivalent to one-half of 1 per cent. per linear foot;

It has been suggested, and the question has arisen, that the said section, in so far as is would tax footage which is intended for export, and which is manufactured under contract for export, is violative of Article 1, Section 9, Subsection 5, of the Constitution of the United States, which reads:

"No tax or duty shall be laid on articles exported from any State."

The tax imposed by the Act is not a tax on exports within the prohibition of the Constitution.

The provisions of the constitution, prohibiting taxation on exports, are limited to apply to those cases, only, where a tax is levied on the export rather than on the thing. Where the tax is levied generally upon a class of things, or upon the creation of a class of things, the fact that some of them may be exported does not make it a tax upon exports, and this though such goods be manufactured under contract for export. The practical effect of holding otherwise would be to give a bonus to exporters over and above the return enjoyed by those dealing within the country. The question has arisen before and been carried to the Supreme Court of the United States. In the case of Cornell v. Coyne, 24 Sup. Ct. Rep. 383, Mr. Justice Brewer delivered the opinion of the court, stating the facts as follows:

"Plaintiffs in error were manufacturers of filled cheese, entered into contracts for its manufacture and export, and under such contracts manufactured and exported 1,580,479 pounds of filled cheese. They were required by defendant in error, as collector, to purchase and affix stamps to the exported packages of filled cheese. They protested against such required purchase—on the ground that such taxation was prohibited by Section 9, Article I of the Constitution of the United States,"

and *held*:

"The contention is that inasmuch as this filled cheese was manufactured under contract for export, and was in fact exported, the tax of 1 per cent. per pound prescribed by Section 9, Article 1, of the Constitution, which reads: 'No tax or duty shall be laid on any articles exported from any State.'

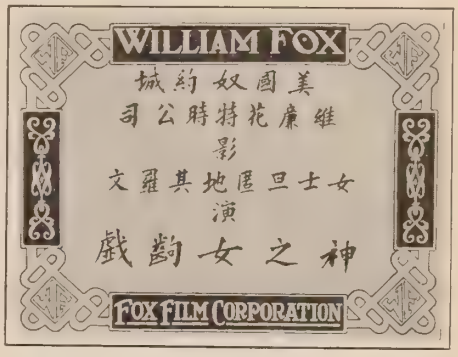
"Subjecting filled cheese manufactured for the purpose of export to the same tax as all other filled cheese is casting no tax or duty on articles exported, but is only a tax or duty on the manufacturing of articles in order to prepare them for export. While that which is asked in this case is the return of a manufacturing tax, there is nothing in the constitutional provision to distinguish between manufacturing and other taxes, and if the plaintiff's contention be sustained as to a manufacturing tax, it would follow that the Government was bound to refund all prior taxes imposed on articles exported. A farmer may raise cattle with the purpose of exportation, and, in fact, export them. Can it be that he is entitled to a return of all property taxes which have been cast upon those cattle? The true construction of the constitutional provision is that no burden by way of tax or duty can be cast upon the exportation of articles, and does not mean that articles exported are relieved from the prior ordinary burdens of taxation which rest upon all property similarly situated. The exemption attaches to the export, and not to the article before its exportation,"

and the tax was held proper and fixed accordingly.

And in Turpin v. Burgess, 6 Sup. Ct. Rep. 835, the court said:

"The prohibition in both cases has reference to the imposition of duties on goods by reason or because of their exportation, or intended exportation, or while they are being exported. That would be laying a tax or duty on exports, or on articles exported, within the meaning of the Constitution. But a general tax, laid on all property alike, and not levied on goods in course of exportation, is not within the constitutional prohibition."

These cases are determinative of the point under consideration.



A Chinese Title, the Main Caption in William Fox's "Cleopatra," Which Will Soon Greet the Yellow "Sons of Heaven"

Panama Regulates Her Signs

The city council of Panama has issued a decree that in future no signs or advertisements will be permitted in public places unless the owners sign a contract with the municipality for their display. Commercial signs in front of places of business are excepted from this decree. They pay $1 a month, or if paid in advance $10 yearly.

All signs displayed in public places must be stamped, showing compliance with the provisions of this decree, and must be in Spanish, although a foreign language may be placed immediately under the official language of the country.

Violations of this decree are punishable with a fine of $10 for the first offense, and $20 in case there is a repetition.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



William Russell, American Star, Welcoming Lionel Jupp, Exhibitor, of China, to California

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Industry in Chicago Forges Ahead, Despite Taxes

Despite the taxes on music, on film and on admissions; despite the war, high prices and the general tendency to retrench wherever possible, Chicago has just gone through some of the most memorable weeks in its history, so far as the launching of numerous big playhouse projects is concerned.

Two weeks ago the Central Park opened on West Twelfth street and was loudly praised for its beauty. Since that opening a whole new constellation of large and beautiful houses have appeared with their winking electric displays and luxurious appointments to attract Chicago's moving picture public.

On November 7 the Madison Square theatre at Madison, near Cicero avenue, threw open its doors to a public who for some time had been watching the external construction and development of this palatial shrine of the cinema. This project was promoted by the West End Amusement Company, which controls the Crawford and the Virginia, and which together with the Crawford Trust is sponsor for the venture. The coterie of men in the companies includes William E. Heaney, James B. Heaney, William F. Merle, J. D. Murphy, H. J. Paul and John Armstrong. The Madison Square has 2,000 seats, all on one floor. The Exhibitors' Supply Company furnished the three Simplex machines which are responsible for the perfect projection, and they also supplied the double dissolvers, spotlight and Martin Rotary Converter. Mae Marsh in "Sunshine Alley" christened the gold screen of the Madison Square and since its opening the house has produced results which, if continued, will soon confirm the excellent judgment used in its building.

Following, the next night, on the heels of the opening of the Madison Square, the Chicago public was initiated into the mystery surrounding the interior of the Crystal on North avenue, near California. This is a half million dollar structure erected on the site of the old Crystal theatre. Schaefer Brothers Theatre Company tore down the old structure, two four-story buildings, bought adjacent property and raised this new Phoenix from the ashes of the old.

November 10 wasn't content to usher in just one theatre but marked the opening of two. The Adelphi, an Ascher house at Clark and Estes avenue, and the Broadway Strand, a Marx & Goodman house, at West Twelfth and Paulina, both threw open their portals to the public on that night.

The Adelphi is a 1500-seat house in Rogers Park. The Broadway Strand is larger, having a seating capacity of 2,100 on the main and mezzanine floors. Two of its unique features are a gymnasium for the employes and a big playroom for the children. It has a symphony orchestra of fifteen pieces which is supplemented by a massive pipe organ built by Kimball & Co.

Exchanges in Loop Face Removal to Distant Parts

That all of the film exchanges now located within the loop section of Chicago are to be finally forced to move to the outer section of the city is a foregone conclusion. However, as a result of a meeting of the sub-committee of the City Council on Wednesday, November 14, the time for forcing the removal has been extended because of the present abnormal conditions resulting from the war.

Attorneys representing the film exchanges conferred with several of the aldermen on the committee at Wednesday's meeting and the latter made it plain that film exchanges would have to finally move from the center of the city. Representatives of the exchanges pleaded that because of the practical impossibility of having a suitable building to house all of these exchanges erected outside the loop, because of the present conditions within the neighborhood circles, it could not be thought of for at least a year. The various difficulties to be met with because of lack of labor and high cost of materials, was cited, and the councilmen, while determined in their statements that the exchanges must move, agreed that there should be a longer limit of time granted. To set this time there will be a meeting held Wednesday, November 21.

The move to force the exchanges from the loop, because of their presenting a dangerous fire hazard, started several months ago. The agitation followed upon the heels of a rather disastrous and dangerous fire that broke out in the Pathe Exchange in the Consumers Building, which was preceded by another bad blaze in the Standard Film Company's exchange in the College Building.

The greater portion of the exchanges in the city, and in fact all of the big ones, are gathered within three buildings in the heart of the loop section. They are in the Consumers Building, the Mallers Building and the College Building. According to the tentative plans, a large, modern fireproof structure especially adapted for the exchanges is to be built in one of the outer reaches of the Northern or Southern section of the city.

Mutual Releases "Tobacco" Film in Chicago

A fifteen-hundred-foot special motion picture of "Our Boys at Camp Grant" has been made by a Chicago daily paper to be presented in the Chicago theatres for the benefit of a tobacco fund started to supply smokes to the soldiers in France.

The picture was released November 19, through the Chicago exchange of the Mutual Film Corporation, which is rendering free service in the handling of the film as a contribution to the patriotic fund. All of the proceeds go to the fund.

Wholesome Corporation Screens Another Fairy Tale

Explaining that the Wholesome Films Corporation had committed itself to a strong policy of children's pictures, M. J. Weisfeldt, of that concern, declared that his latest play, "Little Red Riding Hood," which is now in the process of making, will in all probability surpass "Cinderella," which he says is undergoing extraordinary success.

"I didn't know we had such a popular thing in 'Cinderella' until exhibitors began to tell me how much they liked it and asked to have their bookings extended. At the present time here in Chicago, Aschers, Lubliner & Trinz and Schoenstadt & Sons are featuring 'Cinderella' in their circuits.

"Our children pictures are going over the top so strong that we have decided to focus our attention and efforts on them so that exhibitors can inaugurate a children's night instead of a serial night if they so desire.

"There is a big movement afoot for pictures for children and when we saw the way 'Cinderella' was going we decided that another child picture would be a good follow-up. 'Little Red Riding Hood' I expect will be ready for release during the holiday season."

William Fox Gives Special Showing of "Cleopatra"

A regular grand opera audience, with all the prestige and distinction of a first night gathering, turned out at the invitation of William Fox to see a special showing of Theda Bara in "Cleopatra" at Orchestra Hall, Chicago. This production played to one of the finest audiences that ever gathered for the purpose of witnessing a picture.

As the automobiles rolled up to Orchestra Hall last Wednesday afternoon many of the most successful men and women of the city from Mayor Thompson's wife down, got out of their machines and devoted two hours of their time viewing the tremendous Fox production. And judging from the applause that followed the showing there were many present who intended to fill out the blanks given them as they entered by C. W. Eckhardt, head of the local Fox offices, upon which they were asked to write down their opinions as to the artistic excellence and historical accuracy of the film.

It is the intention of the Fox officials to gather a little thunder from some of the best people in Chicago to use against Major Funkhouser before submitting "Cleopatra" to the reckless shears of the Chicago censor. C. W. Eckhardt, in sending out the invitations, picked art societies, literature classes, archeological and historical societies, and people whose artistic sense and knowledge of history and literature would be authoritative and hard even for Major Funkhouser to overlook.

Leaks in the Loop

The Vitagraph Company has inaugurated a profit-participating scheme that has every employee of the concern on his toes all the time. The home office declares what it shall consider one hundred per cent business for each exchange and then as an incentive to each office it agrees to give fifteen per cent of the amount reached over one hundred per cent to the employees. H. J. Bayley, manager of the Chicago Vitagraph office, says that everyone connected with the local exchange is determined to do his bit to boost business over the one hundred per cent mark in order to have a melon to cut.

Frank Flaherty, manager of the Hoffman Foursquare exchange, spent last week in Minneapolis with the idea of establishing a branch office up there. He left with the intention of engaging a man with headquarters in the twin cities, even if he didn't establish a branch office.

Edward Tiden, leading man in "Upstairs and Down," playing at the Cort theatre, will enact the role of the sixth of the "Men I Might Have Married," which is being filmed at the Essanay studio, with Mary MacLane as the star.

A member of the Tell Taylor music publishing house was rather put out recently when he found exhibitors refusing to play the music of his concern because they thought it was a member of the Society of Authors, Composers and Publishers. He wished it understood that the firm he represented was no longer affiliated with the organization, having withdrawn.

H. A. Spanuth, president of the Commonwealth Pictures Corporation, left for New York last week to put on a trade showing of the New York Rialto of the latest Commonwealth film featuring Charlotte. This picture has just been finished, and Mr. Spanuth is very sanguine as to the market he expects to find for it.

G. J. Wegner is the new manager of the Austin Theatre at 5619 West Madison street and his friends are expecting him to do big things with his new project.

Luther W. Thompson, recently of the Pittsburgh Paramount office, is now in the local exchange in charge of a newly formed screen examination department. Mr. Thompson is in good hands for he is under the protecting wing of Doc Hill.

Del Goodman has earned the title of "representative de luxe" of the local Pathe office. Among other things he wears a rock that nearly blinds one and a fur coat that is very plutocratic. He says when he gets his stick and goes out to call on some exhibitor on business they think he's a Pathe actor out to address the audience.

Herbert Levy, of the Universal Film Company, has been given the reins of authority in the shipping department of that concern. Henceforth the work of directing, inspecting and patching the films that come in and go out of the Universal exchange will be under his supervision.

Cresson Smith and Max Levy of the Metro exchange have found a new vice that is now consuming their undivided interest. They have discovered the tremendous money-making possibilities of betting on the races. Only last week, the first time they tried this naughty pastime—they lost. Max Levy tried to alibi himself by saying that if he hadn't bet on Fruitcake he'd have won, but at that he got his just deserts.

Watterson Rothacker, after spending ten days at Excelsior Springs, Missouri, left last week for a two weeks' stay in New York. While riding, hunting and resting at the Missouri resort Mr. Rothacker enjoyed the company of Elliott Dexter, husband of Marie Doro, who was also down South recuperating a bit.

Charles C. Pyle, of the Bartola Musical Instrument Company, spent last week on a business trip that took him to New York and Philadelphia.

H. J. Bayley of the Vitagraph exchange declares that exhibitors are already inquiring about the new Vitagraph serial, "Vengeance and the Woman," which is scheduled to follow "The Fighting Trail." The latter, he reports, has enjoyed phenomenal success, and so far hasn't been cancelled by a single exhibitor although the tenth chapter is now booking.

H. J. Aldous, secretary and treasurer of the Rothacker Film Company, spent the past week on a duck shooting trip in southern Illinois. Mr. Aldous is getting his trigger finger in good working condition so that he can lay low any of the Kaiser's airplanes should they drift away from the war zone and commence their playful tactics around Diversey Boulevard.

H. W. Willard, formerly of Triangle and later of Lubliner & Trinz, now connected with Fox in Boston, will soon be back in this city again as a salesman for Metro.

R. C. Cropper, head of the Standard Film Company, announces that the William S. Hart reissues are proving very good cards for exhibitors and that "The Deemster" is enjoying large bookings.

P. A. Powers, treasurer of the Universal Film Company, was in conference last week with officials of the local exchange. It was the first time in two years Mr. Powers had been in Chicago as his duties usually confine him closely to New York.

Minnie Nieman, Famous Players operator, when last seen was grooming a new relief operator to take the place of Mabel Sullivan, Famous favorite, who is so busy in the contract department she hasn't time to say "hello" more than once or twice in a day.

The Central Park Theatre put on a special showing of Geraldine Farrar in "The Woman God Forgot," which played at the new house the first three days of last week. There was a prologue of classical dancing and operatic singing to enhance one of the scenes of the play.

The management of the Adelphi theatre, the big Ascher house on Clark and Estes avenues, which opened last week, stood 'em out for the first performances, showing Emily Stevens in "Outwitted." This is the third Ascher house to be opened this year with a Metro picture.

H. J. Bayley states that "Within the Law" opens at the Orpheum theatre November 20 for an indefinite run. Aschur Brothers' circuit of houses will get it next. Manager Bayley declares he is writing all over the country to see if he can scrape up a few more prints of the film. He has twelve now but is still short.

George Kleine, well known picture magnate of this city, left last week for New York on a business trip. He will be gone a week. George K. Spoor, Essanay head, is also in New York.

Goldwyn is moving its offices from 110 South State street to the College Building, where executive offices are being furnished on the third floor and a shipping room and poster department are being arranged on the fifth. Alfred Hamburger, who formerly occupied the quarters on the third floor taken over by Goldwyn, has moved his executive offices to the fourteenth floor of the North American Building.

M. J. Mintz, manager of Unity Photoplays, is making a tour of the state that is proving so successful that Frank Zambreno, president of the concern, is considering the advisability of keeping him on the road all the time. So far he has placed contracts in every town he has visited.

Hiram Abrams, president of Paramount, who stopped off in Chicago for a few days to see some of the local exhibitors, started on his way back to New York last week. Accompanied by B. P. Schulburg, general manager of Paramount, Mr. Abrams has been making a four months' tour of the country to study film conditions.

F. M. McMillan of the Safety Projection Company, has returned from a trip to Duluth where his company is planning the production of a new portable film shooter.

Arthur E. Curtis, former managing editor of Motography, who recently went into the educational film field, has sent out his first circulars to churches, schools, and institutions interested in pictures of an educational nature and announces that he is now in a position to furnish travel pictures, religious and industrial films and picturized literary works.

H. P. Morgan, Indiana salesman for Hoffman Foursquare Pictures, was accepted for the aviation corps last week and ordered to report for duty. Rex O. Lawhead, Hoffman sales manager, who at present is holding down the reins of authority in the local office while Frank Flaherty is in Minneapolis, jumped into the breach and bombarded some of the Hoosier exhibitors with his heaviest artillery.

The heads of several patriotic organizations were given a private showing last week of the special Jewel feature, "The Man Without a Country." The State Council of Defense, the National Security League, the Military Training Association, the Navy League and the Boy Scouts were among the various societies represented.

Bruce Godshaw, new manager of the Lane Court theatre, one of the Ascher houses, upon taking over the reins of the establishment immediately inaugurated a few little innovations of his own. He announces Friday as "sweetheart night" and promises to give the kiddies candy on Saturday, while vaudeville is the added attraction for Sundays.

The local Vitagraph exchange now has a get-together meeting every Wednesday at which the employees see the new releases for the week. H. J. Bayley says stenographers are invited to bring their sweethearts and make a regular family affair of the showing, for he feels that they can write better about a picture if they have seen it and are really interested in the affairs of the company.

Frank Zambreno, president of Unity Photoplays Company, announces the purchase of the rights for Indiana, Illinois and Wisconsin of two new pictures, "The Marriage Bond" and "Who's Your Neighbor?" both of which he states will have a downtown showing as soon as pending arrangements can be completed. An effort is being made to stage "The Marriage Bond," featuring Nat Goodwin, while that actor is still here playing in "Why Marry?"

Rothapfel Visits Windy City While on Vacation

Among the film men who visited Chicago last week was S. L. Rothapfel, managing director of the New York Rialto, who stopped off for a day on his way to the Coast. Mr. Rothapfel was en route west to meet Doug Fairbanks and Charlie Chaplin, with whom he expects to spend his vacation hunting and fishing. The New York showman glad-handed a number of his Chicago friends and explained what he thought was the trouble with many houses that were not paying as well as they ought to.

"A great many exhibitors," said Mr. Rothapfel, "could add a great deal more art to their picture presentations. I think more attention to music would increase the popularity of many a house whose owners get through counting box office receipts too soon every night. I don't know that they could all do what I have done at the Rialto. They probably couldn't. But they could at least get the artistic atmosphere in many cases and improve their music a good deal.

"Another place where exhibitors are apt to fall down," Mr. Rothapfel confided, "is in not making the house the thing. Advertising the house rather than the particular brand of picture being shown is much the better way of advertising and the sooner exhibitors find this out the better."

Illinois Women Favor Censorship of Pictures

At the convention of the Illinois Federation of Women's Clubs, held last week at the Sinai Temple, Chicago, the women's organizations unconditionally pledged themselves to state censorship of moving pictures.

Mrs. Guy M. Blanchard, one of the speakers at the meeting, said: "There should be a motion picture chairman in every club no matter how small. It is not so bad in Chicago as it is in the small towns, but we are in constant danger. The next time you go to the movies watch the audience instead of the pictures and get in the epressions of their faces the effect of stance, vampire scenes and sensual pictures."

WHAT EXHIBITORS ARE DOING

Baltimore Theatre Inaugurates Combination Policy

There has been a change of policy at the McHenry theatre, Baltimore, Maryland, in order to give South Baltimoreans their first vaudeville entertainment. At the same time exclusive first showings of Paramount and Artcraft pictures in this section of Baltimore will be continued.

Residents of this section heretofore have been forced to go North of Baltimore street for vaudeville, but with the new policy at the McHenry it means that the highest class of variety acts will be brought right to the doors of the people of this section of Baltimore. Booking arrangements have been made by which all of the standard vaudeville numbers that are playing the principal theatres in the country will be shown here.

Three feature numbers will be shown each week, the entire bill being changed every Monday and Thursday. G. Fred Nixon-Nirdlinger is the chief agent for the selection of the best acts and not only will individual stars appear but as many of the big feature acts as are available. Five shows will be given daily, the first beginning at 2.15 p. m. and the last at about 9.30 in the evening. There will be no change in prices.

Pennsylvania Theatre Shows "Tanks" to Big Profit

As a result of the excellent drawing power of the Pathe Special, "The Tanks at the Battle of the Ancre," the Victoria theatre of Harrisburg, Pa., turned over to the Harrisburg Patriot-Evening News' Soldiers Christmas Fund, a check for $401.35, representing 20 per cent. of their receipts of two days only. This showing was a matter of gratification with both the newspaper people and the theatre.

Hartlove, of Baltimore, Tries Novel Presentation

A novel innovation in the showing of motion pictures was arranged by James J. Hartlove, manager of the Crescent theatre, Baltimore. This novelty was conducted in conjunction with the presentation of "Damaged Goods." A portion of the play—that showing the suicide of one of the characters—is not in the film, but it was enacted on the stage at the Crescent.

The picture led up to the story of the suicide and then the curtain was raised and actors and actresses representing the screen characters appeared. The scenes showed the doctor of the play and one of the leading men with other characters of the screen story. After the scene was enacted the curtain dropped and the picture continued on the screen.

A scene of the play was arranged in one of the large windows of a South Baltimore merchant, while a number of other merchants contributed to exploiting the feature.

Personal Jottings

ARIZONA.—G. W. Barnett of Skagway, Alaska, is the new manager of the Orpheum theatre, Douglas.

ARKANSAS.—"Shorty" Levine has leased the Hauber theatre, Pine Bluff, from O. C. Hauber for a term of years.

CALIFORNIA.—The Argus theatre, State street, Santa Barbara, was reopened a week ago under the management of E. L. Marvin. It will in future be known as "Lloyd's," A. A. Lloyd, president of the Lloyd Transportation Co., being the new owner.

K. A. Adelberg has sold the Liberty theatre at Marysville to E. A. Serviss of Durham. Although Serviss has been in charge of the theatre since October 14, the announcement of the sale has just been made public.

C. L. Head, formerly proprietor of the Fairyland theatre, Araheim, has purchased that theatre and the New Grand from Walker and Donley, and took possession November 1.

L. I. King, former proprietor of the Sunbeam theatre, has purchased the Wigwam moving picture theatre, located at 61st and Moneta streets, Highland Park.

J. M. Deeds of Seattle, Wash., has taken a two-year lease on the Opera House at Reo Bluff, and will run two feature pictures a week.

DELAWARE.—Theodore Jelenk, for over a year president and general manager of the Victoria Theatre Company, Wilmington, has sold out his interest in the company to Benjamin J. Schwartz, treasurer of the company. Mr. Jelenk is interested in several moving picture houses at Carney's Point and other places.

ILLINOIS.—Willard Fleming has sold the Garden theatre at Arthur to A. O. Crosno and Wayne Chandler.

G. W. Hill has bought the Court theatre at Peoria and took charge last Sunday. Joseph Eyber and Phil H. Cohn have purchased the Washington Airdome and Lyric theatre at Belleville.

C. J. Price, who has been running the Elite theatre in Leansboro for the past two years, sold the same to H. R. Jenkins of Dahlgreen.

Hogan & Davidson have sold the Royal theatre in Morris to Lee Osmanson, who operates the other picture house there.

INDIANA.—T. B. Grimes of the Fulwider-Grimes company here has sold his theatre at Crawfordsville and will confine his interests entirely to the local battery agency.

O. Hansen of St. Joseph, Mich., has bought the Lyric theatre, South Bend, from B. D. Deardorff. Clayton Johnson and Homer Griffin of Russellville have bought the Palace theatre at Waveland.

Eagle's theatre at Wabash has been purchased by Elmer Davis, of Toledo, Ohio.

Clarence Stroh has bought the Arc Motion Picture theatre at Crawfordsville. Grimes Bros., the former owners, have purchased a vaudeville theatre at Anderson.

Rex Judy of Attica has bought the Lyric theatre, Covington, from J. B. Stine.

IOWA.—Harold Kelly, owner of the Allerton theatre, Independence, has bought the Isis theatre from Guy A. Curtis.

Jack Raymond has secured an interest in the Radcliffe Motion Picture theatre from Daniel Estel.

J. E. Fee is the new owner of the Lyric theatre, Coon Rapids.

David Miller has sold the Idle Hour theatre, New Hampton, to William H. Keigley of Albert Lea, Minn. Mr. Keigley assumed management November 1.

B. S. Benjamin has taken over the management of the People's theatre at Redfield.

Dr. G. E. Dixon, manager of the motion picture theatre at Sibley, has taken over the management of the other theatre in his town which gives him control of the opposition.

Kelly & Rock have taken over the management of the M. W. A. opera house at Blancoe. The house is new and will show pictures between road show attractions.

Frank G. King, manager of the King theatre at Estherville, has purchased the Princess theatre at Ida Grove; the Princess will be renamed "King."

Charles Peterson, of Belmont, has purchased the Windsor theatre at Hampton, and assumed charge last week.

C. E. Webb has leased the moving picture theatre at Clarinda, Iowa.

Brechner & Irving have reopened the Columbia theatre at Vinton, Iowa.

C. E. Brown has purchased a moving picture theatre at Mason City, Iowa.

D. L Wilbern has sold his moving picture theatre at Sibley, Iowa, to G. E. Dixon.

Charles Paterson has taken over the management of the Windsor theatre at Hampton, Iowa.

KENTUCKY.—Clarence Bunch has purchased the Dixie theatre at Franklin and will operate it on Monday, Thursday and Saturday of each week.

NEBRASKA.—M. Williamson has bought the Rex theatre at Albion from James Haire.

A. W. Hindman has bought the Gem theatre at Hebron.

A. D. White has purchased the Lyric theatre at North Bend.

Clarence Schafer has taken over the management of the Orpheum theatre at Scotts Bluff.

J. B. Reid has sold his interest in the Elite theatre, Hebron, to F. M. Fetterman.

R. O. Canady and Herbert L. Wendland have opened the Opera House at Meriden.

A. W. Hindman has bought the Gem theatre at Chester.

Oaks & Carroll have bought the Ideal theatre at West Point.

NEW MEXICO.—Oscar Fuhrman has leased Adolf Schutz's interest in the Princess theatre, Silver City.

NEW YORK.—E. Tailor of Port Leyden will manage the new Strand theatre. now in course of erection.

Peter Lengline has purchased the Arcade theatre at Camden and took possession recently. This is the only picture theater at Camden and the prospects of success in the new venture look very good.

OHIO.—Fred Hilton has bought the Arris theatre, Mansfield, from Fred Stecker.

The Sun theatre, Norwalk, is under new management for the first time in many years Fred A. Wilsoncox, an old resident of Norwalk, has sold the house to F. S. Roudsbush.

TEXAS.—Johnnie Miller has purchased the Rex theatre at Gilmer from C. A. M. Hooten.

George Claire, Jr., has taken over the operation of the Hippodrome theatre at Dallas. Mr. Claire is a former dramatic actor and has written many scenarios for pictures.

Brandon & Thomas are re-equipping the old Majestic theatre at Alvord and will give it their personal attention, having moved from Ringgold to Alvord.

UTAH.—Albert Scowcroft has purchased the interests of Charles Zeimer and H. A. Sims in the Alhambra theatre, the largest picture house in Ogden.

WASHINGTON.—Peter David, a prominent lawyer of Tacoma, has leased the Liberty theatre there, and has assumed actual management.

Joseph A. McMillan has bought the Metropolitan theatre at Winlock.

E. A. Abbott has disposed of his interest in the Empire theatre, Anacortes, to Dodge Bros. Morine F. Haas of Seattle has been appointed manager.

G. W. and W. P. Armour have purchased the Gem theatre at Elma from Herman Fowler.

WEST VIRGINIA.—Mrs. F. S. Justice has bought the Glocke theatre at Glenville, from Wilbur Beall and rechristened it "Picture Land."

WISCONSIN.—Peter Boebel has bought the Amuse theatre at Fennimore from Andrew Allen.

John P. Gruwell and Otto Rupnow of Grand Rapids have purchased the Palace theatre there and took possession November 1.

MISSOURI.—The Rigney theatre is now under the management of Messrs. D. R. Patterson and C. H. Kirby, of Kansas City, who assumed charge, taking the lease of C. E. Littlewood, who had been operating the theatre for several months.

E. E. Wagner has bought the Airdome from Frank McLaughlin.

Hal Kelley of Beatrice, Neb., closed a five-year lease with J. G. Schneider for the Colonial theatre in the Schneider building at Seventh and Felix streets, St. Joseph.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

JUST FOR FUN

By LONGACRE

WE greet you this week with the announcement that the Cinema Camera Club Ball held at the Plaza, a week ago Saturday night, was, to coin a phrase, a complete success. This leads up to the question: Was any motion picture ball ever anything else but a complete success? The which, however, we refuse to answer on advice of counsel.

FROM our secluded observation spot in a corner of the ball room we observed that no static flew until 2 a. m.

SUBSEQUENTLY it entered a lot of people's visions and some few got quite out of focus. But, after all, when one attends a ball, one isn't obliged to observe business ethics.

A GROUP gathered about John Boyle and Rial Schellinger, the cinematographers of "Cleopatra," demanding first hand news from the front. The gentleman in question declined to discuss the matter, claiming that the ladies might overhear.

FROM the November issue of the Cinema News, distributed at the ball, we lift the following:

THE CAMERAMAN'S PRAYER
By R. E. Sibley.

Give us this day our daily sunshine, light sets and less static.

Lead us not into double exposures, but endow us with less buckles and more alibis.

Forgive us for all retakes, and help us to keep our feet warm, our heads cool, the shutter open, and the titles straight.

Deliver us from the hot, stuffy dark room, and all American-made dyes.

Take from us all dark and evil, make up, and the Ford touring car.

Cover us not with fog and clouds of dust, and help us to pile up much footage.

Anoint our film, but not with oil or scratches.

Give us this day a solid tripod, a steady hand, and a full magazine.

Watch over us while we iris in and out, and in the end grant us a slow gentle fade, for thine is the plot and the scenario.

Ahem!

LARRY REID allows that if he were a film magnate he'd have this guy Bolsheviki, who has lots of pieces in the papers about himself, in pictures by this time.

OUR idea of a job for a well-trained soldier is to attempt an approach to the Rialto theatre on Sunday night.

LEANDER RICHARDSON has written Arthur James, with the idea of stilling his greatly press agented hunt seeking the answer to the query: "Who Is June?" "Who could, would or should be June but Miss June Elvidge, the fairest, sweetest, loveliest, most wondrously bewitching girl in the world, whose artistry as expressed under the searching and truthful eye of the camera betrays no flaw, no atomic imperfection, no flicker for so much as the billionth part of an instant," wrote Leander, in part, thereby enlightening the searching Arthur on a long bothersome question.

IN one issue of Essanay's series "The Wonders of Nature, Science and Industry," Grantland Rice, Maximilian Foster, Hugh Fullerton, William McGeehan and Jack Lait, all newspaper and magazine writers of note, are seen engaged in catching salmon in the waters of New Brunswick, and H. G., who sends in this interesting item, heads it "Wonders of Which?"

Oh Look What Jack Went and Done!

"TO increase the efficiency of the news standard of the Animated Weekly and Current Events (Universal), Jack Cohn introduced the psychometric test to secure a scientific measurement of the relative values of the subjects chosen. This creation of modern science was connected with the pulses of a special board of men and two thousand feet of news scenes were shown them and the results being indicated by the movement of the needle on the dial, were charted. The chart sheets were taken to a laboratory which makes a specialty of grading the inherent selling power of an article through its effect upon the beholder. . . . It is confidently expected that the experiment will be of great value in the selection of further subjects for Universal's news reels."

GRAHAM BAKER, of Vitagraph, once played bridge with Mrs. Cornelius Vanderbilt. Perhaps the publicity department has left out the most important part of this story, the results of the game, because Mr. Baker furnishes the answer himself by being in the motion picture business.

Alfred Is With Us and Talks of a Parroturtle

ALFRED GRAESCHEL, accompanied by his famous turtles, arrived in New York last week from San Francisco. Mr. Graeschel, who has made a specialty of training turtles for the past five years, announces that he has the greatest collection of talented tortoises ever seen. One of them, he claims, can climb up a three-foot rope. Another, he states, always walks backwards to keep the dust out of his eyes. Mr. Graeschel is now conferring with Louis Loeb, well known in film circles, for a series of motion pictures presenting the accomplishments of his pets. When seen recently Mr. Loeb parted with the information that his friend is anticipating the greatest achievement of his life, namely the crossing of a turtle with a parrot, thus obtaining a tortoise that can speak.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., Dec. 1, 1917

EDITORIAL

It seems such a little thing, so inconsequential in the production of a five reel or greater length picture, but it is the little things that are these days attracting the attention of the particular picture fan. That is the relation of the full scene to the closeup.

The closeup is generally used to bring out a certain significant point that the greater range included in the full set is unable to bring out. And so a switch from the one to the other should be absolutely continuous. But time and again have we noticed that the player expresses, in the full scene, the very emotion that he must as a consequence repeat in the closeup.

So here is a slight degree of repetition, not at all serious to be sure, but just prominent enough to be noticeable. It would certainly work to the good of the picture if the action was halted in the full set before the emotion in question was expressed and then the camera moved for the close scene. And there are a number of other ways that might be adopted in order to make the action as continuous as is humanly possible between two such scenes.

CAMERA CLUB BALL EXTRA.

—Jim Kirkwood shone at dancing with a pretty partner.

—Mary Anderson and hub. fresh from the p. c. were present as was the rest of the w. k. Anderson family.

—Al Kaufman was approximately the last person to leave.

—Mrs. and Harris Gordon were also there. Mrs. is some dancer, we remark in a knowing way.

—Alice Brady came in for a short time, radiant as per usual.

—Mrs. and Francis Ford, fresh from the p. c., seemed to enjoy themselves.

—Mrs. and Jim Hoff occupied a table for a portion of the eve.

—Terry McGovern went to the ball with ye ed. but walked out on him early in the eve.

—Fritz Hirsch of the empy news studio dir. was also there, he spilling a lot of dope on how fine this next edition will B.

—The grand march was led by Phil Rosen and Jane Murfin.

—Ole Otto Brautigam was chairman of the w. k. reception com'it'e'.

—Jules Cronjager acted as floor mgr.

—E. Burton Steele was chairman of the w. k. entertainment com'it'e'.

LOCAL NEWS.

—Ed Mullen is thinking of going into temporary retirement at Holyoke, Mass., his native village.

—The Screen Club ball will be a thing of the not forgotten past on date of pub. Ye ed. anticipates a good time to be had by all.

—Pete Schmid wishes his host of admirers to know that he has quite recovered.

—Jules Timer showed up again last wk. without a uniform.

—Elsie Ferguson's 2nd Artcraft was shown at the Rialto last wk. to unusual applause.

THE EASTERN STUDIOS

MONTAGU LOVE, star of World-Pictures Brady-Made, served as auctioneer at a smokes-for-soldiers affair recently, and when he could not get a bid for a basket of fruit, started things off by offering $5 himself. This woke everybody up, and the basket was finally auctioned off to Love for $40.

CHARLES EMERSON COOK was authority for the announcement last week that Mabel Ballin was asked by Mary Garden to help the latter apply the make-up necessary for appearing before the screen in Goldwyn's "Thais."

EVA TANGUAY, it is said, wore a speedometer on her person one day while making scenes for her first picture, "The Wild Girl," for Lewis J. Selznick, and it registered seven miles when the whistle blew at night. Miss Tanguay thereby won a bet from a crank who asserted there was no action in picture-making.

FOR Alice Brady's new Select production, "The Lifted Cross," one of the most elaborate interiors ever devised for a screen play was built in the studio in Fifty-fourth street.

DIRECTOR CHARLES J. BRABIN, of Metro, staged a real fox hunt on Long Island recently for scenes in "Red, White and Blue Blood," with Bushman and Bayne. Those who took part in the chase during the two days on location were, besides the stars, Adella Barker, Arthur Housman, Wm. H. Tooker, Cecil Fletcher, Duncan McRae, Jack Raymond, T. Tomamato and Edna Hume.

EMMY WEHLEN, a Metro star, has gone South for a vacation before starting work on her next feature. The star's most recent Metro wonderplay is "The Outsider."

THOUGH the story suggests otherwise, the character of Gaston Olaf, which Harold Lockwood is playing in his new picture, "The Avenging Trail," now in the making under direction of Francis Ford —Fred J. Balshofer supervising—is said to be a thoroughly American type.

JAMES MONTGOMERY FLAGG, the artist, is appearing in a series of pictures featuring types of attractive American girls, from stories of his own writing. The productions are being made at the Edison Studios, for release under the series title, "Girls You Know."

THE reappearance of Jean, the Vitagraph dog star, in the second starring subject of Madame Petrova, is expected to elicit a hail of delight from many who remember the canine performer in stunts while with Florence Turner.

PROPERTY men at the Famous Players Studio in New York recently constructed two gigantic bats for a scene in a new feature of which Pauline Frederick is the star. They were so genuine looking that Harry Lee almost decided to take them to the Museum of Natural History.

HELENE CHADWICK has completed the filming of "Nalauhka," under the direction of George Fitzmaurice at the Pathe-Solax Studio. She had but one day's pause before starting her next picture—and on that day she had three photographers snapping photographs of her



Edward Earle, of Vitagraph, Is Trying His Hand at the Aviation Game

BEVERLY BAYNE has written a booklet called "The Soldier In Her Kitchen," following the general idea of food conservation. Miss Bayne is said to have a housewife's delight in trying a new receipt.

T. E. LETENDRE, publicity representative for various film stars, who recently returned from a business trip to Boston, Indianapolis and Chicago, is back at his office in the Times Building, after being laid up with a sprained foot.

BABY IVY WARD, Metro's three-year-old emotional actress, has been in motion pictures since she was six months old. She has appeared with Bushman and Bayne, Ethel Barrymore and Mabel Taliaferro.

GEORGE WALSH, the athletic motion picture star, was last week under the doctor's care because of his effort to save Regina Quinn, his leading woman, from a fire in one of the William Fox Studios at Fort Lee. At the time of the accident Walsh did not realize he had injured himself seriously, and went back to work. Later he was overcome.

PRACTICALLY all the exterior scenes in "The Heart of a Lion," William Farnum's forthcoming Standard Picture, were taken near his home in Sag Harbor, L. I.

LUELLA PARSONS, photoplay editor of a Chicago daily, spent an entire day recently visiting the William Fox Studios in New Jersey, and chatting with the Fox stars who are at work there. Miss Parsons went first to the Lincoln Studios, where she met Theda Bara, who is under the direction of J. Gordon Edwards. Walter Sanford, Fox press agent, did the introducing.

MADGE KENNEDY and her Goldwyn company, for proper atmosphere and exteriors in "Oh, Mary, Be Careful," went to Georgia in search of peach blossoms.

MAE MARSH and Mabel Normand, Goldwyn stars, were twin attractions at the recent Army and Navy Bazaar in Grand Central Palace, New York. They posed for the making of a special film so that the crowd could see the actual process of the making of a photoplay. Samuel Goldfish, president of Goldwyn, accompanied the stars to the Bazaar.

WHEN ARTHUR MOMAX, cartoonist, recently visited the Famous Players Studio in New York, where Paramount productions are under way, and expressed to William J. Scully, assistant to Director Robert G. Vignola, a desire to try his hand in the films, his wish was granted. He annexed a dress suit and went in with the extras. The picture stars Pauline Frederick, and will reach the screen after the holidays.

MONTAGU LOVE has been booked by Manager Thomas D. Soriero, of the Park theatre, Boston, for a personal appearance there shortly. He will also visit Lowell, New Bedford and Providence while on the trip.

WALLACE Reid will come to New York shortly, for the first time in six years, to film a production at the Studios of Paramount in the East. Kenneth McGaffey, in charge of publicity for Famous Players-Lasky, on the West Coast, will make the trip with Reid, and will return to the Coast after looking New York over.

GEORGES ARCHAINBAUD is staging a feature picture at the Peerless Studio in West Fort Lee with French, German and Belgian soldiers in it. The director served under the French flag and knows soldiers when he sees them. Montagu Love is star of the picture being made.

ETHEL BARRYMORE, her director, Frank Reicher, and a company of Metro players have deserted the Eastern Studios for the time being, having gone to Savannah, Ga., for exterior scenes for the forthcoming Metro feature, "An American Widow."

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

STATE rights subjects now being made at the Paralta Studio, are to be released under the trade name of Selexart, it was made known last week. At this time three pictures for this brand are being made. Howard Hickman is being starred in one at present known as "Aristocracy," which is being directed by Eliot Howe. The film story is based on heredity. Rhea Mitchell is working under the direction of Wallace Worsley in a story titled "On the Level," which is also for this brand. Reginald Barker is making an Alaskan story starring Clara Williams, which at present is known as "Carmen of the Klondike." Edward Coxen is playing opposite Miss Williams. The story for this photoplay is by Monte Katterjohn, who also prepared the scenario and is author of the Dorothy Dalton film of this nature, titled "The Flame of the Yukon."

Dorothy Dalton Subject Rushed

Producing activity at the Thomas H. Ince Studios was last week centered on the Dorothy Dalton subject, as it has been decided to release the second picture in which she appeared third, and so it was necessary for Director R. William Neill to complete "Flare-up Sal," so that prints could be delivered to exchanges four or five weeks earlier than at first planned. The cause of the change is that "Love Letters," Miss Dalton's second release, gave her much of the same style of role as that played in her first Paramount-Ince subject, "The Price Mark." In "Flare-up Sal," a story of California in the early fifties, William Conklin and Thurston Hall are principals of the supporting company. Following the completion of "Flare-up Sal," Director Neill, Miss Dalton and company will leave for Honolulu, where exteriors for the next subject will be made, the story and scenario having been completed and are now ready for production.

Earl Rodney has been engaged by Thomas H. Ince as leading man to play opposite Enid Bennett in her first Paramount release, now in the making under the direction of Jerry Storm. Rodney was formerly with the Mack Sennett-Keystone organization, where he played juveniles, and more recently was with Triangle-Keystone.

Irvin Willat, a Thomas H. Ince director, is now in charge of a mystery company. He is engaged in the making of a subject which no one about the studio, save Ince and the laboratory men knows anything about—even the publicity department is in the dark. For the past week Willat and players have been busy at San Pedro, where Los Angeles harbor is located, and it is hinted that a subject is being made for the government.

William S. Hart and company arrived home recently from a three weeks' camp at Hessen, in Chatsworth Park, where all exteriors for the Western railroad story, "The Blood Hound," were filmed. It will take a few days to make the remaining scenes of the play at the Hart Studio in Hollywood, and then work will be started on the next subject, being written now by John G. Hawks, who prepared the stories and scenarios for several of the Western actor's most successful photoplays.

The studio of the Charley Chaplin Film Company in Hollywood is rapidly nearing a state where it will be possible for Chaplin to begin the filming of his first comedy for the First National Exhibitors' Association. Syd. Chaplin, John Jasper, and Carl Robinson are principals of the business organization now at work at the new plant, and it is expected the first shooting will be done during the coming week.



"Smiling" Billy Mason, Who Puts Some of the Sunshine in Christie Films

New Pickford Film Finished

The Artcraft subject, "Stella Maris," adapted from the William J. Locke story, which is the next starring vehicle for Mary Pickford, has been completed by Director Marshall Neilan. Conway Tearle is Miss Pickford's leading man, and the principal character role is taken by Herbert Standing. Following the making of the last scenes for this film, Miss Pickford, accompanied by President Adolf Zukor, his son, Eugene, Miss Frances Marion, scenario writer for Miss Pickford, and Paul Dowling of the Lasky publicity department, went to San Diego.

Rollin S. Sturgeon has been added to the directorial forces of the Morosco-Pallas Studio, and is now at work on the filming of a story which will have Vivian Martin as star. At the same studio, Director William D. Taylor is making the final scenes for a subject with Jack Pickford and Louise Huff.

Cablegrams from George Melford, who with Sessue Hayakawa has gone to the Hawaiian Islands, brings the report that the company secured some excellent effects aboard ship, and plans for invading several semi-savage islands were made. By this week Melford and troop should be en route back to the United States, as transportation plans provide they would spend but ten days on the island.

Wallace Reid has been granted a vacation to go east about the first of December, and plans are now being made for stops in cities where there are Paramount-Artcraft exchanges, and for Mr. Reid to make personal appearances at the theatres. Kenneth McGaffey, in charge of publicity at the Lasky Studio, will accompany Mr. Reid and manage the personal appearance tour.

Le Saint Directs Mix Feature

The Tom Mix Fox unit begun work this week when Edward J. LeSaint, one of the best known directors of the West Coast colony, was engaged as director to make the Western subjects in which Mix is to be starred. The first to be filmed is "Cupid's Checkerboard," adapted from George Scarsborough's novel of the same name. Scarsborough, it will be remembered, is author of "The Lure." This is a story that opens in the Middle West, and has many scenes laid in the Rocky Mountains. Wanda Petit, who came to the Coast several weeks ago and has appeared in one subject, "This Is The Life," has been named as leading woman for Mix.

Frank Lloyd has selected Genevieve Blynn, G. Raymond Nye and Joseph Manning as principal supports for Jewel Carmen in the Alaskan story he has just begun the filming of for Fox.

Bertram Bracken is at work on a new Gladys Brockwell subject which deals with the experiences of an American woman who was in Berlin at the time the United States broke with Germany. It will be of the nature of a patriotic appeal to Americans, with Charles Clary, Bertram Grassby, Colin Chase and Willard Louis in the important parts.

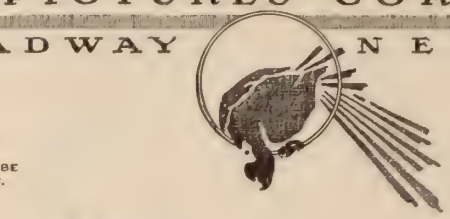
Another of the Fox child pictures has been completed for release. This is "Ali Baba and the Forty Thieves," which has George Stone and Gertrude Messenger as the principals. One of the most important sets for this was of a Persian nature, and is distinctly new and attractive, as well as very expensive. S. A. and C. M. Franklin are now working with their scenario writer, Bernard McConville, in the preparation of stories which will be taken up shortly.

"I Refer to the STUDIO DIRECTORY Continually"—Says a Casting Director

METRO PICTURES CORPORATION

1476 BROADWAY NEW YORK

ADDRESS STUDIO
3 WEST 61ST STREET
ALL COMMUNICATIONS SHOULD BE ADDRESSED TO THE COMPANY.





November 10th, 1917.

Motion Picture News,
729 Seventh Avenue,
New York City.

Gentlemen:-

Will you please make sure that I receive a copy of your new Studio Directory as soon as it is published.

In my work your Directory is of invaluable service, as I refer to it continually. For this reason I want the new one just as soon as you can send it.

Yours very truly,

Bobbie Harrington.

Casting Director

BF/F



A necessity to all active in screen work—for it is your only means of being "all the year round" before the eyes of

NEWSPAPER MEN FILM EXECUTIVES CASTING DIRECTORS
PUBLICITY MEN EXHIBITORS

Very little time left—Closing 1918 issue—December 15th, 1917

MOTION PICTURE NEWS

729 Seventh Avenue, New York City

Triangle Starts Nine Subjects

Within the next few days nine Triangle companies will begin the filming of new subjects, scenarios now being in preparation for the several directors of the Culver City studios who have been waiting for continuity. The big staff under Julian Johnson, editor and chief, and Frank Beresford, scenario editor, have been extremely busy recently. Jack Cunningham is writing an original titled "Evidence" which is of the nature of a mystery story.

E. Mason Hopper will next direct a story titled "Mr. Butterfly," now being made, which is a reversal of the story of "Madam Butterfly," by John Luther Long. The cast for this will be named within a few days.

Hayden Talbot is writing continuity for an American life story, "The Girl Nobody Knew," which is an adaptation from his stage play "Oh Gee!" Belle Bennett will be starred in this, and the subject will probably be made by Director Walter Edwards. "Oh Gee!" was one of Oliver Morosco's most successful plays. Edwards was leading man in the original stage production.

At Hartville ranch, Cliff Smith and Western Triangle actor Roy Stewart are working on "The Law's Outlaw." The screen version for this story was written by Alvin W. Neitz and is an adaptation from the story of the same name by Ethel and James Dorrance. Fritzi Ridgeway is to continue as leading woman for this production, and Edward Brady will take the part of heavy.

Within a few days the photoplay, "Betty Takes a Hand," which has Olive Thomas and Charles Gunn in the leading roles, will be completed, and Director Jack Dillon will film "Limousine Life" which has been prepared. This is from a magazine story of the same name.

Texas Guinan has returned from New York where she recently went to replenish her wardrobe, and is to play lead in a western story, "The Gun Woman." This has not been assigned to any director, but filming, it is understood, will be started within the next few days.

Having completed "Because of the Woman," the first seven-reel subject to be produced by Triangle, Jack Conway is now preparing to begin the filming of "Real Folks." This is one of the prize stories secured by the Triangle in the Photoplay Magazine contest, and the screen adaptation has been arranged by Catherine Carr, a recent addition to the Triangle scenario staff who was formerly with Lasky.

Lynn Reynolds, who has achieved success by combining travelogue and story, is shortly to take up the making of a photoplay that will be laid in the several oil districts in and about Los Angeles. Reynolds is now completing the scenes for "The Gown of Destiny," which is spoken of as a war drama. In the filming of this attention was given to the small details to get them exactly accurate. Director Reynolds had the assistance of an American soldier, Frank Dudley, who served with the French on the west front, and was discharged after seeing the battle of the Marne because of inhaling poisonous gases at Ypres. Dudley brought with him to America, a number of souvenirs he secured on the battle line, including costumes of German, French and English soldiers. These were duplicated for this film. His new story was written by Wilbur Hall, contributor of the Saturday Evening Post.

Universal Activity Wanes

Universal City has taken on the appearance of a different place. The number of companies working there has been reduced to nine engaged in making five-reel subjects, and three on serials. This is smaller than the number at any time in the past three years or more.

Ida May Park has completed the filming of "Broadway Love," starring Dorothy Phillips, and Allen Holubar will next direct this actress with the same supporting company which includes William Stowell, Lon Chaney, William Burress and others.

The subject now holding the attention of Mae Murray, directed by Robt. Leonard, has been titled "The Eternal Columbine," which consists of five reels written by H. S. Bickers. Kenneth Harlan has been chosen to play opposite Miss Murray, and Albert Roscoe, Joe Girard and Paul Weigel are principals of the photoplay. During the past week the Leonard company has been working in the mountains securing the exteriors for this film. On one occasion Miss Murray fell off a cliff, and was caught by the hair by Director Leonard.

Ella Hall and Emory Johnson have completed their work as co-stars in "Green Magic," written by Waldemar Young, and directed by Elsie Jane Wilson. Gretchen Lederer, Harry Holden and E. A. Warren are in this company.

Eliot J. Clawson has written another semi-western subject for Monroe Salisbury and Ruth Clifford which has been titled "The Highest Card." The company under the direction of Rupert Julian are now at Seven Oaks, California, working on this subject.

Director Stuart Paton has begun the filming of "The Green Seal" which stars Carmel Meyer. Harry Carter, Ashton Dearholt, Frank Deshom, Frank Tokanaga, Alfred Allen and Betty Schade are appearing in the film.

"Back To the Right Trail" is a new five-reel western drama in which Harry Carey is appearing under the direction of Jack Ford. It is adapted from the Fredrick R. Bechdolt story, who formerly contributed to Kalem. Molly Malone is to be the leading woman, and the big cast of western characters includes Vester Pegg, Helen Wright, Martha Mattox, L. M. Wells, John Cook and H. Tembrooke.

A new serial company is to be organized within the next few days. This will be directed by Jacques Jaccard who is now preparing scenario and story.

"The Bull's Eye" Company, in charge of James W. Horne, is now working on the fourth episode, and Director Harry Harvey of "The Mystery Ship" serial which has Ben Wilson and Neva Gerber, is at work on the tenth episode.

Keystone Postpones Moving

The Keystone-Triangle organization has become so accustomed and delighted with its surroundings at the 4500 Sunset boulevard studio, that it has weekly delayed pilgrimage to the new plant at Culver City, the latest reports being to the effect that moving day will not occur now for at least two weeks. The present plant has



Scenes Like This Are Usually Very Ordinary in Pictures, But With Ethel Barrymore's Artistry Added, as in Metro's "The Eternal Mother," They Become Strong Links in the Chain of Reels

been equipped with lighting devices, and if necessary they can work there throughout the entire winter.

Billy Franey and Milburn Moranti, formerly members of the Joker Company at Universal City, were recently added to the Keystone organization, and this week Gale Henry becomes a member of the same troop. These three have played together continously for almost three years, and they will be in the same films with Keystone.

New Faces at American

There are a number of new faces at the American at Santa Barbara, Studio Manager J. R. Crone having made a number of special engagements for productions now in the making. Jack Mower is to again play opposite Marguerita Fischer in "Molly Go Get 'Em," now being filmed by Director Lloyd Ingraham. Hal Clements is to play an important character part, and True Boardman takes the role of a French crook. Other new players for the American in this subject are Margaret Allen, Alfred Ferguson and Emma Kluge.

The Mary Miles Minter Company is at work on "Mlle. Tiptoe," which is a screen play prepared by Elizabeth Mahoney from the Arthur Barthelet story. Filming of this by Director Henry King is now under way.

The William Russell Company has left the Santa Barbara studio for two or three weeks, which will be spent at Oxnard, California, where a number of big Aztex sets have been completed for the film play "In Bad." Around these settings will be staged several big fights for possession of the hidden treasure.

Metro Companies Busy

Both Metro companies are continuing on subjects recently begun. "The Tiger Cat," adapted from the novel by the same name by H. P. Keeler, has kept the Viola Dana Company at the studio working on interiors for this Western production which has Clifford Bruce, who has appeared opposite Miss Dana for the past several releases, as her leading man. Mabel Van Buren has been engaged for an important part, as has also Clifford Mack. Director John Collins is in charge of the filming of this.

Additional eastern battle front scenes were made by Director Tod Browning for the Edith Storey subject, "The Legion of Death," in which several hundred extras were used. These scenes represent the first battle in which the Russians took part in the present world war.

William Parker, author, has been engaged by B. A. Rolfe, and is now preparing the continuity from the story, "Weaver of Dreams," by Myrtle Reed; which is to be the next subject for Viola Dana. Mr. Parker has been identified with several Western companies, including Fox, Triangle, American and Universal, and has a number of popular subjects to his credit.

Sennett Comedy Named

"The Kitchen Lady," is the name selected for the Sennett-Paramount comedy now being filmed by Director Eddie Cline with a cast including Louise Fazenda, Glen Cavender and Slim Somerville, together with Eva Thatcher and Alice Maison. Cavender in this comedy takes the part of a bear trainer but he was not as successful in this class of work as the finished film will show, and as the result of one encounter with Bruno he received a number of painful wounds on the arm.

The picture which has had the attention of Director Clarence G. Badger for the past two weeks has been titled "His Hidden Purpose." Chester Conklin is the featured player of this and the supporting players are Marie Prevost, Neal Burns and Gene Rogers.

While Clarence Sovern was riding a horse down a hill at full speed for scenes in the Sheriff Nell Sennett comedy William Campbell is directing, with Polly Moran in the featured part, the horse fell, and Sovern was badly injured. He has been in a local hospital for several days and it is feared he is internally injured. Ben Turpin plays a most important part in this celluloid capsule of laughs.

Mena Picture Ready by Christmas

The board of directors of the Mena Film company met last week at the Mena plant in Hollywood to discuss production of "By Super-Strategy," the multiple-reel feature now being staged by Director Howard Gaye. Those attending were John E. Kuehn, New York city; Dr. L. W. Jones, Chicago, and Foreign Director Robert R. Hollister, Dayton, Ohio. The film, it is stated now, will be released about Christmas.

Paralta Stars Hard at Work

Several changes have been made at the Paralta Studios, partially due to the return of J. Warren Kerrigan, who recently met with an accident in which bones of one leg were broken. Mr. Kerrigan is now sufficiently recovered to resume work and Oscar Apfel is continuing with the production in which Kerrigan is starred, "The Turn of a Card." This is now almost finished so far as the filming of scenes is concerned.

Oscar Apfel was originally selected to direct Henry Walthal, but upon the return of Kerrigan, Rex Ingram was engaged. The first Walthal subject is "His Robe of Honor," adapted from the story of the same name by E. S. and J. F. Dorrance. The scenario is by Julian Lamothe, late staff writer for the American at Santa Barbara. Mary Charleson is playing opposite Mr. Walthal in this subject.

Reginald Barker, whose latest work was directing Bessie Barriscale in "Madam Who," is now working with the scenario department and technical staff in preparing for the filming of a subject which will offer Clara Williams as star.

Hollywood Hookum

Dec. 1, 1917 NEWS MORE NEWS

HOOKUM.

Max Asher has a dog named Fuzzy.

Bill Beaudine has discarded his five acre hat.

Mack Sennett's bear got Glen Cavender's goat this week

Monte Katterjohn was seen the other day without a cigar.

Hal Cooley admits that he likes to see his name in print.

George d. Proctor wires from New York that it's a big town.

Julian Lamothe gave a birthday party last week and food was served.

Tom Gibson is shooting at the alusive ducks at San Diego county.

Triangle Culver City studio has a tailor who has learned to knit.

A. Zukor and son, Eugene, have been golfing in our village commons.

Hunting stories flitted in from Ince and Sennett headquarters this week.

Hampton Del Ruth has the classiest automobile, but the price made us sick.

Charlie Chaplin is home from Honolulu with his nose all red up. Says it was sunshine.

Bill Hart is back from Chatsworth. Reports business rotten in train hold-ups nowadays.

The Japanese are now sending double M. Minter presents and pictures of themselves.

Raymond West continues successful cultivation of a hair suit adornment on the second lip.

Walter Edwards has not changed a bit since he became one of the Dads of Culver City.

Cliff Smith and Roy Stewart went hunting in Bear Lake Valley, and came back with an appetite.

Tex. Guinan has been so busy attending Red Cross benefits she hasn't time to work in films.

Enid and Margery Bennett and Sylvia Bremer compose the Australian contingent of the Ince studio.

Hank Lehrman has been in Frisco for a week, after telling the Fox pub. department he was going hunting.

Triangle knitting circle is now making sweaters. Ann Kroman heads the list with having completed eight.

Colin Campbell avers he has the worst company to handle of his filming career. Animals are far better than children.

Louis Rees, Triangle cameraman, is an amateur pug. and has been entertaining the gang of filmsters at ernon arena lately.

Mal St. Clair has three reasons for not being a soldier—under draft age, too light for his height—and has a Ford dependent upon him.

Thanksgiving Night looks pretty big now, and the M. P. Directors Association claim their third annual ball will be even greater than that.

Tom Walsh is among the living. The Australian with the Irish brogue can now be seen any day behind the casting desk at Tom Ince's place.

Mistaken identity story of the week: Edith Storey sat by an organ grinder for two hours and three dollars was dropped into the tin cup she held.

Scene-food is the cause for Charlie Gunn reducing the h. c. of L. He eats so much during the making of scenes that he can't at any other time.

Lynn Reynolds has discovered a new reason for photographing beautiful exteriors. He claims the movie lovers like to see them, and they add wonderfully to footage.

Bill Russell is slated to wrestle Bull Montana at Potter theatre, Santa Barbara. 'Course they'd never let Bill do it in any other town.

Harry Depp, Paddy Maguire, and Mal St. Clair are the hall-room triplets of the Triangle-Keystone, for they all wear the same dress suit—in a comedy.

The temperament of a cat held up production of a Keystone Komedy this week. Seems to be epidemic like, for everyone to suffer from this dreaded disease.

Al Glassmire of the Glasmire people has been invited to deliver a series of lectures for an Eastern college student body on the subject of putting the punch in comedy.

Local papers carried a story the other day that mentioned the name of Virginia Chester. Now that actress should be satisfied—she wanted to see how her name would look in HOOKUM.

A certain lot of bathing girls we know of struck this week, when a magazine wired for mid-winter bathing poses. The mag. ed. must have been given some of the California climate talk.

We know of a P. A. who uses pink paper that had the nerve to send out a stolen jewel story this week. Anybody who would bring up that infeebled and decrepit excuse for breaking into print deserves a medal for bravery. But let it be said that Margarita Fischer found her jewels.

One would never think from viewing a Keystone that there was grand opera talent on the lot. But you can believe it or not, the other day while waiting for a cloud to pass, Pinafore, Mikado, Broacio, and Fra Diavola were sung just to pass the time away. Casualties of the neighborhood are not reported.

A great crowd gathered in our town the other day thinkin' there was a fire in one of the fourteen-story skyscrapers. But after standing around for a few minutes they found it was only Al Holubar directin' Dot Phillips and some more movies. What fooled the people was that the matinee idol firemen didn't have on any make-up.

The failure of Hollywood HOOKUM to appear regularly recently is not due to any vacation or celebration of HOOKUM ed. Bob Welch, ed. of 'steemed contemporary M. P. News had so much good stuff rushed past his blue pencil by the industrious P. A.'s of the East, that the publication was full and overflowing, and when it came to setting HOOKUM the linotype machines just got hot. Here's regards to the metal pot.

SCREEN EXAMINATIONS

"The Rise of Jennie Cushing"

(Artcraft—Five Reels)
REVIEWED BY PETER MILNE

ELSIE FERGUSON'S second appearance on the picture screen occurring in "The Rise of Jennie Cushing," an adaptation of the novel by Mary S. Watts, results in a second distinct triumph for her. Again have the art of the director and the appreciation of the fine points of the book evinced by the adaptor aided her in attaining her success, but good production, good preparation and all it is Miss Ferguson's performance that dominates. It is the same skill that was unanimously acclaimed as without parallel in "Outcast," the play that has made "The Rise of Jennie Cushing," the picture.

The depth, the delicate shadings, the beauty of personality and of feature that she brings to the role of Jennie Cushing are unified, a rare treat. She manages to express in the mute eloquence demanded, but so seldom obtained, by the secreen, the deepest emotions by the mere movement of her eyes, the turn of her head, or the compression of her lips. Hers is indeed an art that brings subtlety, the lack of which is so often condemned by the artists who object to the motion picture, to the realms of the silent drama.

The adaptation of the book devised by Charles Maigne is replete with opportunities for the star. Mr. Maigne's system of scenario construction is singular in comparison with that of other scribes of the screen. He shapes his story so that the action is always progressing. Of burdensome detail there is none, of colorful detail there is aplenty. But smoothly and swiftly he works from one high light of his plot to the next, obliterating by his evident knowledge of his art any decrease in interest after a single crisis.

As for Maurice Tourneur, his work is so well known that mention of its perfection is superfluous. He handles individual scenes with a fine sense of their dramatic effect and the atmosphere he injects into his work is realistic to the last degree. To cite the episode in which Jennie and Meigs are glimpsed in Europe, working at the latter's painting in first one town and then the next, is to give a fair idea of the manner in which Mr. Tourneur has treated his whole work. This series of scenes depicts the two travelers in a blissful state of happiness. Though unmarried, the attitude they take toward one another combines the atmosphere of true love and friendship that is beautiful in its effect. It is action calling for the most unaffected performances and the most artistic of staging and Mr. Tourneur has presented the man and woman before a background of exquisite taste.

Supporting Miss Ferguson in the opposite part is Elliott Dexter, who does probably the best work of his career as the artist. Fania Marinoff, Frank Goldsmith and Edith McAlpin are others.

THE STORY AND PLAYERS

Jennie (Elsie Ferguson), granddaughter of a disorderly woman (Mae Bates) and without a name, is placed in a reformatory to spend the early days of her girlhood, and is as a result forever branded with a suggestion of infamy. When eighteen she is put in charge of a kindly old farmer and his wife. For appearances sake she adopts the name of Cushing. After a time Jennie, ambitious, learns the intricacies of the profession of ladies' maids and secures employment in this capacity with Edith Gerrard (Sallie Delatore), a society girl. She accompanies her mistress on her visits to the studio of Donelson Meigs (Elliott Dexter), an artist at work on Edith's portrait. He asks her to pose for a Madonna, and the upshot of it is that they two fall in love. Meigs urges her to marry him, but she, realizing the gap between their social positions and the shadow that her early career will cast upon her, refuses. Instead she aserts her willingness to come to him body and soul but not in name. He accepts and together they travel the continent of Europe, he on his commissions and she as his helpmate. They live in a perfect atmosphere of combined love and platonic friendship until they meet Meigs's aunt (Isabel Vernon), a conventional old maid who believes altogether in "family." She relates to her nephew the facts of Jennie's past. Astounded he returns to their hotel to find her gone. A note informs him that she has anticipated his aunt's mission. For two years Meigs searches for her, during which time Jennie, discovering herself an outcast, devotes herself to the care of homeless children. At length his long search is rewarded. In repentance he asks her to marry him, but she, still believing in their different stations in life, bids him go with her heart breaking. But he returns and the foolish prejudice of society is swept away —the man and woman united.

Through an oversight the name of Charles Miller, director of "The Secret of the Storm Country" (Select) was omitted from the review which appeared in last week's issue of MOTION PICTURE NEWS. Liberal credit is due Mr. Miller for his fine work in handling the production of this picture.

"Draft 258"

(Metro—Seven Reels)
REVIEWED BY LISLE M. ALBRIGHT

THIS big seven-reel production, directed by William Christy Cabanne for Metro as a sequel to "The Slacker," surpasses even that successful picture in intensity, force and patriotic appeal. Built upon the problem of the draft, and showing the difference of opinion that entered nearly every American home as the numbers started coming from the great bowl in Washington, "Draft 258" presents a succession of patriotic wallops that will make any American audience sit up with pride over the entry of the United States in the world war.

This spectacular successor to "The Slacker" will probably outdo even the latter as a box office asset, for it deals in a broad and faithful way with one of the greatest events in American history, weaves in and out the story of the part a young girl played in one locality, and bares the workings of German intrigue and the eagerness of German agents to enlist the conscientious objector and pacifist as a tool to be used against the United States.

It is a picture that spreads the doctrine of Americanism and offers an appeal that will go a long way toward convincing skeptics, pacifists and socialists of the necessity of America's being in the war—and with that granted—of the necessity of the draft. Mabel Taliaferro heads an excellent cast, and as the girl fired with patriotism and the spirit of Joan of Arc, she makes slackers ashamed of themselves and finally even gets her brother, a conscientious objector, to enlist. The play is given an excellent production and ought to prove one of the big successes of the season.

THE STORY AND PLAYERS

Mary Alden (Mabel Taliaferro) lives with her mother (Sue Balfour) and two brothers, Matthew, a soap box orator (Earle Brunswick), and George (Eugene Borden). She and Matthew and John Graham, her sweetheart (Walter Miller), all work together in a department store. Mary is intensely patriotic, and, when the draft comes, tries to get her younger brother to enlist. Matthew, however, preaches pacifism to him, and finally decides to harangue the crowds on the folly of the United States going to war.

German agents hear Matthew talk and decide to use him. He is introduced to Amiel Van Bierman, a wealthy banker, and one of the higher-ups of the Kaiser in this country, who is spreading German propaganda. Van Bierman gets Matthew to address a so-called peace meeting, and the latter lets his sister, Mary, have the floor to make a speech. She turns a withering verbal fire upon the audience, who are forced to listen at the point of her younger brother's revolver. Eugene has been prevailed upon by his sister, and instead of regretting the fact that he pulled No. 258 in the draft, he considers it an act of Providence to be so honored.

Van Bierman and his agents slip up behind Eugene, overpower him, and pack Mary Alden away to their headquarters in an auto, where they lock her in a room. Matthew is admitted to a special meeting of the higher-ups, who feel that they can trust him, and he sees the tool they are making of him and he revolts. He is knocked down and gagged. In the meantime Eugene, who followed the spies, slipped off to a nearby army camp and came back with a battalion of soldiers, who capture the nest of German agents, free Matthew, who later enlists, and get Mary out of the clutches of Van Bierman. And as she recovers from her fright she finds she has been rescued by her own khaki clad lover, John Graham.

"The Hidden Hand"

(Pathe—First and Second Episodes)
REVIEWED BY PETER MILNE

AS a writer of detective stories, both for the animated screen and the printed page, Arthur B. Reeves has long since given demonstration of an ability sufficient to place him in a class with the top-notchers at the very least and, at a slightly less moderate estimate, in a class occupied solely by himself. So the absorbing elements of mystery present in the opening episodes of "The Hidden Hand," made interestingly intricate by surprising innovations and from time to time slightly cleared by convincing analysis may well be expected to run the full length of the serial.

The initial number, comprised of two reels, brings to light a murder mystery, and although it is not so difficult to guess the party who committed or promoted the crime, the finger of suspicion points to any number of comparatively innocent persons probably implicated. The case is taken up by a prominent secret service agent and things promise to be exceedingly lively for him as the serial waxes older. Indeed, as far as that is concerned, they are exceedingly lively for him in the four reels of the first two episodes, but a reviewer is ever at a loss to prevent himself from assuming a prophetic attitude with opening serial numbers, particularly when the action gets under way as brilliantly as it does in "The Hidden Hand."

The serial introduces a four-star cast, two of which have had thorough experience in this line heretofore, and two of which give promise of becoming just as popular as the most idolized of Pathe's serial stars. Sheldon Lewis and Arline Pretty are the first two and Doris Kenyon and Mahlon Hamilton the second. Mr. Lewis is probably the most popular of serial villains. Miss Kenyon is a fascinating heroine, Miss Pretty disturbingly mysterious and Mr. Hamilton a good appearing detective with a nasty appearing double.

Then, least we forget, there is—???????—The Hidden Hand! Who is the Hidden Hand? Well, we should say for a first guess, Sheldon Lewis again, but far be it from us to betray secrets. The idea is that the other members of the cast don't know that Mr. Lewis, presuming of course, that it is he, is doubling up on them. Therein lies a clever trick of scenario writing that scores heavily in the serial's favor. This person wears the most horrible looking gauntlet conceivable. It is of leather, bound with brass and covered with knobs and long nails from one of which oozes a poisonous gas! Also this Hidden Hand person is proficient in plastic surgery. He is able to change the contour of any face, molding it into an exact counterpart of any other he may select. If these attributes fail to constitute a perfect mystic-villain, then we know of none that will.

Charles A. Logue collaborated with Mr. Reeves on the scenarios and James Vincent is directing. Properties, photography, lighting, etc., are altogether suitable and well—they're off!

THE STORY AND PLAYERS

"The Gaunlet of Death," the first episode, relates of the birth of a girl in the Russian Empire. Her father is the Grand Duke. A mad monk informs the Czar that after eighteen years her beauty will result in the ruin of his kingdom. Whitney, an American millionaire, is given the child to care for.

Eighteen years later he is mysteriously murdered, and the Grand Duke come to claim his daughter, fatally wounded. Doris Whitney (Doris Kenyon) supposedly the girl in question is horror struck. Suspicion points to Dr. Scarley (Sheldon Lewis), her fiance, to Verda Crane (Arline Pretty), Whitney's ward, to Abner, his brother, and to a villainous brute (Mahlon Hamilton), double of Jack Ramsey (Mahlon Hamilton), a detective. The cause for the murder seems to have been to procure a certain jeweled box left in Whitney's possession by the Czar, the key to which is a locket worn by Doris. The box contains the finger prints of the baby, which will serve to identify the girl. The box falls into the clutches of the Hidden Hand after the murder. He and his henchman attempt to procure the locket. The double of the detective makes it easy for the Hidden Hand to enter. This mysterious character is about to poison Doris with the fumes from his gauntlet when the first episode closes.

"Counterfeit Faces," the second episode, brings Ramsey to the rescue of Doris. The Hidden Hand escapes from the house, and Ramsey pursues. He loses track of his prey, but suddenly comes upon Dr. Scarley. His suspicions are aroused. Verda is captured by the Hidden Hand, and told that she is the late Whitney's real daughter. Verda resolves to assist the monster in his scheme for a share of the fortune it will undoubtedly bring her. She admits the Hidden Hand to her room that night. He pours liquid air down the radiator pipe, which settles in the heater in Doris' room. In the explosion that follows both she and her enemy are knocked unconscious. When their senses are restored Doris attempts escape, but is overtaken by the Hidden Hand, and carried to his lair. Here he takes the locket from her neck and inserts it in the box as the episode closes.

"The Little Princess"

(Artcraft—Five Reels)

REVIEWED BY PETER MILNE

MARY PICKFORD in curls and short dresses, some few snatches of her engaging comedy, a few less of pathos and a beautiful production are the principal if not the only ingredients of "The Little Princess," an adaptation of Frances Hodgson Burnett's story. When a star has attained such prominence as has Miss Pickford, one weak picture can not easily injure her reputation and so "The Little Princess," though it is undeniably weak, is not uneradicable. The facts of the case are that it was written for children in the first place and that its present appeal includes few others but children. The main reason being that it is pretty alone; failing in dramatic quality and disappointing because of a constant slight suggestion of surprise which is never realized.

There will be those whose appreciation of Mary Pickford, whose memories of Mrs. Burnett's book, will surmount the lack of plot material in the picture version. They will be mightily pleased by Sara's unaffected sweetness as brought out by the star, by her childish pranks, her wholesome philosophy, her experiences with Becky, the slavey, but when the last foot of film has slipped through the machine, they will hardly be unable to express, perhaps only to themselves, a feeling that Miss Pickford chose an extraordinarily slim vehicle in "The Little Princess."

Frances Marion, who has prepared a number of the star's scenarios, made the adaptation of the book. Handicapped by the lack of picture material her talent has not been allowed its full scope but what she has done she has done well. Marshall Neilan endowed it with a rich production. The story of Ali Baba and the Forty thieves, ever so slightly tinged with a note of burlesque with which a child would naturally color it as related by Sara to her companions, is in itself a miniature extravaganza. This interpolation, however, with Miss Pickford assuming the role of a slave girl, has little if anything in common with the career of Sara. The atmosphere of refinement that all of Mr. Neilan's pictures include is by no means lacking here. Settings and photographic effects are all that could be desired.

Zasu Pitts as Becky has a part in heavy contrast to Miss Pickford's and handles it with a real sense of its value. Norman Kerry as Sara's father, in the few times he appears, never is able to strike a paternal attitude. The support, including some score of children is adequate.

THE STORY AND PLAYERS

Sara Crewe (Mary Pickford) is put in a fashionable London boarding school by her father (Norman Kerry), a wealthy English army officer. Little Sara is virtually the life of the school. While she is celebrating her birthday word is received that Captain Crewe has died in India from the shock caused by the loss of his fortune through the supposed deceit of his partner. The matron immediately reduces Sara to the rank of slavey and she is obliged to work hand in hand with Becky (Zasu Pitts) a girl who has never known what money is. Into the house next door moves a man with an Indian servant. From his attic window the servant watches Sara and Becky in their barely furnished room. He reports to his employer and at Thanksgiving the two girls discover a spread laid for them by the Englishman, who has entered their room over the roof. The matron discovers them over the repast and scolds them. The Englishman enters and explains. He lets it be known that he was the late Captain Crewe's partner, that the report that he double crossed the officer was a mistake, and that he has long been searching for Sara, who is after all fabulously wealthy again. So Sara and Becky move into the house next door, where at Christman time they hold a royal reception for the poor children, while the spirit of Captain Crewe looks on.

"The Seven Pearls"

(Pathe—Twelfth Episode)

REVIEWED BY PETER MILNE

"BURIED ALIVE," the twelfth episode of this serial introduces an adventure separate and apart from the main plot as have its immediate predecessors. Perry Mason and his associates plan to confine Ilma in an insane asylum in order to prevent her from searching further for the seven pearls. Their plan is an intricate one and finally they succeed in imprisoning her. One of the inmates of the asylum, however, shows her a way out of the building. She secrets herself in a cave until nightfall when she believes she may make her escape. But Mason and his aide are right outside to catch her when she emerges and when the episode closes she is once more in their power.

"Over Here"

(World—Two Reels)

REVIEWED BY JOSEPH L. KELLEY

"OVER HERE" is a two-reel pictorial review of the activities in connection with the erection of the Government cantonments at Camp Pike, the site occupying 3,000 acres of land near Little Rock, Arkansas. The pictures were taken under the supervision of a representatve body of citizens of Little Rock and are released on the World program. "Over Here" will be a worthy addition to any and all exhibitors' programs. It is timely, instructive and presents a pictorial review of activities in which we are all interested—the work of Uncle Sam in housing and instructing the young men who are the protectors of freedom.

The work that has been accomplished in bringing into being this city of soldiers can be described only with the descriptive, marvelous. In fifty-two days—from June to July of the current year—a city has been made from a wilderness. The camera reveals, in the first scenes, a sweeping panorama of a vast wilderness on the outskirts of Arkansas' capital city. Then an army of workmen are introduced and at the expiration of less than two months, miles of railroad are laid, hundreds of buildings are erected, drainage systems are laid, macadamized roads are built, warehouses capable of housing millions of dollars worth of food and supplies are erected, and a modern, sanitary settlement with accommodations for more than 40,000 soldiers is the result—all this accomplished in fifty-two days.

"Over Here" takes you from the beginning of this work to the end and every detail in the erection of this modern city is shown. Intimate views of Secretary of War Baker; Major John R. Farchyce, constructing engineer and the brains behind this work; the citizens of Little Rock who raised the money to purchase this tract of land and presented it to the Government, and the vast army of workmen who accomplished these wonders in construction—all are shown in this worth-while picture which the exhibitor of every neighborhood can book and be assured that he will have presented a picture that every patron has enjoyed.

"Her Hour"

(World Film—Six Reels)

REVIEWED BY PETER MILNE

THE shop girl who loses her position because of her virtue.

Who is bereaved of mother and brother at one blow.

Whose confidence is betrayed by her next employer.

Who marries without disclosing her past.

Whose momentary happiness is destroyed by her husband's discovery of it.

Who plans to ruin the life of the man who ruined hers.

Who is prevented from so doing because of her love for her daughter.

And who dies disowning her, that she may be happy with the man she loves.

These are the principal events in "Her Hour," a melodrama from the pen of Raymond L. Schrock, directed by George Cowl and starring the stately Kitty Gordon. It is a story of a conventional type offering a sympathetically written central character—the woman betrayed because of man's treachery. It appeals to a certain extent; it would have to a greater extent had Miss Gordon put more warmth, more feeling, more depth into her part.

But it is filled with the sort of situations that Mr. Brady selects to offer his public, which seem to be pleasing his public and which are therefore quite right and proper. There are a number of times when Mr. Schrock has gained a point by merely introducing it and not developing up to it, but this is by no means confined to "Her Hour" alone among World pictures.

Prominent in the supporting cast are Eric Mayne, George MacQuarrie and Lillian Cook, all rendering effective support to Miss Gordon. The production is adequate without being pretentious.

THE STORY AND PLAYERS

Though she has been betrayed by Trent (Eric Mayne), Rita Castle (Kitty Gordon) marries Christie (George MacQuarrie), leading a happy existence until he discovers her past relations. A cast off again, Rita becomes a prominent lobbyist. Trent is nominated on a reform ticket for district attorney. Rita tells him she will expose his true character on the eve of election. Trent's campaign manager, Clement (Frank Beamish), prevents this by informing Rita that it will ruin the happiness and future of her daughter, Alicia (Lillian Cook), who has been brought up in ignorance of her mother's life. Alicia, using her mother's assumed name, has become engaged to Christie's son, Dick (Edward Burns). Trent carries the election. During the night Clement breaks into Rita's house and attacks Alicia. Rita, returning home, shoots and kills him. Trent tells her he will prosecute to the full extent of the law, but quickly changes his mind when Rita informs him that Alicia is his daughter. Rita, suddenly suffering from heart failure, declares that Alicia is the daughter of old friends of hers and dies, happy in the knowledge that the girl will be happy with Dick.

"The Grell Mystery"

(Vitagraph—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

PAUL SCARDON'S latest work for Vitagraph and the screen is a mystery drama from the script by Frank Froest. Mystery inculcated with strong, dramatic effects is the essential ingredient of entertainment and this is faithfully presented in pantomime by a good cast, headed by Earle Williams. The melodramatic touch, usually associated with mystery drama, has been used sparingly by Director Scardon with the result that he has produced for screen presentation a form of entertainment that will receive a hearty welcome in any neighborhood and can be booked with assurance of success by any and all exhibitors. Careful attention has been given to detail in production; the suspense has been maintained to the climax without resort to the unnatural in plot development; the characters are presented faithfully by a competent cast and each scene is a link in a chain of mystery that is unraveled with dramatic artistry rather than the bold outbursts of imagination, usually resulting from an author's over-anxiety to develop mystery.

"The Grell Mystery" is a good box-office attraction, containing, as it does, a variety of elements which are essential to the entertainment of a varied audience. It is not a mystery drama that has to be confined to the downtown houses. The party who arrives in a limousine, the family circle and the tenement dwellers—all will find in this Vitagraph production, entertainment. The author has laid his plot with care and the director has, with equal care, followed these plans. The result is, a good picture with entertainment for all.

Earle Williams is the featured player on the program but it is a question whether his audiences will accept this assertion after viewing the picture. Denton Vane, in a dual role, although not as much in evidence as Mr. Williams, is deserving of especial credit for his work in the character roles. Mr. Williams has proved by his past performances in mystery drama, that he can present the part of a detective or central office man with true appreciation for the subtle instincts of the secret service. In the role of Heldon Foyle, his late endeavor in the mystery drama, Mr. Williams leaves no room for disappointment although he is not given the opportunity to display the cleverness of which he is capable in the enactment of similar roles. Miriam Miles, who has the principal feminine role, is convincing but never prominent in the scenes of action. Jean Dumar presents a semi-important part with promise of doing better when the opportunity presents itself. Mabel Trunnelle is deserving of more prominence than the role of Lola offers. Bernard Siegel is a fine type and impersonates the minor "heavy" with realism evident in every action. Robert Gaillard does a "bit" well."

THE STORY AND PLAYERS

Eileen Meredith (Miriam Miles) is in love with Robert Grell (Denton Vane). Robert has a double, Harry Goldenberg (also Denton Vane). Goldenberg has a record for blackmail. Lola (Mabel Trunnelle) is the wife of Goldenberg and tries to protect Grell from her husband. Goldenberg goes to Grell's home to collect blackmail money. Lola follows and stabs Goldenberg to death. Grell flees and the body of Goldberg is taken for that of Grell. Immediately after the stabbing, Helen Meredith enters the Grell home and sees the dagger. She picks it up and leaves finger prints on the handle, from which clue Heldon Foyle (Earle Williams), detective, arrives at the conclusion that she is the murderer, but refuses to be convinced without further investigation. Suspicion falls upon another, Ivan (Bernard Siegel), who was Grell's servant. He confesses after Lola, whose past has been learned, tells all. Grell, who is in hiding, is found in his home, seeking money. Lola's confession clears him and he and Eileen are united. Heldon marries Helen.

"The Fatal Ring"

(Pathe—Twentieth Episode)

REVIEWED BY PETER MILNE

THE final episode of "The Fatal Ring" closes in Arabia with the members of the Sacred Order of the Violet God and Richard Carslake and his band safely out of the way.

On the boat bound for Arabia, Carslake succeeds in stealing the diamond and its setting from the High Priestess. Later while traveling across the desert to the temple he is overtaken by the members of the Order. In a fight he succeeds in overcoming all of them except the Priestess. Reaching the temple he secures a wonderful liquid possessing the power of dissolving any matter that comes within its rays. When the Priestess arrives he turns these rays on her with the consequence that she quickly dissolves.

Pearl and Tom arrive soon after. Pearl secures the retort containing the liquid and permits its rays to play upon Carslake. He meets the same fate as the Priestess. The lovers, realizing its deadly power dispose of the liquid and securing the fatal ring set out for home.

"The Man from Montana"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

"THE MAN FROM MONTANA," presenting Neal Hart in the title role is a picture contrasting an honest West with a crooked East to an effect that is always interesting and sometimes humorous.

Harvey Gates, author of the picture, has supplied plenty of action to round out the five reels. The experiences which Duke, the man from Montana, has with the two swindlers are many and varied and complications arise thick and fast. A love interest is supplied through Duke and an innocent tool of the swindlers which balances the action to a nicety.

The spectator is also treated to some conventional yet effective comedy, supplied by the group of Western miners and cowboys who arrive in the east clad in their native garb to become initiated into the ways of bellhops, hotel elevators, wine dinners and the crowded streets.

Neal Hart makes a likable figure of the star part and Vivian Rich is an appealing heroine. George Berrell, as Duke's partner, creates an eccentric old character that will create a generous measure of quiet comedy.

THE STORY AND PLAYERS

Swindled of their mine by a pair of Eastern crooks, Duke Farley (Neal Hart) and Dad Petzel (George Berrell), start to work over again and soon strike pay dirt a second time. Duke sets out for the city, bent on revenge on the swindlers. Warren Summers (E. J. Piel) and his wife (Betty Lamb), the pair in question, employ Meta Cooper (Vivian Rich), as an innocent tool in their various enterprises. They learn of his arrival, and plan to relieve him of his latest roll. Through Meta they manage to catch Duke violating the Mann White Slave Act, although both Meta and Duke are innocent. They demand a large sum for their silence. Duke enraged, and fully aware that Meta is not in sympathy with the Summers marries her. When the blackmailers see themselves thus tricked, they have Duke shanghaied, and all seems well. But on the same ship are Petzel and the rest of the boys who have come East in search of Duke. They turn the ship's nose back to port, and Duke is finally reunited with Meta, while Mr. and Mrs. Summers are put forever to route.

"Shame"

(John W. Noble-Duplex Films, Inc.—Seven Reels)
REVIEWED BY PETER MILNE

"SHAME" is one of those pictures that bears a "message." It wants to know just why a girl who has led a blameless life should be branded as an outcast because of the sins of her parents. Society in so doing is all wrong. The girl in question should be accepted on her own merits it argues. And it puts forward by way of Zena Keefe's fine characterization of the girl and some sound arguments in the subtleties logical proof of its original premise. It doesn't attempt to legitimatize illegal marriage contracts, excuse prostitution or preach any reversal in conventions that would result in a worse state of affairs. It merely states that the sins of the parents should be confined to the parents themselves and not visited upon the children.

As to qualities of motion pictorial construction "Shame" is both strong and weak. It would be difficult to find a more well-balanced, absorbing episode than that of Mary's parents, which, however, is little more than a prologue. Getting down to the modern story which sets forth the career of the innocent daughter, it must be confessed first of all that it is too long. There is a little too much of the hunchback and his violin to gain the desired response of sympathy in the spectator, while the affair between the society girl and the cabaret dancer is quite obviously introduced for contrast and not well welded with the main line of action.

The brightest spot in "Shame" is Zeena Keefe. Her performance, first as the mother and then as the daughter, is noe of the deepest, most sincere that has ever been contributed to the screen. She registers her points clearly, with a fine show of emotion that is suppressed enough never to be tiresome and significant enough to create a wonderful appeal. Niles Welch as the young doctor and Paul Doucet as the hunchback work well in the roles of next importance. Jack Dunn as the doctor's father, Joyce Fair as the society girl and Lionel Belmore as the heartless farmer contribute a trio of good characterizations.

John W. Noble, who is presenting the picture also directed it. His work in this line is adequate.

THE STORY AND PLAYERS

Mary (Zeena Keefe), denied a decent home because of the indiscretion of her parents, is adopted by Peters (Lionel Belmore) and made to slave on his farm. Her only friend is Seppe (Paul Doucet), a deformed boy who is also a social outcast because of the sin of his parents. When Mary can stand Peters' cruelty no longer she flees to the city and after a while secures a position in the hospital run by Dr. Strong (Jack Dunn). His son Donald (Niles Welch) soon falls in love with her. She accepts his proposal of marriage, but their engagement is broken when he learns of her past from Peters, who has come to take her back to the farm. Court proceedings are necessary for Peters to prove his legal right to the girl. In the midst of these Seppe shoots Peters, so that Mary may remain where she will. Donald decides that he will marry Mary despite her lack of name, and after she and Seppe have been liberated on the discovery that Peters is only slightly wounded, he asks her again. But this time Mary elects to go away with Seppe, believing that Donald would be socially ostracised if he entered upon marriage with her.

Dell Boone and Jack Davidson complete the cast.

"Jack and Jill"

(Morosco-Paramount—Five Reels)
REVIEWED BY PETER MILNE

JACK AND JILL carry this Morosco-Paramount up the hill until a mighty high pinnacle of interest is reached and what's more, they don't fall down. In fact, "Jack and Jill," which by the way, has nothing whatsoever to do with the popular nursery rhyme, is a pleasing, originally treated and entertaining comedy-drama in which the stars, Jack Pickford and Louise Huff, score another decided success.

Gardner Hunting prepared the scenario for it from a story by Margaret Turnbull. Jack is more or less of a failure as a prize fighter in New York and Jill hankers for a change of atmosphere while selling chewing gum and cheap candy at the subway kiosks. The authors have transplanted the swaggering youngster of the prize ring to a western ranch along about the middle of the film and here the contrast between his east side city manners and the more unassuming attitude of the group of good-natured cowboys results in a lot of sparkling comedy. In the scenes of New York too, the humor is abundant, particularly when the subtitle writer gets down to prize ring lingo and Bowery slang. On the other hand the frameup arranged by the fight promoter to trap Jack is productive of a generous amount of suspense. This is paralleled in the latter half by the Mexican raid which Jack is largely responsible in checking.

In fact, "Jack and Jill" is a comedy-drama excellently balanced from start to finish with the interest well maintained from the outset. While the two leads are never typically tough, their performances are always refreshingly youthful and thoroughly pleasing. The support includes a number of prize ring, cowboy and Mexican types that have been judiciously selected. William Taylor has given the picture a production that in every department reaches the high standard maintained by the Paramount offerings.

THE STORY AND PLAYERS

Jack Ranney (Jack Pickford), the victim of a framed fight, is forced to flee the city, believing he has killed his opponent (Leo Houck). His sweetheart, Mary Dwyer (Louise Huff), known as Jill, discovers the fraud, and collects the purse rightfully due Jack. In the meantime he has arrived at a cowboy town on the Mexican border, where city swaggering and his boast that he has killed a man take little effect. Jill gets track of him, and arrives at the ranch to meet him. In town the boys have faked a Mexican raid to scare Jack, but the scare doesn't work. He learns of Jill's arrival, and streaks it to the ranch house, where he encounters Mexicans bent on a real raid. He protects the women folk until the cowboys arrive, and is thereafter proclaimed a hero.

Don Bailey, J. H. Holland, Hart Hoxie, Col. Lenone and Beatrice Burnham complete the cast.

"For Valour"

(Triangle—Five Reels)
REVIEWED BY PETER MILNE

THE eastern Triangle company has furnished the program with a number of thoroughly human offerings during the last few weeks and 'For Valour," which includes a dominant note of patriotism, can take its place among them. It is taken from a magazine story by I. A. R. Wylie and directed by Albert Parker, a man who can get the most from a plain story without spoiling it by unnecessary theatric effects. "For Valour" like his other pictures produced under the supervising direction of Allan Dwan sounds a realistic note throughout.

Mr. Wylie's story tells of the manner in which 'Melia, a young girl of the poorer quarter of Toronto kindles the spark of patrioism in the breast of her extremely self-centered and snobbish brother. He has treated his story naturally, interestingly and without recourse to the impossible. The latter reel is truly one of the most sympathetic ever seen. The picture of 'Melia lying alone in the prison hospital waiting for news from her brother, his final appearance at her bedside and her knowledge that he has "done his bit" with more than the usual show of bravery, unite to create a series of scenes that will very likely bring tears.

"For Valour" is, indeed, a picture that should prove exceedingly popular in this day. Its patriotic trend, though of Canadian nativity, should prove just as effective in the United States for obvious reasons. And the picture's realism, its fine treatment and its intelligently conceived story do the rest. Winifred Allen and Richard Barthelmess as the sister and brother furnish a brace of good performances, while Mabel Ballin and Henry Weaver contribute sterling support.

THE STORY AND PLAYERS

'Melia Nobbs (Winifred Allen), daughter of a veteran Canadian soldier (Henry Weaver), keeps a home for him and her brother, Henry (Richard Barthelmess), clerk in a law office in Toronto. Henry, as he advances, becomes ashamed of his shabby home, and finally leaves it altogether, forgetting the many sacrifices his sister has made that he might succeed. He becomes engaged to Alice (Mabel Ballin), stenographer in the office. At the outbreak of the war he evades enlistment on the grounds that there are plenty of others with nothing to do would might as well join the ranks. Looking forward to his marriage with Alice and, realizing his inadequate wage, he is led to gamble with some of the firm's money. He loses and goes to his sister for assistance. 'Melia asks a loan from a burlesque manager for whom she has worked, but his disgusting proposition causes a revulsion of feeling within her. She flees his office, and passing the prima donna's dressing-room sees money lying on the table. This she gives to her brother to clear his debt, but only after a severe lecture on his caddish ways and with the understanding that he enlist in the overseas forces. He keeps his promise, and before leaving tells of his poverty to Alice and begs for forgiveness from his sister. In the trenches he proves himself a hero, and after recovering from wounds is sent home. He discovers 'Melia in the prison hospital, where she has been sent for her theft. She is suffering from a nervous breakdown, but the sight of Henry with his Valour Medal and the Understanding that she has been responsible for the awakening of manhood within him gives her final peace and happiness.

"Please Help Emily"

(Mutual-Empire—Five Reels)
REVIEWED BY LISLE M. ALBRIGHT

ANN MURDOCK in "Please Help Emily" gives a portrayal of a harum-scarum, thoughtless girl who is always getting into embarrassing situations and getting others in with her that is delightful. The picture is just a succession of the scrapes into which Emily drags the highly respectable members of two wealthy Long Island families. She starts out by merely knocking the rear wheel off a farmer's buggy in trying to get past him in her racer, but she winds up by getting several families implicated in a grand hotel mixup.

Her childish innocence, naivete, fickleness and inability to see the consequences of her actions make her an adorable character, and Ann Murdock fills the role perfectly. "Please Help Emily"

is the kind of picture we need during these war times—a picture full of comedy and humor—that keeps one laughing right from the start and makes trouble take a back seat for a while. This third of the Ann Murdock pictures was directed by Dell Henderson and the cast gives the little heroine good support. The work of Rex McDougall, Ferdinand Gottschalk and Katherine Stewart is particularly worthy of mention.

THE STORY AND PLAYERS

Emily has many suitors, but two in particular, Richard Trotter (Rex McDougall) and Herbert Threadgold (Ferdinand Gottschalk). Trotter has proved himself to be a good friend of Emily's on many occasions and has aided her to such an extent in getting out of scrapes that she naturally turns to him for protection. Threadgold, on the other hand, is a pest and proposes to her on every occasion. There is a club dance, at which Threadgold is to receive his final answer, but before he arrives Emily goes out with a soldier friend to dance at a cabaret and forgets all about the answer she had promised. She stays out so late she is afraid to go back home, so hurries to Trotter's for assistance and finds that he is still at the club. She goes in and curls up in his bed to get a little sleep.

Finally she is missed at home and the whole place is in an uproar. When comes in she gets him to take her to her aunt's in order that she may have an alibi. He starts out next morning and they stop at a hotel on the way for lunch. In the meantime Threadgold and Emily's cousin stop at the same hotel and Aunt Geraldine accidentally drops in there herself on her way to make a call on Emily's folks.

The police have been notified of Emily's disappearance and she is traced to the hotel with Trotter. The different parties meet just as the police come on the scene and arrest them for kidnapping Emily. The affair, however, is finally cleared up and Trotter accepts the job of taking care of Emily for life.

"We Never Sleep"

(Rolin-Pathe—Two Reels)
REVIEWED BY PETER MILNE

THIS Rolin number features Harold Lloyd and Snubs Pullard as detectives on the trail of a bank robber. They shadow a suspect and his pretty wife all the way to the seashore and capture him only after a great effort, but all their work proves futile as immediately afterwards they receive word that the real robber has been caught. As a result they are chased from the hotel in shame.

This makes an average comedy number—average for Rolin—considerably above it remembering the ordinary product of the day. Lloyd will certainly get a hearty laugh on his introduction and his subsequent activities on board the sleeper and at the beach are responsible for not a little comedy of the typical Lonesome Lake variety.

In addition there are half a dozen pretty girls, without which apparently a comedy cannot be up-to-date, who lend complementary interest to the beach scenes. Bebe Daniels as the wife of the suspect and Bud Jamison as that gentleman himself, complete the quartette of principals.

"The Regenerates"

(Triangle—Five Reels)
REVIEWED BY PETER MILNE

"THE REGENERATES" is a somewhat muddled affair dealing with pride of race. It was written by John Lynch, prepared for the screen by Catherine Carr and directed by E. Mason Hopper. Walt Whitman, the familiar character actor of the Triangle western studio has the principal part.

He is seen as an old-time New Yorker, whose family name is to him sacred. It is his fondest wish that his grandson and his granddaughter, first cousins, marry. And thereon hangs the tale. The grandson, his veins thought by the old man full of blue blood, turns out to be utterly worthless—a dope fiend, a cad and what not.

The story as originally written probably convinced and possessed an average amount of force. But in its migration to the screen someone has erred. There are a number of scenes that either because of their very presence or because of their handling quite fail in conviction, while the sub-titles are for the most part altogether too flowery to be in keeping with the action.

Mr. Whitman's performance is the best of all the cast. Alma Reubens has the role of the heroine, which she handles nicely, and Pauline Stark does an emotional bit as the betrayed servant girl. "The Regenerates" possesses some of the elements of popular appeal but it seems to be loosely put together and as a whole is considerably below the accepted standards of the times.

THE STORY AND PLAYERS

Van Dyun (Walt Whitman), an old New Yorker, rebels when his granddaughter, Catherine (Alma Reubens) displays affection for La Farge (Allan D. Sears), an author. The old gentleman would prefer that she marry her couin, Pell Van Dyun (Darrel Foss), in order that blue blood be mated with blue blood. Pell, however, turns out to be a hopeless drug fiend, besides being secretly married to a servant girl (Pauline Stark). He is killed at length in a quarrel with his servant, Slade (Lewis Durham), over some dope. Afterward his wife dies, leaving a son. Van Dyun, his hopes shattered, refuses to recognize the baby, and so Catherine, who has married La Farge, cares for it. It is only after a number of years that the little boy effects a reunion between Catherine, her husband, and the old man.

John Lince and William Brady appear in congenial character roles.

"Snap Judgment"

(Mutual-American—Five Reels)
REVIEWED BY LISLE M. ALBRIGHT

PLAYING the part of a ne'er-do-well scapegrace whose father and sweetheart both give him up as hopeless, and breathing life into the character of a notorious bandit of the plains, William Russell in "Snap Judgment" gives an exhibition as gunman and fighter that ought to add greatly to his already long list of admirers. The story of the play is built around the likeness between Jimmie Page, who gets into a fight on the night of his wedding and went out West, and Arizona Pete, the bad man of Lone Star. Both parts are played by Russell in the picture, although in the story not until the end do Jimmie Page and Arizona Pete come face to face and discover the similarity that has been getting both into more or less hot water.

Those who admire Russell for his fighting ability will see him in action here in practically every reel, fighting thugs, dodging sheriffs, bolting into groups and tossing them about like mannikins. The picture is bristling with action. It moves rapidly, following a story that holds together with good continuity and has a generous sprinkling of laughs. The protography and direction are both all that could be asked and the settings are typically Mutual-American. The cast gives excellent support.

THE STORY AND PLAYERS

Jimmie Page (Bill Russell), wild and undependable but lovable withal, gets a late start to a wedding at which he is to play the part of the groom. The taxicab in which he is riding breaks down near an alley and Jimmy steps out to tear his hair but sees an attempted holdup going on and lights into a pair of thugs.

Policemen arrive on the scene and Jimmie is taken to the police station and the wrong sort of a story gets into the papers. In the meantime Jimmie's sweetheart, Marah Manning (Francelia Billington), decides that he is hopeless and sends the preacher, bridesmaids, etc., back home and calls the wedding off. The next day Jimmie bumps into the man he had saved the night before and agrees to go West with him.

As soon as the unfortunate youth plants his foot in Lone Star he is arrested for Arizona Pete. He is let out of jail, however, by Arizona's sweetheart, who thinks she is rescuing her lover, and they escape to the mountains. In the meantime the story of Jimmie's heroism is printed in the papers back home and Marah Manning comes on to give Jimmie her forgiveness. When she starts to Lone Star, however, accompanied by her father, the coach is held up by Arizona and Marah is taken as ransom until Mr. Manning returns with $10,000.

Jimmie, in hiding from the sheriff and his posse, accidentally runs into the cave where Arizona lives and rescues Marah. The posse arrives on the scene in time to see Arizona escape and they realize the mistake in identity.

"A Little Patriot"

(Diando-Pathe—Five Reels)
REVIEWED BY PETER MILNE

BABY MARIE OSBORNE is the little patriot. Dressed in a uniform she organizes the children of the street, drills them over and over again and eventually is largely responsible for the capture of a German spy. And too she arouses the spark of patriotism in her more or less spineless father and proves the means of a happy reunion between her grandfather and her mother. In between times she salutes the American flag, pictures of President Wilson and makes everyone else do the same. She is not only a little patriot but a big little one.

Withal "A Little Patriot" is essentially a number for those of the same age or thereabouts as Baby Marie. She sets a good example to the younger generation in it and is the center of both amusing and melodramatic action—but always very simple and obvious action. The inevitable colored boy of Baby Marie's pictures is again present and is responsible for a large share of laughs on his own account, sometimes assisted by an equally colored father who has a very funny walk and bearing.

John W. Grey wrote the story and William Bertram directed. The production is quite plain but meets every requirement of the scenario. Herbert Standing, Marian Warner and Jack Connolly render good support.

THE STORY AND PLAYERS

Marie Yarbell (Baby Marie Osborne) is responsible for the enlistment of her father (Jack Connelly) in the army. Her mother (Marian Warner) rents one of her rooms to help raise money. The man who takes it proves to be a German spy. He attempts to blow up a laboratory where an inventor is experimenting on an aerial torpedo. Marie seizes the bomb and carries it out to the street. She throws it down but the explosion injures her. Mulhauser (Herbert Standing), who has financed the inventor, takes her home with him, where he learns that she is the child of his own daughter, who had married against his wishes. Marie collects her army of children and makes an attack on the spy, who is attempting to escape. Her mother brings her husband to the rescue. After a hot fight the spy is subdued. Mulhauser forgives his daughter and welcomes her and the rest of the family to his home.

"The Lost Express"

(Signal Mutual Serial—Two Reels Each)
REVIEWED BY F. G. SPENCER

THE ninth and tenth episodes of this interesting serial, under the titles of "The Looters" and "The Secret of the Mine,"



A Scene During the Making of the New "Charlotte" Picture at the Rothacker Studio by Commonwealth Pictures Corp. Charlotte, the Famous Ice Queen, Is Seated on the Sofa, at the Left



Adolfo Roca, Prominent Havana Film Importer and Distributor

are as full of stirring incidents as any of the foregoing and furnish Helen Holmes with ample opportunities for the display of her skill and daring, for which she is now well known to screen patrons. Ever and anon is she called upon to checkmate the intrigue of her wily opponents, and always does she manage to rise superior to their machinations.

These episodes are brimful of interest and all portray actual mining and railroad conditions to minute details, the tenth episode revealing a glimpse of "The Lost Express," which Helen doubtless will take full advantage of in an early reel, providing the malefactors do not again imprison her and jeopardize her life.

No matter where shown, these late episodes will most assuredly be well received, for throughout the whole recital so far the continuity has been unbroken and reflects great credit upon Director J. P. McGowan.

"Sunshine Alley"

(Goldwyn—Six Reels)

REVIEWED BY JOSEPH L. KELLEY

MAE MARSH and Robert Harron give to Mary Rider's version of "Sunshine Alley" a certain dramatic strength which would be found wanting if these two stars were not interpreting the principal roles. Mae Marsh is featured on the program, but not in the estimation of her audiences after Robert Harron is seen in action. Mr. Harron is entitled to equal honors with Miss Marsh and together they give a performance which is worth while. The story reaches dramatic heights, only in spots. It has the one element that always strikes home with the average picture audience, and that is the human note. The author has not made it necessary for those who witness a performance of "Sunshine Alley" to prey upon their imagination for a solution of the plot. She has taken plain people, given them a simple but noble work to perform, and upon this situation has founded plain, natural events in their lives and with them she has contrasted the lives of a class of parasitic individuals, thereby creating antithesis of action and events that together result in a humanely pathetic drama, particularly suited to the Marsh-Harron types.

The late Goldwyn production is not due more favorable criticism than is included in the expression "fair." Miss Marsh and Mr. Harron are more than 50 per cent of the production, speaking in terms of value. Lesser lights in the ranks of screen artists would fail to convince in Mary Rider's screen play for the reason that she has apparently relied upon such artists as the principals to supply the dramatic strength which is lacking. She has written a photoplay that has for its main support pathos and sympathy to be supplied. Without this being supplied her story would fall flat. The story is of the class that will afford more sound entertainment when followed through the pages of a book than when enacted on the screen, providing such artists as the Marsh-Harron combination are not back of it to push. John Noble has two things to be thankful for—his careful direction and the work of Miss Marsh and Mr. Harron. With a light, quivering script to work from, this combination has fashioned for the screen a production that Goldwyn can release to the exhibitor with a feeling that it has done its duty toward both exhibitor and public. The auhor has done its duty toward both exhibitor and public. The author a success. She has made possible enough of the melodramatic element in the drama to insure it a good reception by the patrons of the theatres that cater to the class who insist upon the poster setting forth the "blood-and-thunder" situations. With this class

(*Concluded on page* 3874)

STORIES WANTED

In Synopsis Form Only

for

Baby Marie Osborne

FIVE REEL DRAMAS
AND COMEDY DRAMAS
FOR RELEASE ON
THE PATHE PROGRAM

ADDRESS

LEON T. OSBORNE

Box 98 GLENDALE, CAL.

"GRIP"

¶ The advertising manager is doing his duty today who eliminates waste; who spends every dollar of his advertising money in *proven channels*—where it *counts*.

In judging circulation he considers the "*grip*" a publication has upon its readers. He puts the factor of "*grip*" above every other consideration.

He knows that his advertising won't influence the reader if the publication doesn't carry influence; it won't "*grip*" the reader, if the publication doesn't.

He estimates the "*grip*" of a publication by its "insides." He puts himself in the place of the reader and estimates the publication's *business* value—the "meat" in its every page; its editorial punch and fearlessness; its service; its enterprise; its brightness—all the qualities that make the reader *want* to read it *continuously*.

Then he sensibly decides that any publisher who spends as much money on his publication's "insides" is also (at less effort and expense) pushing desirable circulation for every inch that can possibly be added.

C. J. Hamilton

The Circulation of this week's issue of Motion Picture News is—11,525

(Proof in detail to any advertiser who will call at our office)

AMONG THE EXCHANGES



William E. Raynor, Newly Appointed Manager of Pathe's New York Exchange, and A. S. Abeles, Chosen by Pathe as a Special Representative

Abeles Goes West to Open Pathe Oklahoma Branch

A. S. Abeles for the past three years Manager of Pathe's New York branch, has been appointed special representative by J. A. Berst, vice-president and general manager, and has gone to open a new office in Oklahoma City. His successor as manager at New York is William E. Raynor, who leaves a similar position with Mutual.

Mr. Abeles and Mr. Raynor are two of the best known men in the exchange field. Abeles has been with Pathe about three years, for two of which he has managed the biggest office. Raynor's entrance into the film industry came through George Kleine when he introduced "Quo Vadis" at the Astor theatre in New York. Mr. Raynor promoted the publicity for this attraction.

Wolfberg Manager Organizes Some New Offices

H. E. Stahler, manager of the Pittsburgh office of the Harris P. Wolfberg Attractions, left the Smoky City last week to organize offices in Maryland and Delaware.

The first production to be distributed in these two states by the Wolfberg exchange will be "The Crisis," it is announced, which is in line with the precedent established at the time when the Cleveland and Cincinnati offices were opened by Wolfberg.

During Mr. Stahler's absence from Pittsburgh, J. L. Ellman, who heads the publicity department, will be in charge of the office.

Paramount-Artcraft in New Haven Quarters Shortly

Paramount-Artcraft will occupy new Connecticut state headquarters at New Haven about January 10, it was announced last week.

The new building being erected for them is to contain a prerelease theatre seating forty people, and will be the first of the sort to be built outside of Boston in New England.

John P. Kilfeather, owner of the present Film Exchange building at New Haven, is providing the new Paramount-Artcraft quarters which will be thirty feet on street front and sixty feet deep. Besides office suite and theatre the building is to have four film vaults, rewind room and shipping quarters.

Henry T. Scully, state manager, will increase his staff to twelve when the new building is done. At present he has two salesmen and a booking man, John V. Pavone. Paramount-Artcraft business in Connecticut has increased so much lately that the new quarters are absolutely necessary.

Cleveland Branch Managers Discuss the Tax

A meeting of the branch managers of the Cleveland exchanges was called for Thursday afternoon of last week at the Cleveland Chamber of Commerce. It was the purpose of the managers to have a final discussion of the footage tax, and decide how to meet the present situation of the opposition of the exhibitor to pay it and the refusal of four exchanges to charge it. Results have not been made known.

Here and There

The Barnett Film Attractions, Cleveland, O., which was under the guidance of B. Barnett, has closed its doors and Mr. Barnett, it is said, has gone to Minneapolis. The two features, "Joan, the Woman," and "Twenty Thousand Leagues Under the Sea," which the company handled in that territory, have been taken over by Famous Players and Jewel respectively. Both of the features have done very well in Ohio.

James Steele, district manager of the Famous Players company, covering Cincinnati, Cleveland, Pittsburgh and Detroit, was in Cleveland recently for the first time in almost three months.

M. A. Lebensberger, secretary and treasurer of the Standard Film Service Company, of Cleveland, O., has donned the khaki and the call of duty has taken him to Chillicothe, O. He is considered one of the most capable men in the industry, and his loss to the organization is keenly felt.

J. W. Fuller is now manager of Pathe's Charlotte, N. C., office, and R. V. Anderson has been appointed manager of the Atlanta office, succeeding George R. Allison, resigned.

H. P. Calloway earned the distinction of leading the entire Pathe sales force for the month of October, according to figures compiled at the home office. F. A. Grady is second and H. I. Goodman is third, and the list of leaders includes C. C. Buchanan, A. H. Toeffler, J. E. Schwartzbine, K. A. Suelka, E. W. Johnson, H. Dickenson, M. Hulling, J. Meyer, J. Sockoloff, B. C. Johnson, R. E. Walker, J. Hill, J. O. Manson, H. V. Catlin and F. J. Cavanaugh.

Burchfield Added to Sales Forces of Wolfberg Attractions

Harris P. Wolfberg, of Harris P. Wolfberg Attractions, Pittsburgh, announces C. Burchfield as the latest addition to his sales forces. Ohio and Pennsylvania will be covered by Mr. Burchfield. He will handle the Wolfberg features in this territory. Mr. Kennedy is the fourteenth member of the sales forces to be engaged during as many weeks.



R. H. Clark, Treasurer and General Manager of First National Exchange, Inc.

LATE NEWS

What Kind of a Fellow Is—Zukor?

(*Continued from page 3787*)

"He has kept poise. He deals in millions now as he formerly dealt in dollars."

"He never flouts his power. He deliberately gives an impression of humaneness not of bigness."

"He makes a point of knowing his men—their home lives as well as their abilities."

"His men—like him—not with hero worship, but just plain liking and respect."

"He's a poor speaker—and shy in public."

"He never struts. He's a hard, serious worker, with his mind on his work and never on himself."

"He's a listener. He asks plenty of advice, and then goes ahead on his own line."

"He is extremely sensitive to criticism. He hates it and fights it."

"He's a nervy speculator; but he speculates only on the present. He builds for the future."

"His real interest is in the future."

"He's a showman. He spends lots of time furtively in theatre lobbies, listening to the patrons, and often basing production upon scraps of conversation."

"His consuming ambbition is the successful entertainment of the masses."

"He hates detail, and demands results."

"He draws his men out; he loves to play with personalities."

"He's a homely philosopher. Replying once to an executive who resented a stiff calling down, and called attention to his extreme loyalty, Mr. Zukor said: 'Certainly. But I've known cows to give lots of good milk, and then kick the pail over.'"



Leah Baird

W. H. Company Promises Co-operation with Trade

Exchange Men and Exhibitors to Be Given Complete Material for Exploitation of Each Picture—"The Bargain" First Hart Release

W. H. PRODUCTIONS COMPANY this week announces the organization's prospective method of distributing through the independent exchanges and the methods of exploitation. In its statement the company points out the faults of the past, committed as the result of this method of release, either as the result of misrepresentation in the sale of pictures or the failure of the distributor to treat the exchange man fairly, charging him too high a price for the film.

It points out further that many distributors, after sending the film to the exchanges have left the exchange men to shift for themselves, and consequently the exchange has been unable to aid the exhibitor. This looseness has worked to the detriment of the distributor, because the exhibitor blames the picture for its failure to make money, while the exchange man suffers because he is unable to aid the showman and get the greatest sales possible.

The W. H. Company in announcing its plans, says:

"Our policy is to be co-operation in its broadest sense, as we believe that to be the essential of good, independent distribution. It is our aim to give the exchange expert assistance in the methods of exploitation, and to aid him to build proper contact with his exhibitors. We do not intend to over-sell or under-sell our productions but to work upon a sound and efficient commercial basis. We appreciate that the best method of getting results is to show the exchange how to bring its business up to a greater earning capacity, and this we intend to accomplish by working with each one individually. To this end we are planning a complete exploitation campaign for the exchange-man and the exhibitor, on each of our productions.

"As a sample of our policies concerning the above, let us take our first release featuring William S. Hart, as the 'Two-gun' Man in 'The Bargain.' In the first place we know that this picture is a typical state rights production, containing qualifications which place it in that field. It features a star whose popularity and drawing power are recognized. The story is strong and virile, of sufficient strength in fact to carry itself without the necessary aid of a star's name.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"Persuasive Peggy"	Harry Wolfberg	Ohio, W. Pa. and W. Va.
"Persuasive Peggy"	J. L. Adams (Deseret Film Company)	Entire 11 Western States and Alaska.
"Persuasive Peggy"	Stanley V. Mastbaum and Harry Schwalbe (Peerless Film Co.)	Delaware, Maryland, District of Columbia and Virginia.
"Persuasive Peggy"	Heidelberger and Alsop (Civilization Feature Film Co.)	New Jersey.
"Persuasive Peggy"	Hyman and Frieberg (Dawn Masterplay Co.)	Michigan.
"The Human Orchid"	Globe Feature Film Company, Boston	New England States.
"The Whip"	Special Features Co., Knoxville, Tenn.	Georgia, Florida, Alabama, Tennessee.
"The Whip"	J. Frank Hatch	Pennsylvania, West Virginia, Ohio.
"Raffles, the Amateur Cracksman"	Special Features Co., Knoxville, Tenn.	Georgia, Florida, Alabama, Tennessee.
"The Cold Deck"	Harry Garson Productions, Detroit	Michigan.
"Raffles, the Amateur Cracksman"	Dawn Masterplay Co., Detroit	Michigan.

Walthall Prepares to Start New Paralta Play

Returns to Hollywood After Vacation with Brother on Farm in Arizona—"Humdrum Brown" Is Title of Second Feature



Mary Charleson, Who is Appearing with Henry Walthall in Paralta Productions

HENRY B. WALTHALL, it was announced last week, has returned to the Paralta Studios in Hollywood, Cal., after spending two weeks with his brother on his farm in Arizona, and is preparing to begin immediately production work on his second Paralta play, "Humdrum Brown," from the pen of H. B. Daniel.

"His Robe of Honor" which will mark Mr. Walthall's debut as a star in Paralta plays, was completed about two weeks ago. Mr. Walthall considers it the crowning achievement of his career and is said to be anxiously awaiting the comment of the press and public.

Julian Lamothe, who adapted Mr. Walthall's initial Paralta play for the screen, also did the continuity on "Humdrum Brown." The story deals with the career of a man whose existence was of the most prosaic character in a small uninteresting town. Possessing a soul that yearned for the romantic, "Humdrum" did not find the opportunity for gratifying his secret desire until late in life. When events did demand that he show fortitude and courage of the highest order, the quiet, retiring man responded with rare and unexpected nobility.

Rex Ingram who directed Mr. Walthall in "His Robe of Honor," will direct "Humdrum Brown." Mr. Ingram has been busy for the last week searching for an effective location for a part of the story. He wanted to secure some town resembling those to be found up in New England. He found such a place in the town of Norwalk, about thirty-five miles out from Los Angeles. While Norwalk is now a bustling community, still there are sections of the place, where the atmosphere and architecture of the streets and houses are very similar to those of a New England town.

Days will be passed on this location by Mr. Walthall and company.

Billie Burke to Appear in "Eve's Daughter"

Grace George's Current Stage Play Has Been Scenarioized by Margaret Turnbull, and James Kirkwood Will Direct Feature

THE Famous Players-Lasky Corporation, in an announcement last week, cited that it is seldom that a play which has just been presented on the legitimate stage is being translated to the screen simultaneously with its metropolitan run. This, however, is the case with "Eve's Daughter," which recently concluded a brief run at the Playhouse, New York, with Grace George in the leading role, and which is being produced for Paramount release with Billie Burke in the star part.

James Kirkwood, director of many pictures, including "The Heart of Jennifer," "Saints and Sinners," "The Innocence of Lizette" and "The Gentle Intruder," and who has been in the employ of Biograph, Reliance, Universal, Mutual and Famous Players companies, has been specially engaged to direct the production for Paramount.

Margaret Turnbull has adapted the play, by Alicia Ramsey, for screen purposes. "Eve's Daughter" was presented in three acts, and had its premiere in New York, October 13.

It is believed that the role of Irene will prove admirably adapted to Miss Burke's qualities as an actress; she will be surrounded by a capable company of players and with what is said to be a production of the most sumptuous character. There is said to be much delicious comedy, much dramatic force and withal a play that should appeal to any intelligent audience. It will afford, according to the estimates of those who have read the scenario and seen the play, a role that should enable Billie Burke to repeat her recent screen triumphs in "The Mysterious Miss Terry" and "Arms and the Girl," and which it is confidently expected she will again achieve in "The Land of Promise," soon to be released.

Nazimova's Second Metro Filmed in Arizona

Nazimova has completed work in "God's Message," her initial Metro production, and will soon start her second picture "A Child of the Sun." George D. Baker, who guided the star in her first Metro appearance, will again direct her in the new picture, which will be staged in Arizona.

"A Child of the Sun" is said to be a rugged romance of old Mexico, providing Nazimova with a role of dramatic intensity. The Metro star will be presented as a native Mexican girl, with the blood

Charles Bryant, who played opposite Nazimova in "God's Message," will again support the star in the leading male role in "A Child of the Sun."

Essanay's Productions Bring Glowing Reports

Essanay during the past week received many glowing reports concerning its several features, according to an announcement made this week, as follows: "Gift o' Gab," Essanay comedy-drama, featuring Jack Gardner, has the gift of drawing crowds to the box office, according to the word from exhibitors. The picture has an unusual amount of snappy comedy action and has won almost unanimous approval of audiences.

New heights also have been won by Little Mary McAllister in her latest picture, "The Kill-Joy." Taylor Holmes' third Essanay comedy-drama, "Two-Bit Seats," has exceeded his former offerings, "Efficiency Edgar's Courtship" and "Fools for Luck" in pulling power, box office men declare, and scores have written the producer asking for more. Demands for bookings also continue for "Young Mother Hubbard," featuring Little Mary McAllister, and for "The Fibbers," with Bryant Washburn and Virginia Valli in the leading roles. All of the above are offered for booking at branches of the George Kleine System.

Frederick Bennett Joins Triangle Producing Staff

Frederick Bennett, who collaborated in the stage production of "Very Good Eddie," joined the Triangle-Keystone scenario staff last week. Mr. Bennett holds a unique office especially created for him by Studio Manager S. C. Burr and Production Manager Albert Glassmire. It is Mr. Bennett's duty to take up the scenario where the writer has left off and inject laughs or "gags," as they are called, into the skeleton. This work requires a man with a remarkable sense of comedy situations as well as a thorough knowledge of dramatic construction, and the Triangle-Keystone management is confident that Mr. Bennett will prove a valuable addition to the staff.



This Is Not a Naughty Lady, Merely Julian Eltinge in "The Clever Mrs. Carfax," a Paramount Picture

Vitagraph Promises Innovation in Interior Sets

An innovation in interiors is promised in the "The Eighth Great Grand Parent," a forthcoming Greater Vitagraph Blue Ribbon feature. One of the sets is laid in a hotel, and Director William Wolbert of the Hollywood studio, plans to set the camera on the mezzanine floor of a leading Los Angeles hostelry and have Alfred Whitman and Nell Shipman, and the supporting cast, mix with the guests in the lobby so the picture can be taken unknown to the patrons. In this way it is planned to eliminate the stiffness that so often occurs in scenes of this kind.

"Quarantined" Said to Be a Genuine Comedy

"Quarantined," a comedy now being filmed at the Greater Vitagraph Hollywood studio, is said to be so funny that even the hardened directors have been laughing at it in the taking. H. Kernan and Charles Dill, two soldiers of the road, break into a girls' seminary through a mistaken sign, advertising for paper hangers, and find that the place is under quarantine as all the beautiful pupils, one of whom is Carol Rankin, are supposedly ill with diphtheria. Once inside, they attempt a little original experimenting with the pastes, paper and brushes of the paper hangers.

Lockwood Plays Comedy Role in "Square Deceiver"

Since he enrolled under the Metro banner Harold Lockwood has appeared in romantic drama, melodrama and farce, and in his latest Metro wonder-play, "The Square Deceiver," he plays a comedy role.

True, it is said, there are impressive dramatic moments in which Mr. Lockwood figures in "The Square Deceiver," but for the most part his role of Billy Van Dyke is a comedy character, not the broad kind, but of the light and breezy variety.

"The Square Deceiver" is described by Francis Perry Elliott, the author of the novel "Love Me for Myself Alone," from which the photoplay was adapted, as a joyous comedy of youth and love.

The production was made under the direction of Fred J. Balshofer and will be released December 3.

Sheridan-Bickers Writes for Mae Murray Features

H. Sheridan-Bickers, the playright and dramatic critic, has been especially engaged by Bluebird Photoplays, Inc., to write exclusively for Mae Murray. All future Mae Murray productions will be written and edited by Mr. Bickers, whose first story for her, "The Eternal Columbine," is now being made under the direction of Robert Leonard. This is said to be an entirely new idea in motion picture drama, and will feature the Bluebird star in a role of unique emotional variety and power, as well as bringing back her former stage triumphs as a dancer.

Prior to his present engagement by Bluebird, Sheridan-Bickers was staff-writer and title editor for Paralta, and has also been associated with the Ince-Triangle forces and with Lois Weber.

King Baggot Plays Leads in Wharton Seria

Will Be Star's First Appearance on Screen in Over a Year, and Return Is Event of Genuine Interest—Secret Service Role



King Baggot, Who Stars in Wharton's Secret Service Serial

THROUGH the press medium of the Wharton Releasing Corporation, it was made known to the motion picture industry this week that King Baggot, who reached the height of his screen popularity, which began in the early days of pictures, in Universal productions, is to return to the silent drama after a retirement of over a year.

Last week, it is announced, a contract was signed between the Wharton Releasing Corporation and Baggot, whereby the latter is to play the male lead in the new Wharton secret service serial by William J. Flynn, Chief of the U. S. Secret Service. The picture is scheduled to tell the inside of all the alleged diabolical plots which the Imperial German Government planned against the United States.

In regard to his decision to return to the screen, Mr. Baggot said: "What else could I do? I've been a personal friend of Chief Flynn for years. My greatest admiration has always been for the Secret Service. In the days when I was writing my own stories and then playing them I was always happiest when I could get the idea for a good secret service picture. Seriously, I believe that the new serial is to be a wonderful thing. I have seen the first episodes of it and they impressed me so much that I walked along the street, reading them, like a messenger boy with a dime novel."

King Baggot is to play the part of Frederick Grant, president of the Criminology club in the new Wharton serial. He already has held several conferences with Chief Flynn, who is furnishing the facts for the serial, and is familiarizing himself in every way with the part that he is to play.

Kaplan Thinks Revolution Released Russian Art

That the world in general will learn of Russia as she really is, because of the revolution, and that other nations will have the chance to share Russian art, including motion pictures, are the opinion of N. S. Kaplan, representative of the Moscow Art Theatre, who visited America recently to conclude arrangements with the Pathe Exchanges, Inc., for the distribution of the Russian Art Pictures in America.

His beliefs were imparted to the Pathe officials before he returned to Russia.

Metro Films the Russian "Legion of Death"

Picture Said to Be Nearly Completed at Company's Western Studio, Under Direction of Tod Browning, Recently Abroad

"THE LEGION OF DEATH," the battalion of Russian women who are in the fighting ranks of their country, is to be immortalized on the screen, it was announced last week by Metro. Already the picture, according to Metro, is nearing completion at the Metro Western Studio, and it is said exhibitors are awaiting the production anxiously.

The majority of the scenes have been transplanted almost bodily from Russia and from the Eastern battle front, it is said, from which Tod Browning, who is directing the picture, recently returned. Director Browning went abroad unheralded, for the purpose of obtaining an intimate study of the Russian political situation in order that the picture might carry a love story and take it out of the class of war propaganda pictures of which it justly could be classed if it simply carried the historic fighting of the Russian women.

Prior to the release of the picture it is probable that government officials will be consulted as to the best time to present it to the public. This plan will be followed as it is claimed by the producers that the picture will do more than has anything else to bring home to America the realization that this is a war of extermination in which the women of Russia are doing more than their part to overcome the autocratic aims of Germany in her desire to rule the entire world.

Photoplay Magazine Engages Condon

Photoplay Magazine, on Monday of this week, announced that it has appointed Charles R. Condon, formerly of Motography, as manager of its film advertising department.

Constance Talmadge Begins New Select Picture

Will Be Her Third Under That Banner, Following "Scandal" and "The Honeymoon"—"The Cliffs" Is Title of New Production



Constance Talmadge in a Scene from "Scandal," a Selznick Picture Distributed by Select

CONSTANCE TALMADGE, the star whom Lewis J. Selznick presented very successfully in "Scandal," her first feature for Select Pictures, is said to be making screen history with great speed under the tutelage of Charles Giblyn, her director. Work has started, it was announced last week, on Miss Talmadge's third subject for Select, under the title of "The Cliffs."

"Scandal," which is a film version of the serial of the same name by Cosmo Hamilton, had no sooner had its first showing in the first run theatres than Miss Talmadge's director completed her second Select production, "The Honeymoon." "The Honeymoon,' as has been announced, is said to be a swift, clean, high tension comedy of marital mishaps, with scenes at Niagara Falls ever in the background.

"The Honeymoon," which was also directed by Charles Giblyn, received an enthusiastic reception from the Select officers when it was shown to them for the first time. Constance Talmadge's work in this picture is said to have surprised even her most ardent supporters

The new Select production, to be called "The Cliffs," has now been begun by Miss Talmadge, and the company assembled by Director Giblyn. "The Cliffs" is an adaptation by Paul West from the comedy, "The Runaway," by Pierre Veber and Henri de Gorsse. Earle Fox, who supports Miss Talmadge in "The Honeymoon," is likewise her leading man in "The Cliffs."

Miss Talmadge and the entire company have been spending a week at Ausable Chasm, and in and around Marblehead, Mass., filming some of the scenes of the story.

"The Cliffs" will be distributed through the Select Exchanges.

Triangle Enriches Several Who Submit Scripts

Has Recently Examined 7,000 Scenarios of Writers from Various Parts of Country—Two Stories Chosen Already Produced

BOTH from the point of view of results and interest aroused, Triangle considers its recently closed offer of accepting scenarios and ideas from the general public and awarding cash for those selected as best, as the most successful thing of its kind ever attempted During the time concerned in the experiment more than 7,000 manuscripts were examined by Triangle, and these scripts came from all parts of the world.

Aside from the fact that the exhibitor should welcome excellent stories with fresh viewpoints, these plays are considered to have a valuable sales asset in that they were chosen from among so many by J. M. Quirk, editor of Photoplay Magazine, and H. O. Davis, vice president and general manager of the Triangle Film Corporation. It is cited further by Triangle that the theatres situated in the different localities from whence the scripts came will have a local angle for advertising.

For the best four stories Triangle showed its appreciation by giving certain cash sums to those who submitted them. Two of these, it is announced, have already been filmed, and others are being shaped for immediate production. Mr. Davis declared last week that no money will be spared in presenting these plays to the best advantage. Olive Thomas, it is made known, will shortly appear in the leading role of "Betty Takes a Hand," the second of the submitted scenarios to be selected by Triangle.

To Mrs. Kate Corbaley, of Los Angeles, Triangle gave $1,000 for the first story chosen, under the title of "Real Folks." She has been writing scenarios for about eighteen months, and has sold several to the Sidney Drews. Katherine Kavanaugh, formerly with Valerie Bergere, wrote the second scenario in the list chosen by Triangle, and was given $500 for it. She has been writing photoplays for one year, and in that time is said to have sold six, two of which, "The Wheel of the Law" and "Peggy Will o' the Wisp," have been produced.

Honorable mention was given by Triangle to the following seven stories, some of which will be bought by Triangle, it is said: "His Brother's Keeper," "The Panther," "Cupid Picks a Lock," "The Doctor," "A Man of Resources," "Tempering Justice" and "The Alien Strain."

George Beban Pictures Under Time-Saving Plan

In order to hasten production work on two forthcoming Paramount pictures starring George Beban, Donald Crisp is completing "Jules of the Strong Heart," while William C. De Mille and his company are filming the incidents in the second Beban production which do not require the actual presence of the star, it is announced.

"Jules of the Strong Heart" is practically finished. As soon as Mr. Beban is through with this picture, he will start work under Mr. De Mille.

"The Auction Block" Directed by Larry Trimble

Through an error made last week in a published announcement from the publicity department of Petrova Pictures, concerning past achievements of Larry Trimble, the director, it was stated that the latter directed "The Barrier," by Rex Beach. The novel by Rex Beach which Trimble directed was "The Auction Block," not "The Barrier."

Trimble is at present directing Madame Petrova in her second starring feature for the Petrova Picture Company.

Katterjohn Signs for Year with Paralta Plays

Monte M. Katterjohn has been placed under contract for a period of one year, and an option taken for his second year's services for Paralta Plays. The new contract with Katterjohn is said to be different from contracts of other scenario writers in that it specifies that he shall receive a salary and percentage on all pictures that he writes. He is to receive a bonus for all original photoplays, and a greater percentage on receipts of original pictures than he does on the receipts of adaptations from other stories, plays or novels.

A number of Katterjohn's stories are now in production at the Paralta plant. One is "Within the Cup," which is being directed by Raymond B. West and will offer Bessie Barriscale as star. Another is an Alaskan story which Katterjohn claims is even better than his recent original photoplay, "The Flame of the Yukon," made by Thomas H. Ince for the Triangle. This photoplay is at present known as "Carmen of The Klondike," and will star Clara Williams under the direction of Reginald Barker. Mr. Katterjohn also prepared the screen version for "Within the Lines," now being produced by Dave Hartford as director with Lewis Stone as star.



The Beauty on the Left is Fatty Arbuckle. The Scene is from Paramount's "Fatty at Coney"

Hist.—It's a Mystery!—Those Comedies

A DISPLAY advertisement arrived at this office last week, in which those responsible for its insertion, leave everything to the imagination, in that, the name of the producing concern, its star and its location are hidden in the request to address replies to box number 20002 MOTION PICTURE NEWS.

The display advertisement was delivered to the office by a Western Union messenger boy, who, under cross questioning, refused to divulge the address from which the plates were sent.

Shortly after the plates arrived, a masculine voice, over the telephone wires stated that a check was being sent in payment for the advertisement and that as the company had four comedies completed—that these comedies were to be readily shown to propective customers and that the organization was so firmly established that it had under contract an unusual acrobatic comedian, whose work in the four comedies was such as to justify the firm in securing his name to a three-year contract and that the firm had gone to great pains and expense to make these four comedies before announcing or launching its plea to buyers in order that experimentation and uncertainty would be eliminated, no address or details would be given until all announcements were made good.

The four comedies, said the voice, are in shipshape order and have been shown to several of the most exacting exchangemen in the industry with the result that offers were immediately forthcoming and one of them who represents a great chain of theatres said, "No one could have told me I would have sat through eight reels of comedy and laughed at the last act in the last reel."

So thoroughly impressed are we, and everybody we have shown the four completed pictures to, that we have now definitely decided to make twenty-four a year and release them on a franchise basis, and by communicating with us through the MOTION PICTURE NEWS prospective buyers can corroborate every statement we make in our preliminary announcement.

For the benefit of the readers, we will say that we have one of the best screen comedians our experience in the industry has ever brought to our attention, a remarkably prolific director, ample producing facilities, and that we have sufficient original scenarios and ideas to carry us through our first year without the slightest possibility of disappointment.

Schwartz Films in Chicago Moves to New Quarters

Schwartz Films, Inc., formerly located in the Schiller Building, Chicago, has moved into new quarters at 112 North LaSalle street, and has announced that in the future it will operate exclusively under its own name.

Charles Clary Cast with Gladys Brockwell

Charles Clary, it was announced this week by William Fox, has been cast to appear with Gladys Brockwell.

Triangle Wins in "Happiness" Court Wrangle

Court of Appeals Reverses Order Granted J. Hartley Manners Last June—Dispute Arose Over Title Alone, and Not Story

A COURT decision of unusual interest to the motion picture industry was handed down in the U. S. Circuit Court of Appeals last week, when Judge Ward reversed an order granted to J. Hartley Manners last June, restraining the Triangle Film Corporation from exhibiting the Enid Bennett feature picture, "Happiness," under that title.

The case originated in a complaint made by the playwright against Triangle and the Rialto Theatre Corporation last May, and the affidavits filed with the complaint showed that in 1914 Manners wrote a playlet called "Happiness," which he presented at the Cort theatre, with Laurette Taylor as star. Later it was announced he intended to present a three-act play of the same piece, and is said to have contended that he had "trademarked" the word "happiness."

In February of this year the New York Motion Picture Corporation filmed a production with Enid Bennett as star, under the title of "Happiness," and which Triangle distributed, the first presentation being made at the Rialto in Brooklyn. The suit by Manners followed closely thereafter, and a temporary injunction was granted.

The dispute was solely as to the title of the play. There was said to be no similarity whatever between the defendant's film and the complainant's one-act sketch in respect to the subject-matter and there was no evidence to show that Triangle was attempting to make the public believe that its photo-play was the same as the complainant's play. The contest being as to the rights of the parties respectively, it was of no importance, said the Court of Appeals in granting relief, that the defendant film corporation could have changed and could now change the title of its photo-play at small expense.

"The Belgian" Shown in Honor of King Albert

Ritz-Carlton Hotel Is Scene of Brilliant Assemblage to View Sidney Olcott's Production—Veracity of Film Lauded

AS a testimonial tendered to His Majesty King Albert of Belgium, on the occasion of his birthday, under the auspices of His Excellency Baron de Cartier of the Belgian Legation, Sidney Olcott's cinema production, "The Belgian," in which Walker Whiteside and Valentine Grant are starred, was given its premiere in the Grand Ballroom of the Ritz-Carlton Hotel on Friday evening, November 16.

The picture was splendidly received and made a deep impression upon the brilliant audience assembled, among whom were many members of the allied diplomatic corps and New York's prominent society. At the conclusion of the showing of the film Captain C. P. Dugmore of the British army, made a spontaneous address, in which he dwelt on the detail and veracity of the picture, complimenting Mr. Olcott most highly upon the authenticity of the various incidents, as shown upon the screen. Captain Dugmore stated that the entire picture recalled to him vividly the German invasion of Belgium, where he was at the outbreak of the world's conflict.

Following Captain Dugmore, Lieutenant Count d'Ursel, secretary of the Belgian Legation, who has but recently returned from the battlefields of Flanders, in a short speech complimented the producer on the realistic Belgian atmosphere created and stated that had he not been informed that the picture was entirely made in America, he should certainly have accepted it as being taken on his native Flanders coast. Count d'Ursel very warmly thanked Miss Grant for her rendition of the golden-hearted Belgian peasant girl and commended the entire cast as being splendidly representative of their various types.

The Grand Ballroom was crowded. The admission on this occasion being placed at three dollars per seat was a notable compliment not only to Mr. Olcott's creation, but also to the true appreciation of the public of the marked advance in the moving picture art.

A few of the guests present were Brigadier-General W. A. White, Sir Stephenson Kent, Captain Norman Thwaits, Captain W. R. Dugmore, Major Ian Hay Beith, all of the British army; Lieutenant Count d'Ursel, Secretary of the Belgian Legation; Monsieur J. Geo. Van Der Kley, Comte Ferri-Pisani, Lieutenant Comte de Chevigne, naval attaché of the French Embassy; Sidney Olcott, Louis Lazard and Mrs. Perry Belmont, Mr. and Mrs. Oliver Harriman, Mr. and Mrs. Angier B. Duke, Mr. and Mrs. James Lowell Putnam, Mr. and Mrs. Madison R. Porter, Mr. and Mrs. Elbert H. Gary, Mr. and Mrs. S. Goodman, Mrs. Herbert Shipman, Mrs. Alexander D. B. Pratt, Mrs. Henry P. Perry, Mrs. William Astor Chanler, Mrs. John Wanamaker, Jr., Mrs. William Disston, Madame Mali, Mrs. Benjamin Guinness, Miss Valentine Grant, Mrs. Henry J. Wigham, Mademoiselle Juliette Goudeket, Mrs. J. Gordon Douglas, Miss Elsa Maxwell, Mrs. Cyrill P. W. Dugmore, Mlle. Thamara Swirskaya, Mrs. Cornelius Tangeman, Mrs. Miller Graham.

William Fox Prepares Exhibitors for the Holidays

Six photoplays from the William Fox studios are said to be particularly attractive during the coming holiday season. The sextette consists of "A Daughter of the Gods," with Annette Kellermann, which is issued for general release early in December; "The Babes in the Woods," Jane and Katherine Lee as "Troublemakers," "Treasure Island," "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp."

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Oct. 1. (Undecided) Erbograph..... 5
Oct. 8. Unto the End (Crane Wilbur Horsley 5

Bluebird Photoplays

Nov. 5. The Lash of Power (Carmel Myers) 5
Nov. 12. Princess Virtue (Mae Murray)..... 5
Nov. 19. The Savage (Ruth Clifford)..... 5
Nov. 26. The Winged Mystery (Franklyn Farnum) 5
Dec. 3. The Raggedy Queen (Violet Merserеau) 5
Dec. 10. The Door Between (Ruth Clifford 5
Dec. 17. My Little Boy (Ella Hall)..... 5
Dec. 24. Face Value (Mae Murray)..... 5
Dec. 31. The Girl by the Roadside (Violet Mesereau ..... —
Jan. 7-18. The Scarlet Car (Franklyn Farnum —

Butterfly Productions

Nov. 5. John Ermine of Yellowstone (Francis Ford) 5
Nov. 12. The Cricket (Little Zoe Rae)..... 5
Nov. 19. The Man from Montana (Neal Hart, Vivian Rich)..... 5
Dec. 3. Fighting Mad (Wm. Stowell, Helen Gibson, Betty Schade)..... 5
Dec. 10. The Silent Lady (Little Zoe Rae, Gretchen Lederer)..... 5
Dec. 17. Beloved Jim (Priscilla Dean, Harry Carter 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone)..... 5

Fox Film Corporation

(Special Features)

Oct. 7. Conscience (Gladys Brockwell)..... 6
Oct. 14. Thou Shalt Not Steal (Virginia Pearson) 5
Oct. 21. This is the Life (George Walsh).. 5
Oct. 28. The Scarlet Pimpernel (Dustin Farnum) 5
Nov. 4. Miss U. S. A. (June Caprice)..... 5
Nov. 11. The Painted Madonna (Sonia Markova) 5
Nov. 18. All for a Husband (Virginia Pearson) 5
Nov. 25. A Branded Soul (Gladys Brockwell) 5

Fox Standard Pictures

Oct. 7. When a Man .Sees Red (William Farnum) 7
Oct. 14. Aladdin and His Wonderful Lamp... 8
Nov. 4. The Rose of Blood (Theda Bara).. 6
Nov. 18. Treasure Island..... 6
Dec. 2. A Daughter of the Gods (Annette Kellermann). .....
Dec. 23. The Babes in the Woods..... 6
Dec. 30. Du Barry (Theda Bara)..... 6

Goldwyn Features Corp.

Oct. 7. Fighting Odds (Maxine Elliott).... 6
Oct. 21. The Spreading Lawn (Jane Cowl).. 6
Nov. 4. Sunshine Alley (Mae Marsh)..... 6
Nov. 18. Nearly Married (Madge Kennedy).. 6
Dec. 2. The Auction Block..... 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6
Dec. 30. Thais (Mary Garden)..... 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both.. 9

George Kleine System

(PERFECTION PICTURES)

Oct. 1. The Apple-Tree Girl (Shirley Mason) (Edison) ..... —
Oct. 6. Fools for Luck (Taylor Holmes) (Essanay) ..... —
Oct. 15. The Fibbers (Bryant Washburn) (Essanay) ..... —
Oct. 22. Cy Whittaker's Ward (Shirley Mason) (Edison) ..... —
Oct. 29. Young Mother Hubbard (Mary McAlister) (Essanay) ..... —
Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay) ..... —

Metro Pictures Corporation

Nov. 5. The Outsider (Emmy Wehlen).... 6
Nov. 12. Outwitted (Emily Stevens)..... 5
Nov. 15. (Special) Draft 258 (Mabel Taliaferro) 5
Nov. 19. The Voice of Conscience (Bushman and Bayne) 5
Nov. 26. The Eternal Mother (Ethel Barrymore) Metro 5
Dec. 3. The Square Deceiver (Harold Lockwood) Yorke Film 5
Dec. 10. Alias Mrs. Jessop (Emily Stevens) Metro 5
Dec. 10. (Special) Blue Jeans (Viola Dana) 5
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne) Metro 5
Dec. 24. An American Widow (Ethel Barrymore) Metro 5
Dec. 31. The Avenging Trail (Harold Lockwood) Yorke Film..... 5

Mutual Film Corporation

Oct. 29. A Daughter of Maryland (Edna Goodrich) 5
Nov. 5. A Game of Wits (Gail Kane)..... 5
Nov. 12. (Special) The Planter (Tyrone Power) 7
No. 19. Snap Judgment (William Russell) American 5
Nov. 19. Please Help Emily (Ann Murdock) Frohman 5
Nov. 26. The Mate of the Sally Ann (Mary Miles Minter)..... 5
Nov. 26. American Maid (Edna Goodrich)... 5

Paramount Pictures Corp.

Oct. 29. Bab's Burglar (Marguerite Clark).. 5
Nov. 5. The Antics of Ann (Ann Pennington) 5
Nov. 5. The Hungry Heart (Pauline Frederick) 5
Nov. 5. The Clever Mrs. Carfax (Julian Eltinge 5
Nov. 12. The Little Princess (Mary Pickford) 5
Nov. 12. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 12. Jack and Jill (Pickford and Huff) 5
Nov. 19. Molly Entangled (Vivian Martin) 5
Nov. 19. The Judgment House (J. Stuart Blackton's Prov.) 5
Nov. 19. Reaching for the Moon (Douglas Fairbanks) 5
The Thing We Love (Reid and Williams) 5
Nov. 26. Bab's Matinee Idol (Marguerite Clark) 5
Dec. 3. The Eternall Temptress (Lina Cavalieri) 5
Dec. 3. The Secret Game (Sessue Hayakawa) 5
Dec. 10. The Land of Promise (Billie Burke) 5
Dec. 10. Tom Sawyer (Jack Pickford)..... 5
Dec. 17. Nan of Music Mountain (Wallace Reid) 5
Dec. 17. The Fair Barbarian (Vivian Martin) 5
Dec. 24. Love Letters (Dorothy Dalton)..... 5
Dec. 24. His Mother's Boy (Charles Ray)..... 5
Dec. 31. The Seven Swans (Marguerite Clark) 5

Artcraft Releases

(PARAMOUNT)

Nov. 12. The Little Princess (Mary Pickford) 5
Nov. 19. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 26. Desert Dust (Wm. S. Hart)..... 5
Dec. 17. The Devil Stone (Geraldine Farrar) 5
Dec. 31. D'Artagnan of Kansas (Douglas Fairbanks) 5

Pathe Exchange, Inc.

Oct. 7. The Heart of Ezra Greer (Frederick Warde, Leila Frost, George Forth, Thomas A. Curran, Lillian Mueller) 5
Oct. 14. Stranded in Arcady (Mrs. Vernon Castle, Elliott Dexter), Astra D 5
Oct 14. The Torture of Silence (Mrs. Emmy Linn, F. Genier, E. Tallier, Mr. Gillis) Gold Rooster D..... 5
Oct. 21. The Painted Doll (Ivan Mozukin, Tanya Fetner, Mme. Lesienko)... 5
Nov. 4. The Mark of Cain (Antonio Moreno, J. H. Gilmour, Olive Stokes, John Sainpolis) 5
Nov. 11. France in Arms (War Film)..... 5
Nov. 18. The Queen of Spades (Russian Special) (Mme. Shebueva, I. I. Mozukin, Mme. T. I. Ivan, Mme. Orlova), Astra..... 5
Nov. 25. Sylvia of the Secret Service (Irene Castle, Elliott Dexter, Susanna Willa, T. W. Percival, J. H. Gilmour), Astra 5

Select Pictures

The Common Law (Clara Kimball Young).... 7
War Brides (Brenon) (Nazimova)..... 8
Vera the Medium (Kitty Gordon)..... 5
The Foolish Virgin (Clara Kimball Young)... 6
Panthea (Norma Talmadge)..... 7
The Argyle Case (Robert Warwick)..... 7
The Price She Paid (Clara Kimball Young)... 7
The Law of Compensation (Norma Talmadge) 6
The Eternal Sin (Brenon) (Florence Reed)... 6
The Easiest Way (Clara Kimball Young).... 8
The Silent Master (Robert Warwick)..... 7
The Lone Wolf 7
Scandal (Constance Talmadge)..... 5
The Moth (Norma Talmadge)..... 6
Lest We Forget (Rita Jolivet)..... 8
Magda (Clara Kimball Young)..... 5
The Wild Girl (Eva Tanguay)..... 5
The Barrier..... 7
War on Three Fronts..... 5
The Public Be Damned..... 6
Her Silent Sacrifice (Alice Brady)..... 5

Triangle Distributing Corporation

Nov. 4. Fighting Back (Wm. Desmond, Claire McDowell) 5
Nov. 4. Up or Down (Geo. Hernandez).... 5
Nov. 11. The Medicine Man (Roy Stewart).. 5
Nov. 11. Indiscreet Corinne (Olive Thomas). 5
Nov. 18. A Case at Law (Dick Rosson).... 5
Nov. 18. Fuel of Life (Belle Bennett)..... 5
Nov. 25. The Regenerates (Walt Whitman, Alma Ruebens) 5
Nov. 25. For Valor (Winifred Allen)..... 5
Dec. 2. The Sudden Gentleman (Wm. Desmond) 5
Dec. 2. The Ship of Doom (Claire McDowell) 5
Dec. 9. Fanatics (J. Barney Sherry)..... 5
Dec. 9. The Learnin' of Jim Benton (Roy Stewart) 5
Dec. 16. Because of the Woman (Bille Bennett) 5
Dec. 16. The Maternal Spark (Irene Hunt).. 5
Dec. 23. Without Honor (Margery Wilson).. 5
Dec. 23. Until They Get Me (Pauline Hart).. 5
Dec.30. The Gown of Destiny (Alma Reubens) 5
Dec.30. Easy Money (Charles Gunn)..... 5

Vitagraph V-L-S-E.

Oct. 15. Dead Shot Baker (William Duncan, Carol Holloway)..... 5
Oct. 22. The Bottom of the Well (Evart Overton, Adele de Garde, Agnes Ayers, Alice Terry)..... 5
Oct. 29. The Flaming Omen (Mary Anderson, Alfred Whitman)..... 5
Nov. 5. The Fettered Woman (Alice Joyce, Webster Campbell) 5
Nov. 12. I Will Repay (Corinne Griffith, Mary Maurice, Wm. Dunn)..... 5
Nov. 19. Next Door to Nancy (Mildred Manning, Wallace MacDonald) 5
Nov. 26. Who Goes There? (Harry Morey, Corinne Griffith) 5
Dec. 3. The Tenderfoot (William Duncan, Carol Holloway..... 5
Dec. 10. An Investment in Petticoats (Mildred Manning, Wallace MacDonald) 5
Dec. 17. A Woman Between Friends (Alice Joyce, Marc MacDermott)..... 5
Dec. 24. John Burt (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey. Gladys Leslie)..... 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Donwnfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley)..... 5
Oct. 22. The Dormant Power (Ethel Clayton) 5
Oct. 29. The Burglar (Carlyle Blackwell, Madge Evans, Evelyn Greeley)... 5
Nov. 5. The Maid of Belgium (Alice Brady) 5
Nov. 12. The Adventures of Carol (Madge Evans) 5
Nov. 19. Easy Money (Ethel Clayton)..... 5
Nov. 26. Her Hour (Kitty Gordon)..... 5
Dec. 3. The Awakening (Montagu Love and Dorothy Kelly)..... 5
Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley)..... 5
Dec. 17. The Tenth Case (June Elvidge).... 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull)..... 5
Dec. 31. The Wasp (Kitty Gordon)..... 5

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine)....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows? .....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels
The Eagle's Wings (Herbert Rawlinson).. ....
Hell Morgan's Girl (Dorothy Phillips).... ....
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette)..... ....

Brenon Productions
Lone Wolf.....7 parts
Fall of the Romanoffs.....8 parts
Empty Pockets .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy ....
The Honor System..... ....
Jack and the Beanstalk..... ....
The Conqueror ....
Camille ....
Oct. 14. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Woods..... ....

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
The Warrior (Maceiste).....7 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life 1 reel

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

William S. Hart
The Cold Deck.....5 D

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Madam Sherry.....5 reels
The Bar Sinister (Hedda Nova and Mitchell Lewis) .....8 reels
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale) 6 reels
The Silent Witness (Gertrude McCoy)....6 reels
A Trip Through China (Brodsky's Art Picture) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels

Jewel Productions, Inc.
Pay Me.
Sirens of the Sea.
The Man Without a Country.

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

(Continued on page 3873)

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL
Sept. 5. Land That Doesn't Wiggle Much.
Sept. 12. Tinklebottom Passes Through.
Sept. 19. Fading of Local Color.
Sept. 26. Tinklebottom's Finish.
DITMARS "LIVING BOOK OF NATURE"
Sept. 3. Kangaroos and Their Allies.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 25. A Milk Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
Law and Order (Chet Ryan, Claire Toner).....2 D
A Night in New Arabia (J. Frank Glendon, Patsy DeForest).....4 D
The Enchanted Kiss (Chet Ryan, Frances Parks).....2 C-D
The Renaissance at Charleroi (J. Frank Glendon, Agnes Eyre).....4 D
Hygeia at the Solito (Chet Ryan, W. L. Rogers).....2 D
The Skylight Room (Jean Paige, Carlton King).....4 D
One Dollar's Worth (Chet Ryan, Frances Parks).....2 D

ESSANAY
("THE BLACK CAT STORIES")
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

GEORGE ADE FABLES
The Fable of All That Triangle Stuff as Sized up by the Meal Ticket.....2 C
The Fable of the Film Fed Family.....2 C
The Fable of the Uplifter and His Dandy Little Opus.....2 C
The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down.....2 C
The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)
Hard Luck.....1 C

ESSANAY SCENICS
Salmon Fishing in New Brunswick.....1 scenic

CHAPLIN COMEDIES
The Champion.....2 C
A Jitney Elopement.....2 C
By the Sea.....2 C
In the Park.....2 C

FALCON FEATURES
Feet of Clay (Margaret Landis, R. Henry Grey).....4 D
Brand's Daughter (Kathleen Kirkham, R. Henry Grey).....4 D
His Old-Fashioned Dad (Daniel Gilfether, Mollie McConnell).....4 D
Zollenstein (Vola Vale, Monroe Salisbury)...4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)
The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES
The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES
A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON COMEDIES
From Bad to Worse.....1 C
A Day Off.....1 C
How It Happened.....1 C
Too Much Alike.....1 C
Barnyard Frolics.....1 C
"Breaking In".....1 C
Blundering Boobs.....1 C
Disappointed Love.....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C

SPARKLE COMEDIES
Week End Shopping (Kate Price, Billy Ruge)1 C
Pals.....1 C
Ambition.....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man.....1 C
On the Love Line.....1 C
The Detective.....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross.....1 C
The Best of a Bad Bargain.....1 C

JOHNNY AND EMMA RAY COMEDIES
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C

SELIG
Selig-World Library Every Other Wednesday
The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES
His Watery Waterloo (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Boarding House Battle (Lou Marks, Pearl Shepard).....1 C
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul.....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul.....1 C
The Hod Carrier's Millions (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon).....1 C

HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.
Physical Culture Magazine (Issued Monthly).....1 Edc.

SELBURN COMEDIES
Hubby's Holiday.....2 C
Too Much Elephant.....2 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine Exchanges

CONQUEST-EDISON
Saturday, September 29, 1917
Paul Revere's Ride (historical drama).....1 reel
One Kind of Wireless (drama), by R. Lovell Combs, featuring Albert Macklin...1 reel
Putting the Bee in Herbert (comedy-drama), by George Weston, featuring Harry Benham and Ethel Fleming.....4 reels
The Healthiest Spot in India (scenic), Cashmere, the summer resort.....Split reel
The Champion Baby (comedy), by Ray McKee.....Split reel

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)
Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES
Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES
Nov. 5. His Deadly Calm.....1 C
Nov. 12. Rebellion of Mr. Minor.....1 C
Nov. 19. A Close Resemblance.....1 C
Nov. 26. As Others See Us.....1 C
Dec. 3. Too Much Henry.....1 C
Dec. 10. Wages No Object.....1 C
Dec. 17. The Spirit of Merry Christmas.....1 C
Dec. 24. The Unmarried Look.....1 C
Dec. 31. Shadowing Henry.....1 C

Mutual Film Corporation

Monday, November 12, 1917
GAUMONT—Mutual Weekly, No. 150....1 Top
Thursday, November 15, 1917
CUB—Jerry's Running Fight (Geo. Ovey)...1 C
Monday, November 19, 1917
GAUMONT—Mutual Weekly No. 151....1 Top
Thursday, November 22, 1917
CUB—Jerry's Victory (Geo. Ovey).....1 C
Monday, November 26, 1917
MUTUAL—Mutual Weekly, No. 152.....1 Top
Tuesday, November 27, 1917
CUB—Jerry and the Burglars (George Ovey)1 C
Monday, Decembber 3, 1917
MUTUAL—Mutual Weekly, No. 153.....1 Top
Thursday, December 5, 1917
CUB—Jerry Takes Gas (George Ovey).....1 C

STRAND (BILLIE RHODES)
Nov. 6. Mary's Merry Mix-Up.....1 reel
Nov. 13. That Dog-gone Dog.....1 reel
Nov. 20. A Maid to Order.....1 reel
Nov. 26. Tom, Dick and Harry.....1 reel

Serials

Oct. 22. The Lost Express, No. 6 (High Voltage).....2 D
Oct. 29. The Lost Express, No. 7 (The Race with the Limited).....2 D
Nov. 8. The Lost Express, No. 8 (The Mountain King).....2 D
Nov. 15. The Lost Express, No. 9 (The Looters).....2 D
Nov. 22. The Lost Express, No. 10 (The Secret of the Mine).....2 D
Nov. 26. The Lost Express, No. 11 (A Fight for a Million).....2 D
Dec. 3. The Lost Express ,No. 12 (Daring Death).....

MUTUAL-CHAPLINS
Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).
Oct. 14. The Cow Jumped Over the Moon...1 C
Oct. 22. Home Defense.....1 C
Nov. 5. Faint Heart and Fair Lady.....1 C
Nov. 19. Nutty Knitters.....1 C
Dec. 3. Toothaches and Heartaches.....1 C

BLACK DIAMOND COMEDIES
Sept. 17. Susie's Scheme.....1 C
Oct. 7. Susie Slipe One Over.....1 C
Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES
Sept. 30. Oh, Doctor!.....1 C
Oct. 29. Fatty at Coney Island.....1 C
Nov. 26. A Country Hero.....1 C

BURTON HOLMES TRAVEL PICTURES
Nov. 5. The Land of Madame Butterfly..1 Trav.
Nov. 12. Around Fujiyama.....1 Trav.
Nov. 19. Kyoto, the Ancient Capital..1 Trav.
Nov. 26. Three Marvelous Matsuris.....1 Trav.
Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.

THE FIGHTING TRAIL (SERIAL)
Nov. 5. Episode 9. The Bridge of Death.2 D
Nov. 12. Episode 10. The Sheriff.....2 D
Nov. 19. Episode 11. Parched Trails.....2 D
Nov. 26. Episode 12. The Desert of Torture.....2 D
Dec. 3. Episode 13. The Water Trap.....2 D
Dec. 10. Episode 14. The Trestle of Horrors.....2 D
Dec. 17. Episode 15. Out of the Flame....2 D

MACK SENNETT COMEDIES
Nov. 4. Pullman Bride.....1 C
Nov. 18. Are Waitresses Safe?.....1 C
Dec. 2. An International Sneak.....1 C
Dec. 16. That Night.....1 C

PARAMOUNT-BRAY PICTOGRAPHS
Oct. 28. Adirondack Trails; Jewelry and Personality; A Potato Skyscraper; Bobby Bumps, chef, by Earl Hurd.
Nov.4. Harvesting War Timber; Uncle Sam's Hints, No. 4, to Housewives. The Fireless Cooker; Goodrich Dirt at the Training Camp.
Nov. 11. Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanos to Work.
Nov. 18. Straw Weavers of the Tropics; Uncle Sam's Hints, No. 5, How to Preserve Eggs; Over the Jumps with Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25. The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Pathe Exchange, Inc.

Sunday, November 18, 1917

The Fatal Ring, No. 20 (The End of the Trail (Pearl White, Henry Gsell, Warner Oland, Ruby Hoffman), Astra.....2 D
The Seven Pearls, No. 10 (The Hold-Up), (Mollie King, Creighton Hale, Leon Bary), Astra .....2 D
Lonesome Luke in Clubs Are Trump (Harold Lloyd, Harry Pollard, Bebe Daniels, Bud Jamison), Rolin.....2 C
Argus Pictorial, No. 1 (Educ.), Argus.....1 Ed.
Our National Parks (Mesa Verde Park), Pathe). .....1 Sc.
Katzenjammer Kids (Der Last Straw) and Making Shrapnel for the U. S. Army (International). .....Split reel

Wednesday, November 21, 1917

Hearst-Pathe News, No. 94.....1 top

Saturday, November 24, 1917

Hearst-Pathe News, No. 95.....1 top

Sunday, November 25, 1917

The Seven Pearls, No. 11 (Gems of Jeopardy) (Mollie King, Creighton Hale, Leon Bary), Astra .....2 D
The Hidden Hand, No. 1 (The Gantlet of Death) (Doris Kenyon, Mahlon Hamilton, Arline Pretty, Sheldon Lewis), Pathe. .....2 D
All Aboard (Harold Lloyd, Harry Pollard, Bebe Daniels), Rolin.....1 C
Around Central Auvergene—France Colored) and Tonic Towns of England (Colored), Pathe .....Split reel
Happy Hooligan—The Tale of a Monkey—and Making Big Shells (International), Split reel

Wednesday, November 28, 1917

Hearst-Pathe News, No. 96.....1 top

Saturday, December 1, 1917

Hearst-Pathe News, No. 97.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Dec. 2. An Officer's Miss.....1 C
Dec. 2. Sauce for the Goose.....1 C
Dec. 9. Their Straying Feet.....1 C
Dec. 9. When War Meant Peace.....1 C
Dec. 16. His Bad Policy.....1 C
Dec. 16. A Discordant Note.....1 C
Dec. 23. A Counterfeit Scent.....1 C
Dec. 23. A Birthday Blunder.....1 C
Dec. 30. In Wrong Right.....1 C
Dec. 30. His Double Flivver.....1 C

KEYSTONE RELEASES

Nov. 4. Haunted by Himself (George Binns, Maude Wayne) .....1 C
Nov. 11. False to the Finish (Myrtle Lind, Aletia Martan) .....2 C
Nov. 18. The Soul of a Plumber (Fritz Schade, Dora Rogers).....2 C
Nov. 25. Won by a Foul (Fritz Schade, Claire Anderson) .....2 C
Dec. 2. An Ice Man's Bride (Dora Rogers, Eddie Gribbon) .....2 C
Dec. 9. The Grave Undertaking (Geo. Binns, Maude Wayne) .....2 C
Dec. 16. A Sanitarium Scandal (Paddy McGuire, Peggy Pearce).....2 C
Dec. 23. The Courage of Cowardice (Eddie Gribbon, Mae St. Claire).....2 C
Dec. 30. Welcome Home (Milt Sims, Maude Wayne, Lloyd Bacon, Dorothy Hagar) .....2 C

Universal Film Company

Monday, December 3, 1917

NESTOR—The Other Stocking (Eddie Lyons, Lee Horan).....1 C

Wednesday, December 5, 1917

L-KO—A Hero for a Minute (Bobbie Dunn, Ed Kennedy, Katherine Young).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 1.

Friday, December 7, 1917

UNIVERSAL SCREEN MAGAZINE—Issue No. 48.
UNIVERSAL CURRENT EVENTS—Issue No. 30 (Shipping Date Dec. 1).
UNIVERSAL SPECIAL—The Lair of the Beast (Eighth Episode of "The Red Sea" Serial) .....2 D
UNIVERSAL SPECIAL—The Grip of Hate (Second Episode of "The Mystery Ship" Serial) .....2 D

Monday, December 10, 1917

JOKER—Water on the Brain.....1 C
NESTOR—A Munition Worker's Curse (Dave Morris, Gladys Tennyson).....1 C

Wednesday, December 12, 1917

L-KO—Deep Seas and Desperate Deeds (Merta Sterling, Al. Forbes).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 2.

Saturday, December 15, 1917

UNIVERSAL SCREEN MAGAZINE—Issue No. 49.
UNIVERSAL CURRENT EVENTS—Issue No. 31 (Shipping date Dec. 8).
UNIVERSAL SPECIAL—A Voice from the Past (Ninth Edition of "The Red Ace" Serial). .....2 D
UNIVERSAL SPECIAL—Adrift (Third Episode of "The Mystery Ship" Serial),2 D

Vitagraph

BOBBY CONNELLY SERIES

Nov. 5. Bobby to the Rescue.
Nov. 12. Bobby's Country Adventure.
Nov. 19. Bobby Takes a Wife.
Nov. 26. Bobby the Magician.

THE FIGHTING TRAIL SERIES

Nov. 5. Epi. 9. The Bridges of Death.2 parts
Nov. 12. Epi. 10. The Sheriff .....2 parts
Nov. 19. Epi. 11. Parched Trails .....2 parts
Nov. 26. Epi. 12. The Desert of Torture 2 parts
Dec. 3. Epi. 13. The Water Trap.....2 parts
Dec. 10. Epi. 14. The Trestle of Horrors.2 parts
Dec. 17. Epi. 15. Out of the Flame.....2 parts

BIG V COMEDIES

Nov. 5. Rough Toughs and Rooftops.
Nov. 12. Hustle and Harmony.
Nov. 19. Grit and Gratitude.
Nov. 26. Spooks and Spasms.

Favorite Film Features

Nov. 5. The Strength of Men (Edith Storey, Tefft Johnson, Ned Finley, Herbert L. Barry) .....2 D
Nov. 5. Captain Barnacle's Legacy (Van Dyke Brooks, Hughie Mack, Kate Price, Flora Finch, Helen Costello, Robert Gaillard).....1 C
Nov. 12. Just Show Folks (Norma Talmadge, Leo Delaney, Courtenay Foote, Helan Costello) .....1 D
Nov. 12. Jerry's Mother-in-Law (Clara Kimball Young, Sidney Drew, Kate Price, Rogers Lytton).....2 C
Nov. 19. Never Again (Mr. and Mrs. Sidney Drew, Lillian Burns, Ethel Lloyd, S. Rankin Drew, Arthur Cozine)..2 C
Nov. 19. Sisters All (Edith Storey, Florence E. Turner, Zena Keefe, Courtenay Foote, Tom Powers).....1 D

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 3871)

A. Kay Co.

Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C

(Terry Human Interest Reels)

No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

King Bee Comedies

June 1. Back Stage .....2 reels
June 15. The Hero .....2 reels
July 1. Doughnuts .....2 reels
July 15. Cupid's Rival .....2 reels
Aug. 1. The Villain .....2 reels
Aug. 15. The Millionaire .....2 reels
Sept. 1. The Goat .....2 reels
Sept. 15. The Fly Cop.....2 reels
Oct. 1. The Chief Cook.....2 reels
Oct. 15. The Candy Kid.....2 reels
Nov. 1. The Hobo .....2 reels
Nov. 15. The Pest .....2 reels
Dec. 1. The Bandmaster .....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor .....

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies.....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy .....— reels

Moral Uplift Society of America

It May Be Your Daughter.....

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Live?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip.....8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)

July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmie, the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel
Photoplay Magazine—Screen Supplement—One-reel releases giving intimate interviews of all the stars.. (Through independent exchanges.)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

Business Offerings

TO ALL INTERESTED IN MOTION PICTURE CAMERAS SEND AT ONCE FOR OUR LATEST LIST. ASTONISHING VALUES IN HIGHEST GRADE MOTION PICTURE CAMERAS AND TRIPODS. 1917 MODEL UNIVERSALS COMPLETE—$235. 1916 MODEL UNIVERSALS COMPLETE—$215. ALL MAKES. TRIPODS FROM $15 UP. GENERAL SALES AGENTS FOR THE UNIVERSAL AND THE FAMOUS K-B COMBINED CAMERA AND PROJECTOR FOR $150. WRITE FOR LIST AND BOOKLETS AT ONCE. BASS CAMERA COMPANY, 108 NO. DEARBORN STREET, CHICAGO, U. S. A.

My method of taking scientific care of your hair and scalp will positively stop it from falling, cure dandruff, and itching scalp, and causes new hair to grow. Marianne F. Iby, formerly of Frances Fox Institute, 406 East 57th street, New York City. Phone Plaza 4139.

For Sale:—Motion Picture Theatre in town of 1,000, doing good business. Reasons for selling. Bargain for someone. Address Frank A. Irwin, Strand Theatre, New Paris, O.

FOR SALE: 280 Opera Chairs. Mahogany finish—with hat wires. American Seating Co.'s No. 9. 1—Two Machine Booth. Asbestos and Steel. Used two months. Address inquiries: C. Frank Schwep, 11 Broadway, New York City.

Write today for interesting booklet describing a *new* and *unique* line of

ELECTRIC SIGNS *for* PICTURE THEATRES

Lowest prices—Highest efficiencies

RAWSON & EVANS CO.
711 W. Washington Boul., Chicago, Ill.

Experience and Art Laboratories

Our plant is constructed to work efficiently—its arrangement is the result of the Experience of Experts—so, also, is its equipment.

Edmond Kuhn, formerly of the Fox and Vitagraph companies gives the management the result of his Experience beginning with the International Film Co. in 1896—the year the first successful moving picture was made.

ART LABORATORIES

Murray Hill 6973 Edmond Kuhn, Supt.

316 East 48th Street

Office:

Bryant 8324 1476 Broadway

"Sunshine Alley"

(*Concluded from page 3862*)

provided for the balance and major portion of the production offers dramatic entertainment which carries assurance of a hearty reception by all others. "Sunshine Alley" has been produced with directorial skill. Mr. Noble has been painstaking and careful as to detail; the cutter has used his scissors with the eye of an artist, and the subtitler has been original in his selection of descriptive phrases, and these have been inserted without leaving the impression that the one who did them was compelled to finish the work that the director should have done.

J. A. Furey, in the supporting cast, does his usual good character work. It is hard to beat Mr. Fury in impersonations of old men parts. Dion Titheradge, in a "heavy" juvenile role, gives promise of better things to come. Ed. See, John Charles, W. T. Carleton, Isabel Berwin and Jack Grey are in minor parts. They give good support.

Kalem Can Do Your Printing and Developing

BY THE

PRIMART

TRADE PROCESS MARK

Greatly increased facilities enable us to handle a large amount of additional laboratory work—guaranteeing the Kalem standard of excellence, praised by the trade for TEN YEARS

Our PRIMART laboratory process means that long experienced experts handle with supreme skill and care every operation in printing, developing, tinting and toning, with the aid of up-to-the-minute equipment.

Our prices, in view of the extraordinary quality of the work, will surprise you. Write for quotations.

KALEM COMPANY

235 W. 23rd St. New York City

"FROM PRODUCER TO EXHIBITOR"

Exhibitors' Booking Association

JACKSONVILLE, FLA.

Idle—Prints

PUT TO WORK—THAT IS OUR SPECIALTY. PLACE THAT LIABILITY WITH US, WE WILL MAKE IT REVENUE PRODUCING. QUICK RETURNS—WEEKLY SETTLEMENTS

ADVERTISERS BY PRODUCTS

CAMERAS
Bass Camera 3874
Burke & James 3874
CARBONS
Speer Carbon Co. 3881
CHAIRS
C. Frank Swep 3874
ELECTRICAL EQUIPMENT
Edison Lamp Works 3876
Hertner Electric & Mfg. Co. 3874
National Lamp Works 3882
FILMS
Eastman Kodak Co. 3884
Evans Film Mfg. Co. 3884
LENS MANUFACTURERS
Crown Optical Co. 3885
LOBBY DISPLAY
Newman Mfg. oC. 3892
Rawson & Evans Co. 3874
MUSIC & MUSICAL INSTRUMENTS
American Photoplayer Co. ... 3890
Bartola Musical Inst. Co. ... 3889
Filmusic Co. 3889
Forster Music Pub., Inc. ... 3888
Wm. Jerome Pub. Corp. 3888
M. Winkler 3889
Vandersloot Mus. Pub. Co. .. 3889
PROJECTION MACHINES
Enterprise Optical Co. 3875
Precision Machine Co. 3895
Nicholas Power Co. 3894
Lewis M. Swaab 3885
Victor Animatograph 3879
SUPPLY DEALERS
Amusement Supply Co. 3885
Independent Movie Supply Co. 3874
VENTILATING
Typhoon Fan Co. 3893

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio, U.S.A.

A Dollar Saved

is not only a dollar earned but it's

An Earning Dollar

All supplies for the M. P. Theatre at fairer prices than you'll pay elsewhere.

IT PAYS TO DEAL HERE

Send for Price List "N"

INDEPENDENT MOVIE SUPPLY CO.
6th Floor 729 7th Ave., New York

We EXPORT Films all over the Globe.

What have you to offer?

Only honorable business considered.

Let us hear from you.

A. B. C. FILM CO.
145 W. 45th Street
New York

Unless You Have The

Automaticket System

You Are Losing Money

1733 Broadway, New York

UNIVERSAL

Motion Picture Camera

more speed, better results, at half the price.

Write for 6 new features

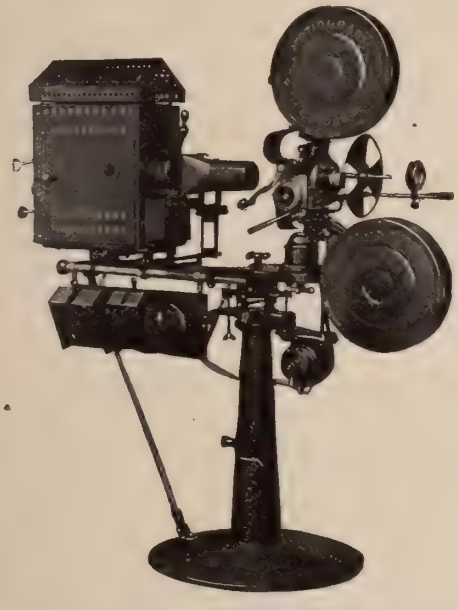
Burke & James, Inc.
240 E. Ontario St., Chicago

Accessory News

— SECTION OF MOTION PICTURE NEWS —

Ask the Men Who Know

If you have tried a thing under exacting conditions and found it stood the test, then you know what you are talking about.



Read what the operator of the Silver Palace Theatre Co., San Francisco says:

"Gentlemen:—

The Motiograph machines were installed in our booth November 1st, 1915 and have been in constant use 14 hours per day ever since. I have not spent a single cent for new parts or any other repairs during this time and aside from proper oiling and cleaning they have not required the slightest attention or adjustment.

The tention shoes and aperture plates, which are usually the first parts to show wear on any machine, are still in very good condition, the wearing surfaces being perfectly even. It will be some considerable time yet before they will need any new parts or other repairs.

Owing to the very slight tention on the film required to insure perfectly clear and steady projection, we are able to run our picture at a very high rate of speed during the rush hours, with perfect safety and without damage to the film and as our seating capacity is very small, we find it necessary to "speed up" for from three to four hours each night and often in the afternoon. In short, we have found the Motiograph to be satisfactory in every respect.

Sincerely yours,

(SD) A. F. Howell."

This is one of the many endorsements of the Motiograph.

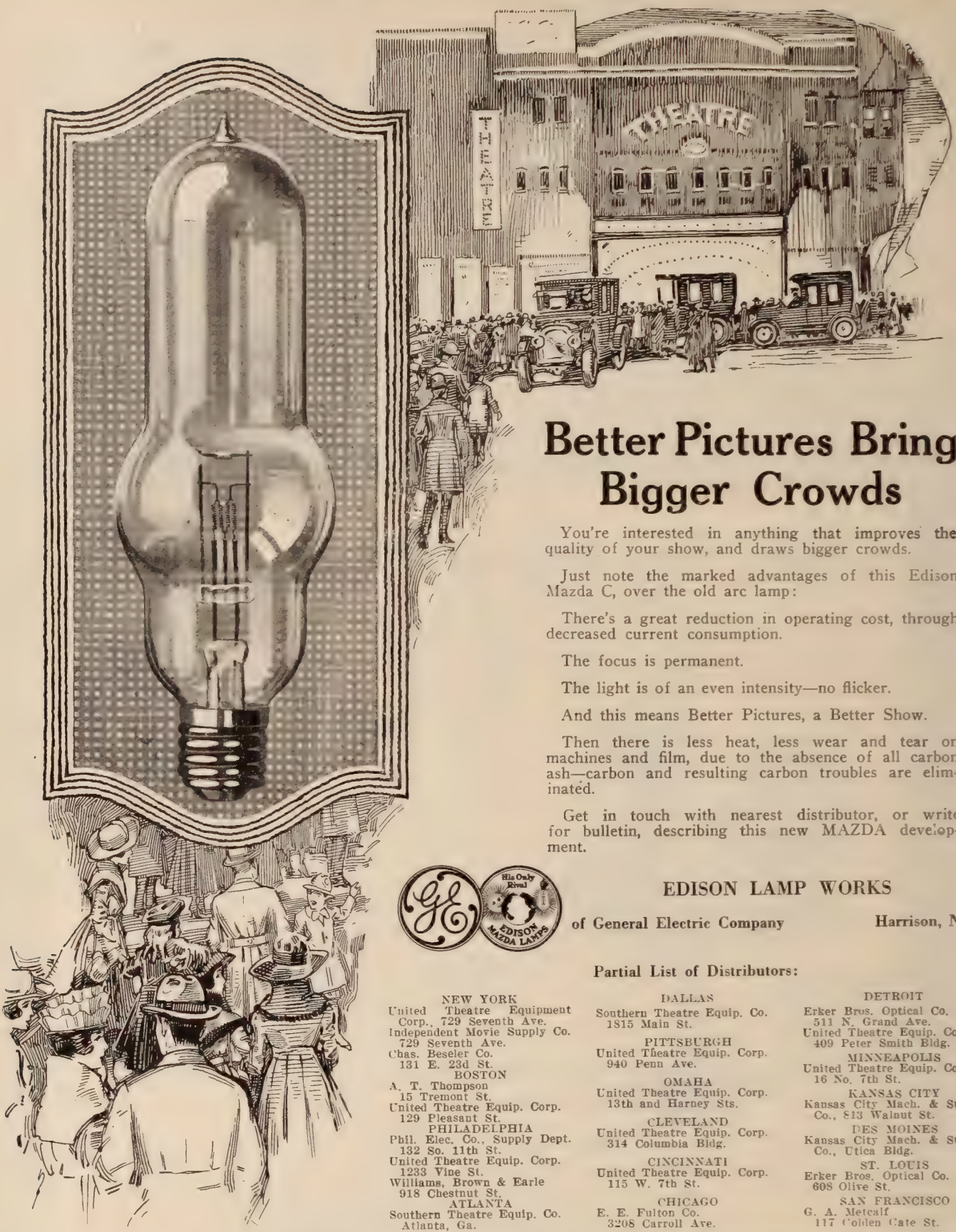
It is well to profit by the experience of others.

Write for literature

THE ENTERPRISE OPTICAL MFG. CO.

564-572 West Randolph St., Chicago, Ill.

Western Office: 833 Market St., San Francisco, Cal.



Better Pictures Bring Bigger Crowds

You're interested in anything that improves the quality of your show, and draws bigger crowds.

Just note the marked advantages of this Edison Mazda C, over the old arc lamp:

There's a great reduction in operating cost, through decreased current consumption.

The focus is permanent.

The light is of an even intensity—no flicker.

And this means Better Pictures, a Better Show.

Then there is less heat, less wear and tear on machines and film, due to the absence of all carbon ash—carbon and resulting carbon troubles are eliminated.

Get in touch with nearest distributor, or write for bulletin, describing this new MAZDA development.

His Only Rival — EDISON MAZDA LAMPS

EDISON LAMP WORKS

of General Electric Company **Harrison, N. J.**

Partial List of Distributors:

NEW YORK
United Theatre Equipment Corp., 729 Seventh Ave.
Independent Movie Supply Co. 729 Seventh Ave.
Chas. Beseler Co. 131 E. 23d St.

BOSTON
A. T. Thompson 15 Tremont St.
United Theatre Equip. Corp. 129 Pleasant St.

PHILADELPHIA
Phil. Elec. Co., Supply Dept. 132 So. 11th St.
United Theatre Equip. Corp. 1233 Vine St.
Williams, Brown & Earle 918 Chestnut St.

ATLANTA
Southern Theatre Equip. Co. Atlanta, Ga.

DALLAS
Southern Theatre Equip. Co. 1815 Main St.

PITTSBURGH
United Theatre Equip. Corp. 940 Penn Ave.

OMAHA
United Theatre Equip. Corp. 13th and Harney Sts.

CLEVELAND
United Theatre Equip. Corp. 314 Columbia Bldg.

CINCINNATI
United Theatre Equip. Corp. 115 W. 7th St.

CHICAGO
E. E. Fulton Co. 3208 Carroll Ave.

DETROIT
Erker Bros. Optical Co. 511 N. Grand Ave.
United Theatre Equip. Corp. 409 Peter Smith Bldg.

MINNEAPOLIS
United Theatre Equip. Corp. 16 No. 7th St.

KANSAS CITY
Kansas City Mach. & Supply Co., 813 Walnut St.

DES MOINES
Kansas City Mach. & Supply Co., Utica Bldg.

ST. LOUIS
Erker Bros. Optical Co. 608 Olive St.

SAN FRANCISCO
G. A. Metcalf 117 Golden Gate St.

EDISON MAZDA C MOTION PICTURE LAMPS

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

Health and Efficiency

SOME days ago I was fortunate in being able to discuss operating conditions with one of the best posted men in New York. He brought out conditions as they exist and of which the exhibiting end of our industry should be ashamed.

We are all part of a community which is supposed to be striving for better conditions, which will result in better health and greater ability to shoulder those duties of the community which fall upon our shoulders. We find, however, in a surprising number of operating rooms in New York City conditions which should not be allowed to exist. We find men working under handicaps which are inexcusable but yet which are overlooked by the authorities. Why we do not know, for the proof is there.

It is bad enough when running water is not supplied but when we find the operators in this great city not given the chance to visit the toilet from the beginning of the show till midnight we have reached a stage which is inhuman and which should be punished. Perhaps to some extent it is the operators' fault, as for example, sometime ago a movement was started to improve conditions. As a result of complaints inspectors were sent around to visit some of the worst cases. When they reported it was to the effect that they had found conditions exaggerated and actually passable. This report was brought to the attention of a gathering of operators and those cases which were known to be the worst were called upon to report on the inspectors' visit. The reply was in every case:

"Well, do you think I was going to tell him what I was forced to do in order to hold my job? No, I told him my conditions were satisfactory."

* * *

OF course, if the operators themselves are not strong enough or men enough to state facts as they are they cannot expect improvements, and those who are willing to start investigations will never accomplish anything.

Old houses cannot be changed but the new houses can be forced to put in running water in or near the operating room with a toilet for the operator. The larger houses, where several men are employed as operators, should install a shower bath, as well as the necessary conveniences which humanity itself demands.

In the old houses which cannot be greatly improved there is no excuse for present-day treatment, for any house seating five hundred or over should be made to have an operator and an assistant, who may be learning the profession, but who could and would be allowed to run the show for the few minutes when the operator was forced to be out temporarily. At the present time the only recourse is to the manager, but if the inspector happens in when the operator is out and the manager is in the booth it means the summoning of the operator to the Bureau and the recalling of his license. This is not only unfair but it is absolutely unjust.

The supper hour is another problem which should not continue as it is. A time should be set between five and six or between six and seven when the operators should be allowed to go out and eat like any other human being. If the house manager does not wish to close he can call in a relief operator, of which there are many who make it a business of going around filling in this way, or the assistant can be allowed to run things during this dull hour when there is usually but a handful of patrons in the house, if any.

* * *

AS it is at present, we find the one operator all grease and grime with a pail on the stool beside him stuffing in sandwiches while he is trying to run the show as it should be run. He can't keep his health working like this. It is impossible, and the only reason it has been tolerated as it has is because we have projection rooms tucked away where they can't be seen and where the patrons are not forced to realize the conditions under which their entertainment is being ground out. This is only another argument for the "Open Booth" as advocated by members of the Society of Motion Picture Engineers.

Another hardship which should be prohibited is the use of the operating room as the chief ventilating system for the house. With the window open in the projection room as it should be to carry away the heat from the projector all the rotten air of the house rushes up through the ports and takes the place of the fresh air to which the operator is entitled. It results in the forced closing of the window with the result that the projection room is as unhealthy as any place could possibly be imagined.

This condition has been eliminated in some houses and should be in all houses by the installation in each port of a piece of very fine glass which causes but little loss of light and that little can be sacrificed for the sake of the health of a human being.

These conditions are not only confined to New York. They are so to a greater or less degree all over the country. However, it makes no difference where they are found, they should be corrected and made just as near perfect as the physical characteristics of the individual theatre will allow. The improvements will be immediately reflected in the box office receipts.

E. K. Gillett.

EQUIPMENT OPERATING **PROJECTION** QUESTIONS ANSWERED

Light Projection with Mazda C Lamps

By R. C. Burrows and J. T. Caldwell.
Engineering Department, National Lamp Works of General Electric Co., Cleveland, Ohio.

FOR a period of several years the engineering department, National Lamp Works of General Electric Company, has been actively engaged in the study of light projection with Mazda C lamps, and especial attention has been given to development work in the endeavor to produce a lamp and optical system which would successfully project motion pictures in the larger theatres.

Viewed from practical and commercial standpoints, optic projection has many complicated features. Moreover, the principles of light projection, although theoretically the same for arc and incandescent lamps, differ greatly in their application to these two forms of light source. The arc, in the past, the source most widely used for light projection, is commonly, though incorrectly, considered a point source, and light projection with arc lamps has been accomplished with varying degrees of success, due mainly to the high brilliancy of the arc and less to the efficiency with which the light is utilized. With Mazda C lamps the *brilliancy* is limited to about one-fourth that of a good direct-current arc, and the success with which the light is projected consequently depends upon the *efficiency* with which the light is utilized; this is of the utmost importance in the use of Mazda lamps for projection purposes



Fig. 1.—20 Ampere, 30 Volt National Mazda C Lamp for Projection Service

The study of an optical projection system may be divided into three parts and each considered individually, and then all considered collectively. They are the source of light (including reflector), the condensing lens, and the projection lens (or objective). They are related as follows: the condensing lens gathers the rays of light from the light source and redirects them through the object (film or slide) to be projected, to the projection lens which in effect enlarges the object on the screen.

In general, the shorter the rear focus of the condensing lens (distance between lens and illuminant) the more light it will gather up and redirect. Limitations are that:

1st—Too short a rear focus will give too great thickness of lens, which

(a) Increases absorption—due to its thickness and internal reflection.

(b) Gives poor definition, due to spherical aberration.

(c) Gives color to edges of screen, due to chromatic aberration.

2nd—Too short a focus will require light rays to strike the lens surface at too great an angle, increasing the surface reflection and causing a loss of light.

3rd—Too short a focus will require too small a bulb which decreases the wattage to a point where too little light on the screen results.

The light source may be considered from four standpoints: brilliancy, size, construction and wattage.

1. Brilliancy, limited by

(a) Life of filament: the higher the temperature, the shorter the life and the greater the candlepower emitted per unit area of filament.

(b) Diameter of filament: in general, the greater the diameter of filament the higher the operating temperature for the same life.

2. Size of source. With condensing lenses and projection lens given there is an area of source larger than which the efficiency of utilization decreases. It should be understood that a larger source size can be used but that portion falling outside the dimensions determined by the character of the optical system is used much more inefficiently than that falling inside the dimensions.

3. The construction or form of the source governs the distribution of light which in turn limits the amount of light utilized by the condensing lens.

4. Wattage. The wattage is limited by

(a) Size of light source.

(b) Construction of light source.

(c) The diameter of filament.

The purpose of the projection lens (that nearest the screen) is to gather the rays which have passed through the film and redirect them to the screen producing the size of picture desired. The larger the size of this lens, the more light will be projected, but the loss of definition and the high cost of large lenses of this kind limit the size to be used.

During the period of experimental work incandescent lamps varying in wattage from 25 to 2,000 watts, in voltage from 6 to 110 volts, and in current from 4 to 90 amperes, with various filament forms, have been investigated with a view to developing an incandescent lamp for motion picture projection. With the cooperation of theatre managements, the more promising designs have been thoroughly tested under actual service conditions with the result that a Mazda lamp operating at 20 amperes on a voltage of 28-30 volts, has been standardized by the National Lamp Works of General Electric Company for motion picture projection service.

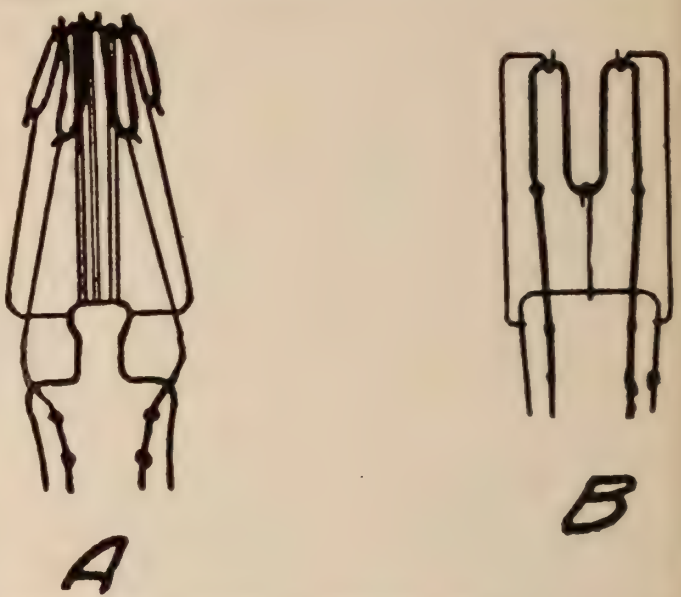


Fig 2.—Filament Windings; A—Stereopticon Lamp, B—Motion Picture Lamp

This lamp, which is shown in Fig. 1, is of the Mazda C construction. The filament is wound in the form of four parallel helical coils lying in the same plane, and are arranged with the distances between coils equal to slightly more than one-half the diameter of the coils. The lamp is designed for operation on circuits regulated for current rather than for voltage. It is made for operation with the tip end of the bulb uppermost, has a maximum overall length of 10 inches, and light-center length (distance from the extremity of the base to the center of the light source) of 4¾ inches. The bulb is tubular and of such length that the fine particles given off by the filament are carried upward by the hot gas and deposited on a portion of the bulb well out of the zone of useful light. The rated average life is 100 hours.

No doubt the most radical change in lamp design which resulted from this research work is the use of the so-called "monoplane" type of lamp filament, which is so arranged that *all of the coils are in one plane*. This is not an entirely new development, since

The Standard Light-Exhibition Projector
VICTOR ANIMATOGRAPH
Exclusively Equipped With Mazda Lamps



Intended and Guaranteed for—
Traveling Exhibitions
Small Theatres
School Auditoriums
Church Auditoriums
Lodge Halls
Road Shows
Private Exhibitions, or

For any showing of standard film for any purpose not requiring an image of more than twelve feet in width, and a throw of more than 100 feet.

THE PIONEER MAZDA LAMP PROJECTOR

In the Animatograph, incandescent lamps give more light on the screen, than in any other existing projector. The patented optical system, improved intermittent, and shutter, *designed for use with Mazda lamps,* save a large percentage of the light wasted in all other machines.

Motion Pictures Whenever and Wherever You Want Them

The Model 2 Victor Animatograph is a standard film projector, with standard slide attachment. Lamps and lenses are interchangeable, to conform to requirements of size of picture and distance of throw.

For quality of image—steadiness, lack of flicker, illumination—no machine of any size or type, is superior to the Animatograph. This is guaranteed.

TO OPERATORS.—Private exhibitions are becoming popular everywhere. There's good money in running them. It is a one man job to carry, set up, and run the Animatograph. Lamp socket attachment saves time and wiring trouble. Write for other information.

NOTE.—Eighteen months ago we announced to the trade that incandescent lamps were soon to be practical for motion picture projection. Much ridicule was heaped upon us. Now we tell you that a 40-pound machine equals the image quality of the best heavy machines. We will prove this, too, if you are interested.

A new illustrated descriptive catalog is ready. Write today to

VICTOR ANIMATOGRAPH COMPANY
160 VICTOR BUILDING - - - - - - DAVENPORT, IOWA, U. S. A.

some Mazda lamps, for example, the 2.0-ampere 12-16 volt automobile headlight and the 15-ampere 400 candlepower street series lamps have "monoplane" filaments. This construction allows most of the filament to come within the focus area of the lens system, to a much greater extent than that used in the regular stereopticon lamps, in which the area occupied by the filament is much greater, and the coils cannot all be in proper focus. Both constructions are shown in Fig. 2. Fig. 3 shows how with the

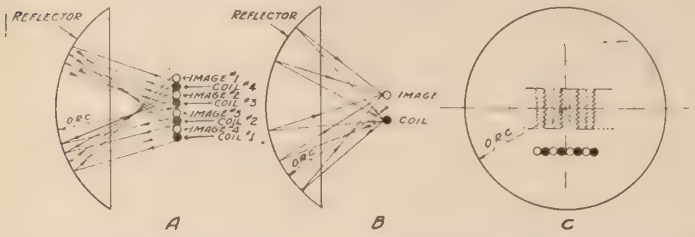


Fig. 3.—Diagram Showing How Properly Focussed Motion Picture Lamp Filament Forms Solid Plane of Light. A and C—Paths of Light Rays and Effective Light Source for 4-Coil Filament. B—Paths of Light Rays for Single Coil Filament

monoplane construction images from the filament can be made to fall at points between the filament coils, if the lamp and reflector are properly focused. The light source thus becomes a solid plane of light; in the drawing, the black circles denote the filament coils, and the white circles the filament images falling between the coils. This can be accomplished by the use of a spherical mirror, as indicated in the sketch, so placed that the filament is at the center of the radius of curvature of the mirror. It is evident that to secure this effect with the stereopticon lamp filament would be impractical, if not impossible.

Another characteristic feature of the new filament construction, which is of great importance, is the light distribution in a horizontal plane. This distribution is shown in Fig. 4. As has already been pointed out, since the utilization of light is of great importance, the advantages of a distribution such as that shown for the motion picture lamp, are evident from the sketch of Fig. 4. The light from the monoplane construction falls largely within angles at which the light can be utilized by the lens and reflector system.

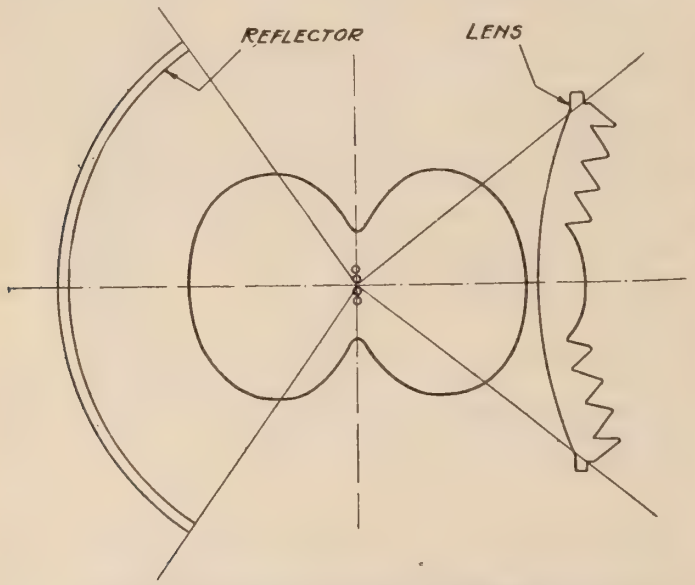


Fig. 4.—Characteristic Light Distribution in Horizontal Plane for 4-Coil Type of Filament Construction

It must not be construed that the use of the monoplane filament construction is best adapted for *all* types of lamps for projection service. There are cases where in order to obtain the size of source necessary some other type of construction must be used.

It will be readily seen that if a large bulb were to be used to enclose the filament, advantage could not be taken of the short focus condensing lens, consequently, it is necessary to use a bulb of as small a diameter as possible. The size of bulb, that is, the area, is determined mainly by the wattage of the lamp. If the bulb can be made long and small in diameter, in other words, tubular, the necessary area can be obtained with the advantage of the small diameter.

In obtaining concentration of filament, it is necessary to get as high a wattage and filament brilliancy as possible for the size of light source previously determined. This can be most easily accomplished by the use of a large diameter wire, or in other words, through the use of a high-current low-voltage lamp. With such a lamp the high source brilliancy is obtained by operating the filament at a higher temperature than for lower current lamps, and at the same time by the use of high current at low voltage it is practical to concentrate a higher wattage in the same size of source than if the lamp were designed to operate directly on 110-volt circuits. This low-voltage high-current lamp is objectionable from one standpoint, namely, that it cannot be used directly on regular lighting circuits. However, equipment can very readily be obtained for the operation of this lamp on lighting circuits; for alternating current circuits a transformer or compensator similar in appearance to that used with high current street series lamps is the simplest arrangement.

It has been found economical to burn the lamp at a high efficiency. It has also been found that where these lamps are used for longer periods, say daily, such as where they are to replace carbon arcs, the renewal cost on the basis of 100 hours lamp life is comparable to the average cost of carbons, and though the cost of carbons may in certain cases be slightly lower, the reduction in wattage by the use of incandescent lamps with properly designed lens systems is such as to more than overcome this difference.

An article of a general nature such as this necessarily cannot include a discussion of all of the phases of the subject of optical projection with Mazda C lamps. Since it is the purpose of this article to introduce the more important aspects of the subject, more details will appear in future issues of the MOTION PICTURE NEWS.

A Compensarc for Mazda Projection Lamps

SUCCESSFUL Mazda lamp projection, considered both from business and engineering standpoints, depends on close regulation of the current passing through the lamps, for close regulation of the current gives the most satisfactory light and by preventing undue strains on the lamp filament, due to excessive currents, adds materially to the length of life of the lamps.



The importance of having a device to give this close regulation of the current was early realized. The Compensarc engineers of the General Electric Company therefore worked in conjunction with the engineers of the lamp departments of the same company and developed for this particular purpose the Type I Compensarc.

The Type I Compensarc is a self contained device requiring no auxiliary attachments and is rated 750 watts, 110/120 volts A-C primary and 20/30 volts secondary. The working parts consist of compensator, starting switch, rheostat and ammeter. The starting switch, rheostat handle and ammeter all appear on the front of the steel cabinet which houses the compensator rheostat and other working parts. The steel cabinet is arranged for wall mounting at a point where the controls will be convenient to the projection machine operator. The starting switch at starting the lamp automatically puts some resistance in the lamp circuit, so that excessive rush of current through the cold filament is prevented. The ammeter indicates at all times the current passing through the lamp and the finer adjustments of current are controlled at the will of the operator by means of the adjustable rheostat. The operator can therefore easily adjust the rheostat to compensate for the slight variations in the commercial line voltage and thereby conserve the life of the lamps.

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

JOHN CONNER, Carthage, Mo.
DELMAR DOTSON, Cherokee, Okla.
THOMAS P. FINN, Baltimore, Md.
MARVIN H. THOREAU, Victoria, B. C., Canada.
H. C. RODDEN, Victoria, B. C., Canada.
J. H. LESLIE, Victoria, B. C., Canada.
L. D. FOXGORD, Victoria, B. C., Canada.
RICHARD A. JONES, Victoria, B. C., Canada.
MAYNARD F. MACDONALD, Victoria, B. C., Canada.
M. D. MACDONALD, Victoria, B. C., Canada.
GUY HILL, Yakima, Wash.
RALPH FREDENBURG, Fulton, N. Y.
VAL E. STRONG, Kennett, Cal.
HAROLD D. GOTHSELL, Fort Wayne, Ind.
FRANK A. HENRY, E. Stroudsburg, Pa.
AVARD P. SYMES, Belt, Mont.
WARREN R. WHITE, Chickasha, Okla.
EARL C. JONES, Blocton, Ala.
OTIS A. KENDRICK, San Rafael, Cal.

Total membership to date..... 565

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name.....
Home address.....
Name of theatre, where employed.....
Address of theatre and name of manager.....

Victoria, B. C., Operators Endorse Anti-Misframe League

MR. MARVIN H. THOREAU, Royal Victoria theatre, Victoria, B. C., sends in the applications of seven Victoria operators, for membership in the National Anti-Misframe League, stating that four of the new League members belong to Local 348 of Vancouver, and the other three to Local 168 of Victoria. According to Mr. Thoreau, there is but one other operator in Victoria who has not applied for membership in the N. A. M. L.

We believe it will be no trouble to induce this lone exception to indorse the policies of the League, and that the progressive operator League members of Victoria will shortly see to it that their city is solid for progress in projection and improvement in the condition of the films they use.

SATISFACTION

Unquestionably influences your decision

SPEER ALTERNO CARBONS
FOR A.C. WORK
AND
SPEER HOLD-ARK CARBONS
FOR D.C. WORK

Not only please and satisfy, but also delight—gladden—elate and so enthuse exhibitors and operators that their use is inevitable, following the initial trial.

PARAMOUNT FEATURES—
ALTERNO CARBONS

Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

ESSENTIAL ADVANTAGES
HOLD-ARK CARBONS

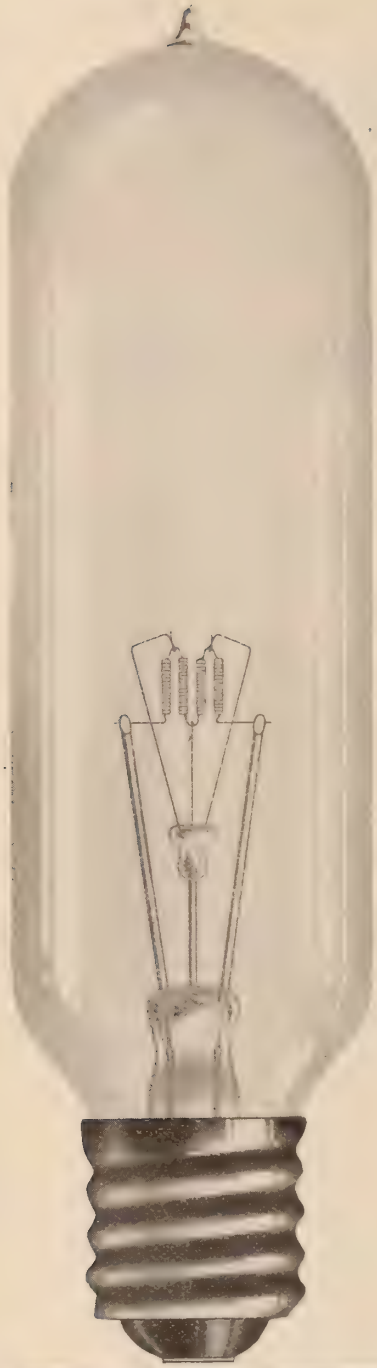
Permanent Arc — Longer Life
Perfect Crater — Minimum Adjustment
Hard Core and Metal Coating
Elimination of Projection Difficulties

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY
ST. MARYS, PA.

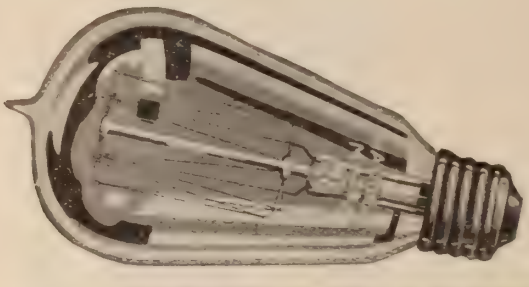


No Bother with a National MAZDA Lamp

When you turn on a MAZDA lamp at home you *don't think of it again* until it burns out or you turn it out. Your projector light need give you scarcely more trouble than that! If it's a NATIONAL MAZDA, you focus it *once*—then pay it no attention for 100 hours. When it burns out you swing another NATIONAL MAZDA into place—and instantly go ahead for another 100 hours.

What does it cost? Renewals cost no more than your present carbon renewals. Cuts *two-thirds* from the cost of your current. Saves the heat-breakage of lenses and cracking of carbon jaws, and prevents much of your present repair expense. The *savings* pay for the new equipment in three to six months.

Does it improve the screen illumination? It does. The light is steady, flickerless and *uniform over all the screen.* No phantoms or shadows. You get BETTER PICTURES—at a saving in cost—and with *great improvement* in the conditions in the booth. Ask your supply house for full information, or inquire of Nela Specialties Division, NATIONAL LAMP WORKS of General Electric Co., 107 Nela Park, Cleveland, Ohio.



NATIONAL MAZDA

THE WAY TO BETTER LIGHT

THE CAMERA

The Measurement of Absorption Spectra

TO the active experimenter on color photography the spectroscopic examination of color-filters is a subject closely allied to the estimation of the color-sensitiveness of photographic emulsions, for the correct adjustment of color-filters to color-sensitive emulsions is an absolute requirement in a scientifically worked out color process, and such adjustment can only be effected with the aid of quantitative data concerning the spectral characteristics of emulsion and filters. We have shown in the preceding article how the color-sensitiveness of plates and films may be ascertained, and it will now prove instructive to outline the methods of securing quantitative information about the spectrum transmissions of colored solutions and such other media as are used for color-filters by experimenters and workers on color photography.

It is well known that most all colors are the result of selective absorption, and since, in general, it may be stated that a given color results from the fact that its complementary colors have been absorbed from the light which makes this color visible, it is at once apparent that in defining and analyzing a color the portions of the spectrum which have been absorbed, or extinguished, in its production, are a logical subject of investigation. As photographic color-filters are naturally composed of light transmitting media, we leave out of consideration the production of color in opaque bodies by selective absorption, and will confine our attention to transparent absorbing media, such, for instance, as colored solutions, colored glass and colored gelatine. Upon examining a transparent colored medium, a piece of colored glass for instance, with a spectroscope it is seen that some portions of the spectrum are not transmitted by the medium in question. The colors which are not transmitted are represented in the resulting spectrum by black bands, showing that certain portions of the incident light have been filtered out in passing through the colored glass, and hence the origin of the term light-filter or color-filter. The extent of the spectrum which is transmitted by a filter or other transparent colored medium under examination is known as an absorption spectrum because the dark bands crossing it at one or more places show the spectral regions or colors which have been absorbed, or in other words, are not transmitted, by the filter.

When the dark bands of an absorption spectrum are examined it is seen that the edges of some bands are very sharply defined while the edges of other bands shade off gradually, or a band may have one sharp edge and one edge which shows a gradually decreasing absorption. Baly points out ("Spectroscopy," page 500) that all absorption bands may be resolved into their component spectral lines, and that a sharp edge to an absorption band is caused by the spectrum lines being very close together at that end of the band. The end of an absorption band which shows the sharpest or most abrupt edge is known as the *"head"* of the band, and may be either toward the red or the blue end of the spectrum, but it happens in the case of the Isocyanine series of color sensitizing dyes, and also in the case of some dyes used in filter making, that the heads of the absorption bands are almost all toward the red end of the spectrum. Another point of importance in the study of absorption spectra is the accurate location of the position of maximum absorption in an absorption band, and as this is not always at the middle of the band, as might be supposed, it is advisable to study absorption spectra with apparatus which will give the absorptions at various wave-lengths in the form of a curve, instead of trying to estimate the transmission by examination of the apparent intensity at various parts of the band by the use of an ordinary spectroscope.

The two most practical methods of securing accurate data on the absorption spectra of dyestuffs, or other colored solutions, and the various transparent media used as photographic color-filters, are the use of a spectrophotometer or the photographing of the absorption spectra upon suitably sensitized plates through the instrumentation of a diffraction spectograph such as was figured and described in the preceding article.

The most accurate method of recording absorption spectra is by measurement with the spectrophotometer, but this is also the slowest and most tedious method and is limited in extent to the visible spectrum, while with a spectrograph the infra-red and ultra-violet spectral regions may be photographically recorded.

As the spectrophotometer is such an important instrument in physical, chemical and physiological research it will be well to outline the principle upon which these instruments work before considering their application to the subject in hand. Briefly, a spectrophotometer is a spectroscope provided with two collimator-tubes and two slits, and with the eyepiece of the observing telescope provided with a pinhole ocular, or a narrow slit, which allows very narrow portions of the spectrum to be isolated. In front of the slit of one of the collimators is placed the color-filter or solution whose absorption is to be measured, while the standard or comparison light source is placed before the slit of the other collimator. The light beams from the two collimators now fall upon a prism and are dispersed into spectra, which, by special adjustment of the apparatus may be made to appear close together, one above the other. In this most elementary style of spectrophotometer the absorptions are measured by equating the luminosity of the comparison spectrum to that of the absorption spectrum of the substance being measured by closing the slit of the comparison collimator, but it has been found that adjusting the intensity of the spectrum used for comparison purposes by altering the slit width is subject to considerable error, and requires exacting computations and the employment of correction factors to compensate this defect.

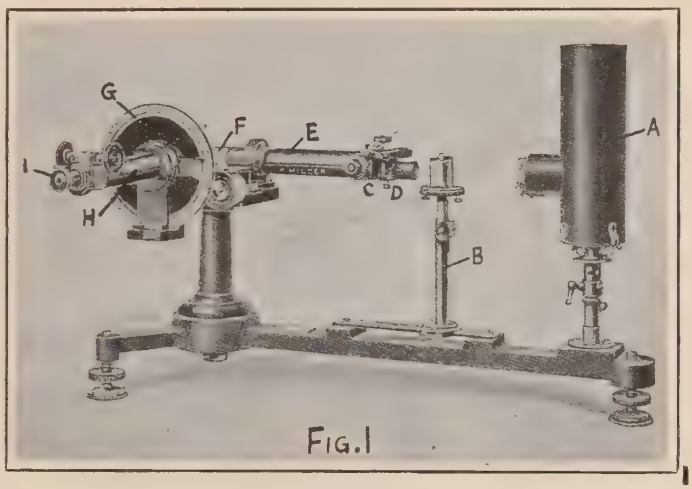


FIG. 1

This fact has led to the perfection of polarization photometers and spectrophotometers which are a practical improvement over slit-width adjustments, and the polarizing principle of equating the luminosities of a comparison and an absorption spectrum may be shortly stated as follows: In the tube of the comparison collimator is mounted a Nichol prism which polarizes the comparison beam, and in the observing telescope is mounted an analyzing Nichol which may be rotated about its own axis. Now, as is well known, the light transmitted through crossed Nichols is proportional to $\text{Cos}^2\,\theta$, where θ is the angle between them, and thus the intensity of the comparison spectrum can be reduced to the intensity of the absorption spectrum by rotation of the analyzing Nichol, and the opacities as observed at various wave-lengths throughout the spectrum are read from a scale over which moves a pointer attached to the analyzing Nichol. It should be mentioned here that a spectrophotometer must be provided with a movable telescope or some other means of passing along the spectrum, as only a very narrow slice of the spectrum is visible at a time through the ocular slit.

Since, in spectrophotometry, we measure the opacity (*relation of the light intensity incident on the absorbing media to the intensity of the light transmitted at every few wave-lengths*) it will be apparent that we can express these opacities numerically as opacity

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

The film that first made motion pictures practical, remains to-day a big factor in their success.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.



DEVELOPING and PRINTING allow of no variation in film work—it must be the very best.

EVANS' SERVICE is the logical choice for you if quality, responsibility and promptness are the qualifications you demand.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone—St. Nicholas 3443-44

Printing, Developing, Toning, Tinting

Titles
Domestic Foreign

Empire City Film Laboratories, Inc.
345 West 40th Street New York

logarithms or densities—as in H. and D. sensitometry—but in spectrophotometry these values are called "extinction coefficients," following Bunsen and Roscoe's terminology of 1857.

There have been various highly accurate forms of spectrophotometer evolved in recent years, but a very suitable type for work upon absorption spectra is the Hüfner instrument, which was illustrated and briefly described in our recent article "Sensitometry" (Camera Dept., November 10, pages 3328-3329). For convenience we again reproduce the illustration of the Hüfner spectrophotometer. The Hüfner spectrophotometer, Fig. 1, as was explained in the article cited, does not have two collimator tubes and two separate slits, but has one collimator provided with a slit consisting of two separate halves. The comparison light, which enters the lower half of the slit, is polarized by a Nichol prism D, while the light passing through the medium whose absorption is to be measured enters the upper half of the slit. The two beams are optically brought into close juxtaposition by a Hüfner-Albrecht rhomb, C, and traverse the collimator tube E, falling upon a Hilger constant-deviation prism F. This prism may be rotated by a graduated drum, and the use of a movable observing telescope is thereby obviated, as by rotating the constant-deviation prism succeeding portions of the spectrum are brought within the field of view of the ocular slit with which the telescope, H, is provided.

The prism, F, disperses the two beams from the collimator into two spectra which adjoin one another in the field of view of the telescope eyepiece, I, and the intensity of one of these spectra (*the comparison spectrum*) may be varied by rotation of an analyzing Nichol so as to match the intensity of the other, or absorption spectrum. The opacities of the media being measured are recorded on the scale, G, which is connected to the analyzer and records its degree of rotation in opacity logarithms or "extinction coefficients."

The colored solution or color-filter whose absorption is being measured is mounted before the slit of the spectrophotometer on the holder, B, which is in the path of the rays from the light source, A. If a colored dye solution is being measured it is placed in a glass cell and mounted before the upper half of the spectroscopic slit, while a solid glass cell of equal thickness is placed before the lower half of the slit, and, likewise, if a glass color-filter is placed before the instrument for measurement of its absorption, a dummy (*clear glass and gelatine*) filter of like thickness and construction must be placed before the lower half of the slit.

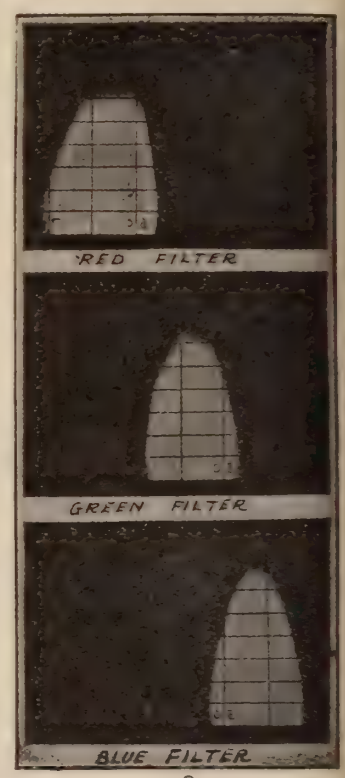


Fig. 2

A most important practical consideration connected with the recording of spectrum absorptions as extinction coefficients is the fact that these values are directly proportional to the weight of dye or substance used in preparing the color-filter, and reliable data is thus secured which will permit the exact duplication of any filter after its absorption spectrum has once been recorded in extinction coefficients. This is seen, upon consideration, to be comparable to H. and D. sensitometric methods, where the densities as measured represent the weight of silver per unit area upon exposed and developed photographic plates.

When, now, the spectrum absorptions of a color-filter have been measured on the spectrophotometer, at intervals of every 10 $\mu\mu$, for instance, throughout the visible spectrum, and the readings plotted as opacity logs or extinction coefficients against wavelengths, on squared paper, the result is the spectrophotometric absorption curve of the filter examined, and is the most accurate representation of its absorption spectrum which can be produced.

It is a tedious process, however, to pass through the spectrum in this manner, taking readings at every few wave-lengths, and recourse has therefore been made to photography as a handy means of recording absorption spectra. In this work the Tallent spectrograph may be used for photographing the absorptions of dye solutions. To obtain a photograph which shows the absorption spectrum in the form of a curve approximating in form the spectrophotometric curve of the same solution, it is necessary to place the dye solution in a wedge-shaped glass cell, which therefore represents an increasing thickness of solution (*corresponding to decreasing illumination*) from one end to the other of the spectrographic slit. The prismatic refracting effect of this dye solution wedge must be compensated by placing in contact with it another wedge-cell of identical shape and size, filled with water or whatever solvent the dye is mixed with.

In the case of photographic color-filters made of glass their absorption curves may be photographed by placing them before the slit of a spectrograph provided with a black glass wedge (*described last week*), but these results are inaccurate for reasons stated in the preceding article.

If, however, a spectrograph equipped with a Wallace logarithmic rotating sector is used, dye solutions may be placed before the spectrographic slit in ordinary flat glass cells and very close photographic representations of their spectrophotometric absorption curves secured, and the absorption curves of photographic color-filters may also be photographed with a close approximation to the results of spectrophotometric measurement.

The illustration, Fig. 2, shows the absorptions or "cuts" of a set of tricolor filters, photographed on a panchromatic plate in a Wallace Diffraction Spectrograph, with a logarithmic sector wheel rotating before the slit. A. S. C.

Greater Vitagraph Inspects Films Rigorously

IN the interest of better service for the exhibitor, Greater Vitagraph has recently added to its force of inspectors in all of its exchanges and is working on a night and day basis in many cities to keep film in the highest state of perfection at all times.

In the case of the New York Exchange, the company has taken additional space in the Mecca Building, 1600 Broadway, New York, three thousand square feet of floor space having been leased to accommodate the Vitagraph reel department. Two huge vaults and two additional inspection rooms have been constructed on the tenth floor of the building and the work of moving part of the thousands of reels into the new quarters is almost completed.

During the recent trip of the company's sales executives to the various branches a thorough check was made on film handling in each office and, without exception it was found that the system in force is well-nigh mistake-proof. Every reel of film that goes out of the Vitagraph office is doubly inspected, first when it is handed to an exhibitor and second, when it is returned by him. In order to do this is was necessary to increase the inspection force and every exchange has had added to it one or more inspectors.

The handling of green film has been another important part of Vitagraph service. With the view of prolonging the life of film, Vitagraph installed in each of its branches a Weiss Film Waxing machine and just as soon as a new print arrives from the laboratory, it is run through this machine. This is done for the purpose of hardening the emulsion on the film and serves a double purpose. It not only protects the company, but by reducing the possibility of scratching and preventing the ripping of sprocket holes it guarantees exhibitors that their film will be in first class condition.

Besides its own efforts to keep film in first class condition, the Vitagraph distributing organization, under the personal direction of Walter W. Irwin, general manager, is continually working in co-operation with theatre operators. A "Golden Rule" plan recently put into operation, whereby operators are requested to replace reel bands properly so that the man who gets them next will be spared trouble, is said to be working out very satisfactorily. The men in the projection booth realize that the request is for the benefit of all of them and when a Vitagraph reel shows up they unconsciously recall the admonition about reel bands, with the result that not for many months has the company had any complaint or trouble on this score.

Take Your Pencil And a Piece of Paper

How much money do your films cost you each year?

What percentage of that amount would it take to buy a Marlux lens, and insure getting the full value from every foot of film you use?

Figure it out. You will find that percentage a mighty small one.

Do not let the price of a

Marlux

lens stand between you and the increased box office receipts that you will obtain if you show your pictures the Marlux way.

The Marlux costs no more than any *good* lens, and gives better results.

If you do not know the price of the Marlux ask your Dealer, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

REBUILT MACHINES

We have on hand a number of rebuilt machines which we guarantee to be in A1 adjustment, all worn parts having been replaced by NEW GENUINE PARTS MADE AND GUARANTEED BY THE MANUFACTURER of the particular machines.

All orders subject to prior sales.

POWERS No. 6, complete with lenses and Rheostat	**$100.00**
Motio, 1909 Model, complete with lenses and Rheostat	**75.00**
Motio, 1908 Model, complete with lenses and Rheostat	**50.00**
Powers No. 5, complete with lenses and Rheostat	**50.00**
Edison Exhibition Model, complete with lenses and Rheostat	**50.00**
Viascope, complete with lenses and Rheostat	**40.00**
Monarch, complete with lenses and Rheostat	**25.00**

AMUSEMENT SUPPLY COMPANY

Largest exclusive dealers to the Moving Picture Trade

Dealers in Motiograph, Simplex, Power's, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres.

THIRD FLOOR, MALLERS BUILDING, COR. MADISON STREET AND WABASH AVENUE, CHICAGO, ILL.

SIMPLEX

SIMPLEX

Motion Picture Machines, not merely as good but far superior to any other. We are exclusive agents for Pennsylvania, New Jersey, Delaware and Maryland.

Motor Generators and General Supplies

MINUSA Gold Fibre Screens

SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.

DISTRIBUTOR

MUSIC AND THE PICTURE

Musical Review of Latest Compositions

1—"My Yokohama Girl," a master melody and dance hall favorite, by Harry Tierney. (Published by Jerome H. Remick.

2—"When the Yanks Come Marching Home." One-step by Jerome and Furth. A worthy song to go with our great hit, "Over There." A wonderful over-night success. You never played a better dance for orchestra. (Published by Jerome Pub. Co., New York City.)

3—"Cartoons Set to Music." Rube Goldberg, the celebrated cartoonist, has set some of his nonsense to music and has succeeded in putting as much comedy in his tunes as he has in his cartoons. The first of this series are the musical settings to "Father Was Right" and "Silly Sonnets." Feist has just issued dance arrangements of these—the first as a one-step and the second as a fox-trot. They ought to prove immensely popular with all dancers. "Father Was Right," one-step, and "Silly Sonnets," fox-trot. (Leo Feist Editions, New York City.)

4—"Jack O' Lantern," Musical Comedy, by Ivan Caryll. Several popular song extracts have been published lately by Chappell & Co., New York City.

5—"Dramatic Agitato," by Henry Hough. This is not an ordinary Agitato Movement, but a classic in a class by itself. (Cinema Music Co., Columbia Theatre Bldg., 47th St. and 7th Ave., New York City.)

6—"Blue Rose Waltz," composed by the writer of "Missouri Waltz," a wonderful and dreamy Waltz which can be considered a very valuable addition to any musician's library. (Forster Music Pub. Co., Chicago.)

7—"A Russian Pansy," by Otto Langey. "A Russian Pansy" is an attractive new intermezzo from the pen of Otto Langey. It has much of the appeal of the familiar "Flower Song" by Gustav Lange, together with the freshness and the interest attached to a new composition. (G. Schirmer Edition, New York City.)

8—"Strike Up the Band, Here Comes a Sailor," by Chas. B. Ward. An inspiring and well-sounding melody; most appropriate for news weeklies. (Published by Harry von Tilzer, New York City.)

9—"Snowflakes Song" and "Christmas Chimes." Two exceptional songs of rare tonal beauty. Two songs which in years to come will attain the same popularity as "Adeste Fidelis" or other famous Christmas songs. (Published by Vanderlost Music Co., Williamsport, Pa.)

10—"Longing for My Dixie Home," by Shannon. A 4/4 Andante Moderato Movement—very melodious and very effective. (Published by the Vandersloot Music Co.)

11—"Stolen Sweets," a beautiful and melodious Waltz Movement, by Harry von Tilzer. (Published by Harry von Tilzer.)

12—"In a Garden of Shadows and Tears," by A. Manlowe. A very attractive melody of pathetic character. (Vanderlost Pub. Co., Williamsport, Pa.)

13—"Hail, Hail, the Gang's Here," by Theodore Morse. Every musician knows the famous old song hit, "We Won't Come Home Till Morning." "Hail, Hail" is better. (Leo Feist Edition.)

14—"We're After You," by Lloyd. One of those typical up-to-date march songs, most appropriate for cartoons of political character. (Jeff Branen, Ed., 145 W. 45th St., New York City.)

15—"Buy a Liberty Bond for the Baby," Harry von Tilzer's latest hit. As popular as the "Liberty Bonds."

16—"Dramatic Recitative," by Sol. P. Levy. An exceptionally fine composition depicting scenes of intense danger and heavy dramatic situations. This number is obtainable from the Cinema Music Co., Columbia Theatre Bldg., 47th St. and 7th Ave., New York City, at a special reduced price.

17—"Chasing the Chickens," a great Jazz number. (Published by Forster Music Co., Chicago, Ill.)

18—"A Russian Pansy," by Otto Langey. An attractive and new Intermezzo, melodious and most appropriate for love scenes. (G. Schirmer Edition.)

19—"Ching, Chong," a great "Jazz" One-Step and popular favorite. (Richmond Music Co., 147 W. 45th St., New York City.)

Stern Has New War Song by a Real Soldier

JOS. W. STERN & CO. has just brought out a new war song called "When the Moon is Shining," by Frederick Rath, a private stationed at Camp Upton. Mr. Stern and his partner, E. B. Marks, are very enthusiastic about the number, which has a mighty good swing to it, and they are preparing an extensive advertising and publicity campaign for the song. Orchestrations are being rushed and should be ready for moving picture musicians about the time this notice appears in print.

Stern is getting a great deal of new business, resulting from the war. Firms in South America that formerly handled German music are now substituting American products, and one house has just ordered an assortment of ten thousand copies from Jos. W. Stern.

Other numbers from the Stern catalog which are still selling big are: "Oriental Nights," which Anatol Friedland says is the best melody he has ever turned out; "Lily of the Valley," "Set Aside Your Tears for Laughter," and "Camouflage." "Good for Nothing Jim," by Jack Mahoney, and "I'm in the Army Now" have just been added to the catalog.

Hamilton S. Gordon's Motion Picture Album

"Gordon's Motion Picture Collection," prepared by Sol. P. Levy, contains appropriate music for every type of motion picture, and is very valuable to those who play for the program releases. The collection has music that will fit any situation, be it a fire, a storm, a wedding, railroad scenes, auto races, etc. With a copy close by no picture musician need worry about the future. There are two volumes and both have been heartily endorsed by the leading motion picture producers.

Five and Ten Cent Stores Feature "Over There"

Many of the windows of the five and ten-cent stores are covered with copies of "Over There," which is good proof that Feist has not let any grass grow under his feet since he acquired the number. While the song has enjoyed a big sale here in the East, the West has scarcely been touched, and by the way the calls are coming in for copies and orchestrations, it would seem that western folks are just beginning to realize that it is the biggest patriotic number that this country has ever seen. Of course, "Over There" does not prevent other songs from selling over the five and ten-cent counters, and among the numbers that made the cash registers ring frequently in three big stores one day last week are: "I Don' Want to Get Well," "My Hawaii, I Hear You Calling Me," "It's a Long Way to Berlin," "Mother, Dixie and You," "Set Aside Your Tears," "Valley Rose," "Missouri Waltz," "I Wonder How the Old Folks Are Tonight,"

"Just as Your Mother Was," "After the War is Over," "The Darktown Strutters' Ball," "There's Some One More Lonesome Than You," "Lily of the Valley," "A-M-E-R-I-C-A," "Somewhere in France Is the Lily," and "It's a long way to the U. S. A." And when all is said and done it is the sales that indicate the popularity of any song.

Echo Music Company's Catalogue Selling Fast

On his last trip through the West, James W. Casey, who is at the head of the Echo, took orders for more than 100,000 copies of "My Hawaii, I Hear You Calling Me," which he purchased some time ago from the manager of a five and ten-cent store for $500. Up to the present time the number has been recorded by seventeen phonograph and music roll companies, and the royalties for the past three months amount to $1,500. This is one Hawaiian song that never fails to please a buyer or a customer. "My Golden West," by James W. Casey, has just been issued by the Echo Company. It is a wonderful number.

Wm. Jerome's New War Hit

In "When the Yanks Come Marching Home," by Jerome and Seymour Furth, the firm appears to have another smashing patriotic hit. Frank Troupe, the general manager, says that it is selling faster than anything they ever had, considering the short time it has been out. With a number of this sort Jerome need not worry about this future prospects as a writer or publisher.

E. M. WICKES.

General Comments

LWOLFE GILBERT and Anatol Friedland have leased three floors of 232 West Forty-sixth street, where they will be ready for business in a few days. The first song to be issued by them is "Are You from Heaven," a ballad, which they have been featuring at the Palace theatre.

P. J. Holwey at 146 West 45th street, has become the Eastern representative for Pace and Handy, the Southern "Blues" specialists. "Beale Street Blues," "Joe Turner Blues," and others of this type are now ready for performers and musicians who have calls for this sort of music.

The Forster Music Co., Inc., has just issued an excellent instrumental number, called "Chasing the Chickens," by Ray Walker. It carries a wonderful swing and is well suited to comedy pictures. When writing for orchestrations address the home office, 509 So. Wabash avenue, Chicago, Ill.

The Vandersloot Music Co., Williamsport, Pa., is receiving many calls for its novelty number, "Christmas Chimes," which is very appropriate for Christmas scenes and the coming holidays.

Jos W. Stern & Co., have a special edition of motion picture music that is making many friends among musicians who play for the pictures.

"FIGHTING BACK"

(Triangle Production)

Reviewed on page 3488

Theme: ("Pathetic Andante") by Paul Vely

1—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "Range Knights riding, etc."
2—"Canzonetta" (Alegretto Moderato) by Godard until—T: "And as the morning sun, etc."
3—Continue pp until—T: "The lazy 'Y' home ranch."
4—'Admiration" (Moderato grazioso) by Jackson until—T: "The easy Western life."
5—"Felize" (Andantino Canzonetta) by Langey until—T: "Cringing from the lashes."
6—Continue to action until—T: "Homeless and penniless, etc."
7—Theme until—T: "Pay day."
8—"Moment Musical" (Moderato) by Schubert until T: "Sleeping Dog asleep only, etc."
9—"Captain Cupid" (Alegretto Grazioso) by Bratton until—T: "The Devil's workshop."
10—'It's a Long Way to Berlin" (Feist Ed.) until—T: "Is there anyone? etc."
11—Theme until—T: "Dregs of the night's last hour."
12—"The Little Puritan" (Moderato Gavotte) by Morse until—T: "A safe and sane Fourth of July."
13—"When the Yanks Come Marching Home" (Jerome Edition) until—S: "The fight."
14—Agitato to action until—S: "After the fight."
15—Repeat March, "Cue No. 13," until—T: "The Rodeo where."
16—Galop to action until—T: "Reckon you're the champion."
17—Hurry pp until—T: "You make fool of me."
18—Continue ff until—T: "And when the Rodeo was over."
19—Theme until—T: "My own world cast me."
20—"Inspiration" (Andante Sostenuto) by Edwards until—T: "The celebration over, etc."
21—"Dramatic Agitato" by Hough until—S: "Derelict holding Bible."
22—Theme until—S: "The fight."
23—Hurry to action until—T: "Back to his world."
24—Serenade (Alegretto) by Kautzenbach) until * * * * END.

"SCANDAL"

(Select Pictures)

Reviewed on page 3309

Theme: "Extase" (9/8 Andante Moderato) by Ganne

1—"La Grace" Piece de Genre (4/4 Moderato) by C. Bohm until
2—T: "How dare you, etc."
2—Continue ff until—T: "In the same studio building."
3—"Water Lilies" (Andante Moderato) by St. Clair until—T: "At the country home."
4—"Just a Gem" (Intermezzo Moderato) by Tobani until—T: "Why the gloom?"
5—"Canzonetta Moderato by Godard until—T: "Through the long evening, etc."
6—Theme until—T: "Will my lord permit me, etc."
7—"Dramatic Agitato" by Hough until—T: "If you and I were, etc."
8—"Legende" (Melodious) by Frimi until—T: "Franklyn on his arrival in town."
9—"Dramatic Recitative" by Sol. P. Levy until—T: "You bluffed about the marriage."
10—Continue ff until—S: "In garden."
11—Theme until—T: "Fraser arrives for the pageant."
12—"It's a Long Way to Berlin" (Feist Ed.) until—T: "She refused to take the cruise."
13—"Just as Your Mother Was" (Harry von Tilzer) until—T: "Remember we are on our honeymoon."
14—Theme ff until—T: "I came to the yacht, etc."
15—Continue pp until—T: "The more Pelham studied, etc."
16—"Notturno" (9/8 Andante) by Grieg until—T: "The honeymoon begins from today."
17—"Le Retour" (Allegro) by Bizet until—T: "The rising tide brought, etc."
18—"Heloise Intermezzo (2/4 Andantino) by Langey until—T: "I'm afraid the engine is done for."
19—Hurry to action until—S: Beatrix in bed." (*Note—begin pp—then to action "Watch Explosion."*)
20—"Serenade' (Allegretto) by Kautzenbach until—T: "Ivanhoe Inn."
21—"Vision" (Characteristic 6/8 Andante) by Blon until—T: "I heard what you said to Beatrix."
22—Theme until—T: "On their arrival, Pelham, etc."
23—"Intermezzo" from "Carmen" (4/4 Andante quasi Allegretto) by Bizet until—T: "No, I went there, etc."
24—"Dramatic Theme" by Sol. P. Levy until—T: "You can't! smarty!"
26—Continue ff until * * * * * END.

"UP OR DOWN"

(Triangle Production)

Reviewed on page 3663

Theme: "Serenade" (Allegretto) by Kutzenbach

1—Theme until—T: "Ten years gone."
2—Hurry to action until—T: "Makes a fool out of a horse."
3—"Intermezzo" (Allegretto) by Pierne until—T: "We come for the furniture."
4—"Capricious Ninette" (Moderato) by Orth until—T: "On the Trail."
5—Pathetic Andante by Paul Vely until—S: "Wagon runs down the hill."
6—Ad lib. Tympany Rolls until—folowed by
7—"Cupid's Frolic" (6/8 Moderato) by Miles until—T: "On the Nogales River."
8—"Western Moderato" by Bach until—S: "Young man at typewriter."
9—"Missouri" Waltz (Forster Edition) until—S: "Boy attempting to enter kitchen."
10—Allegro by Bach until—T: "You can use this comedy."
11—Continue pp until—T: "In town the following morning."
12—"Intermezzo" (2/4 Presto) by Arenski until—T: "Tell me how it ends."
13—Finale from "Ariele" Allegro by Bach until—T: "Considering that you really did, etc."
14—Theme until—T: "Outlawry begins, etc."
15—Hurry to action until—T: "While the posse swarms, etc."
16—"Heavy Mysterioso No. 1" by Sol P. Levy until—T: "Morning with it—a story, etc."
17—"Quietude" (4/4 Moderato) by Gregh until—T: "Our wives are cut."
18—Galop to action until—T: "Hidden in the old, etc."
19—"Vanity" (Allegro) (Caprice) by Jackson until—T: "You ride the canyon."
20—"Yelva" (Dramatic Overture) by Reissiger until—S: "The fight."
21—Hurry to action until—S: "After the fight."
22—Theme until —T: "Aw, you needn't worry."
23—Continue ff until * * * * * END.

"THE SCARLET PIMPERNEL"

(Fox Production)

Theme: Canzonetta (6/8 Moderato) by Nicode

1—"Menuet" from "Manon" by Massenet until—T: "So you are determined to marry, etc."
2—Continue ff until—T: "Into the holy bonds of matrimony."
3—Organ to action (Wedding Ceremony) until—T: "In Paris."
4—Tympany Rolls only until—T: "The Scarlet Pimpernel."
5—Heavy Mysterioso by Sol. P. Levy until—T: (On slip of paper) "Rendezvous discovered."
6—Credo from "St. Cecile Mass" until—T: "On the road to the Coast."
7—Continue pp and slow until—T: "But in England Sir Percy, etc."
8—Theme until—T: "In Dover."
8—Orchestra rest, Organ improvise to action (Seashore effects) until—T: "One o'clock and all is well."
10—Effect: Strike One on big gong, followed by
11—A Hallowe'en Episode (Mysterioso) by Lake until—T: "The following day."
12—Theme until—T: "At Lord Greenville's that night."
13—Oxen Menuet by Haydn until—T: "Here is my latest rhyme."

"WHEN THE 'YANKS' COME MARCHING HOME"

Another Smashing Patriotic Hit

Orchestrations - - - - - 25c
Piano Solo copy - - - - - 15c

Copyright 1917

Wm. Jerome Publishing Corp.
STRAND THEATRE BUILDING, N. Y. City

"MISSOURI-WALTZ"

The World's Greatest
and
Most Popular Waltz

For Piano - - - 30c Per Copy
For Orchestra - 11 and Piano 25c
For Orchestra - Full and Piano 35c

Forster Music Publisher, Inc.
509 So. Wabash Avenue
CHICAGO, ILL.

14—Pomp and circumstance, Grand March until—T: "The Scarlet Pimpernel will be, etc."
15—Menuet from "Sonate in E Minor" by Grieg until—T: "Then we have failed."
16—Continue pp until—T: "Love and need sweep away, etc."
17—Theme until—T: "And but a short hour later."
18—Dramatic Recitative by Sol. P. Levy until—T: "At the Chat Cris in Calais."
19—Orchestra Rest, Organ improvise to action until—T: "A fair exchange: pepper for snuff."
20—"Vanity" (Allegro Caprice) by Jackson until—T: "Old Blanchard's huts, where, etc."
21—Continue ff until—T: "He is a traitor."
22—Elijah Fantasia by Mendelssohn *(Note—Begin from Letter "L-Allegro con fuco" to Letter "P-Andante" and repeat if necessary)* until T—: "Percy, my husband! fly!"
23—Continue ff until—T: "They seek him there, etc.".
24—Theme until * * * * * END.

"THE SAVAGE"

(Bluebird Production)

Theme: "Sweet Ponderings" (Melodious) by Langey

Opening: "Forest Whispers" (Gavotte) by Losey.
T: "Captain McKeever, etc." "Romanze" (Moderato) by Rubens.
T: "I remember him." Theme *(Note—Tympany during Waterfall scenes)* until—T: "She just likes a horse" Continue up.
S: Interior of barroom.. "Love Song" (Dramatic Andante) by Flegier.
S: "The fight." Mysterioso Agitato by Becker.
T: "Marie Louise, she was nice, etc.". Allegro by Bach.
S: Interior of room. La Paloma (Spanish Serenad) by Yradier.
S: Girl reading letter. Vanity (Allegro Caprice by Jackson). *(Note to action pp or ff,)*
S: Policeman near big tree. Hurry to action.
T: "That afternoon the factor, etc." Manzano (Characteristic Mexican Intermezzo) by Brooks.
T: "Julia Sandoval—The Savage." Missouri Waltz (Forster Ed.) by Braham.
T: Sandoval running after girl. Hurry to action.
T: Where it was almost impossible. Characteristic by Lovenberg.
T: When darknes fell. After Sunset (Dramatic Moderato) by Pryor.
T: The search for Marie Louise. Continue ff.
T: You don't cry any more. Theme.
T: The deep silence, etc. Dramatic 'Cello Solo with piano acc.
T: With the coming of the morning. Pathetic Mel. by Paul Vely.
T: Five days later. Venetia Spring Song (Dramatic) by Tobani.
T: Lizette's repentance, etc. Dramatic Tension by Funck.
T: You wait here. Cavatine Dramatic Moderato) by Bohm.
S: Policeman escapes from prison. Hurry to action. *(Note—Watch shots.)*
T: He is holding the trail. Theme until * * * * * END.

"THE MAN FROM MONTANA"

(Butterfly Production)

Reviewed on page 3308

Theme: "At Sunset" (4/4 Moderato Grazioso) by Brewer

Opening: Dolorosa Poeme (4/4 Moderato) by Tobani.
T: "After Buck had gone." Continue pp.
T: "While in the next town." Heloise (Moderato Intermezzo) by Langey.
T: "After Arnold sold, etc." Melody (4/4 Moderato) by Kretschmer.
T: "I never thought they were crooks." Theme.
T: Three thousand miles East, etc. Canzonetta (Moderato) by Schuette. *(Note—Watch for railroad effects.)*
T: "Then the worm turned." Intermezzo (2/4 Presto) by Arenski
T: "Did you ever see a girl, etc." Theme.
T: "Dad's first official act." Piano solo improvise to action (barroom scenes).
S: "Automobile in view." Legende (Melodious Moderato) by Friml.
T: "Fearful lest Buck, etc." Reve D'Amour Allegretto) by Zamecnik.
T: "Take us to the best hotel." Lunita (Moderato Intermezzo) by Loraine.
T: "It's about twenty miles." Dramatic Tension by Winkler.
T: "Darkness and the storm, etc." Dramatic Tension by Sol. P. Levy.
T: "Birds of a feather flock, etc." Debutante waltz by Santelman.
S: Storm scene. Hurry to action.
T: "Now I know what sort, etc." Theme ff.
T: "The pity of sweet innocence." Le Secret (Characteristic Intermezzo) by Gautier.
T: "Next afternoon." Dramatic Tension No. 2 by Reissiger.
T: "So it was all a frame-up." Moderato Agitato by Becker.
T: "I ain't explainin', etc." Galop to action.
T: "I'm going to force you." Theme.
S: "The fight in the automobile." Hurry to action.
T: "Send this to Strong's apartment." Dramatic Tension No. 44 by Borch.
T: "Along the waterfront." Agitato to action.
T: "Twenty miles off shore." Felize (Moderato Canzonetta) by Godard.
S: "The fight on board of ship." Hurry to action.
T: "Stil trusting in Arnold." Continue ff.
T: "What did you stop for?" Theme until * * * * * END.

"MAGDA"

(Select Pictures)

Reviewed on page 3135

Theme: "Heart Wound" (Dramatic Allegretto Expressivo) By Grieg

Opening—Silence. *Important Note—All cues marked piano solo should not be substituted by organ solos as they are all "direct cues" suggested by the action of the picture.*
S: "Magda at piano"—Piano Solo improvise to action.
S: "Magda walks away from piano"—"Tendresse" (2/3 Andantino Melody) by Ravina.

T: "I want you to persuade my father"—Theme.
T: "Anticipating her father's permission"—"Pastel Menuet" (3/4 Allegro Giocoso) by Paradis.
T: "You have refused Hialmar"—"Cavatine" (4/4 Dramatic Moderato) by Bohm.
T: "In the city"—Piano Solo improvise to action.
T: "A visit to friends"—Silence.
S: "Magda at piano"—Piano Solo improvise to action.
S: "Young man with violin"—Violin Solo with Piano Accompaniment to action.
S: "Magda stops to play"—"Serenade" (6/8 Allegretto) by Rubinstein.
T: "Magda, I have received a letter"—Theme.
T: "As the weeks pass"—Piano Solo improvise to action.
S: "Girl stops playing piano"—"La Colombe Intermezzo" (4/4 Allegretto) by Gounod.
T: "And then one day"—Theme.
T: "In the depths Magda"—Continue pp.
T: "While in her old home"—"Valse des Fleurs" by Tschaikowsky.
S: "Magda singing on stage"—"We're after you" (popular song) by Lloyd (Branen Edition).
Note—Must be produced as a vocal solo with piano accompaniment.
S: "Crowds applauding"—Repeat "Valse des Fleurs."
T: "With the passing years"—"Awakening of Spring" (4/4 Andante) by Bach.
T: "The Grand Fete"—Grand March to action.
T: "Father, let us ask her, etc."—Theme.
T: "Keep her here, if you can"—"Air de Ballet" (3/4 Moderato) by Herbert.
T: "Home, home at last"—"Home, Sweet Home" (Song).
T: "We can not marry, etc."—"Dramatic Adagio" by Kretschmer.
T: "Ekdal Krogstad now, etc."—"L'Adieu" (12/8 Andante) by Favarger.
T: "I have heard enough"—"Elegie" (Dramatic Cello Solo) by Mattioli.
T: "Stop! I have led my own life"—Theme ff.
T: "I have the honor of asking you"—"Ein Maerchen" (Dramatic Fantasia) by Bach.
T: "You cannot terrify me!"—"Erl King" (Dramatic Agitato) by Schubert.
T: "Wait! Hope, perhaps, etc."—Theme until * * * END.

"THE SPOTTED LILY"

(Bluebird Photoplays)

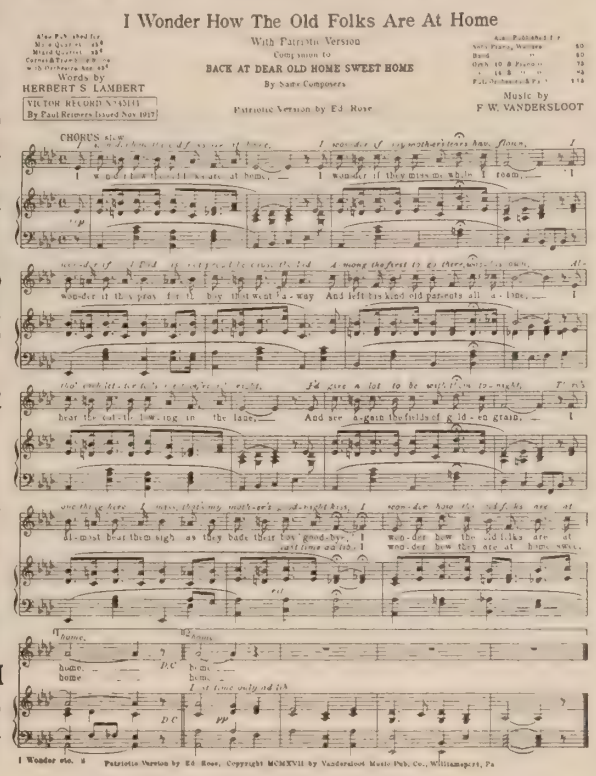
Theme: "Daisies" (Melodious Moderato) by Bendix

Opening (4 minutes and 20 seconds), "Intermezzo Francaise" by Hammer.
T: "When Evening Came," Good Violin Solo. *Note.—Without any accompaniment.*
T: "It was a young man," Theme.
T: "We were happy until" (Moderato Intermezzo) by Tobani, "Just a Gem."
S: Beginning of second reel (Allegro Intermezzo) by Herman, "Three Graces."
T: "With gold he paved, etc.," Theme.
T: "My husband is tired, etc.," Organ improviso to action.
T: "And I have kept my promise" (3/4 Andante) by Holmes, "Night of Love."
T: "The flood of gray uniforms," Battle hurry to action."
T: "Father Anatole did not, etc.," First Concert Waltz by Durand.
S: Young man playing violin, Violin Solo to action. *Note.—Without any accompaniment.*
T: "The lodgings were not, etc.," Another Violin Solo to action. *Note.—Without any accompaniment.*
S: Old lady demanding rent (4/4 Moderato) by Gruenwald, Leaflet, Salon Piece.
S: Dancing, Piano Solo improviso to action.
S: Violin player near piano, Very Pathetic Violin Solo to action. *Note.—Without any accompaniment.*
T: "Can that high brow, etc.," Theme.
T: "The weeks dragged by," Lunita (Moderato Intermezzo) by Loraine.
T: "No, no, Jean, etc.," Silence.
T: "Play me something," Violin Solo to action. *Note.—Without any accompaniment.*
T: "You are wonderful," Theme.
T: "Even Genius is not proof," Valse Lente by Schuett.
S: "Dancing" (5 minutes), Piano Solo improviso to action.
S: Girl returning home with violin (Andante Serenade) by Losey, "Dream of Autumn."
T: "He has gone, father" by Reissiger, "Dramatic Tension No. 1."
T: "Drink ye gladly," Organ improviso to action.
S: Girl with violin near door, Silence.
S: "Marseillaise," Marseillaise Song. *Note.—To be performed as violin solo without any accompaniment until* * * * * END.

THE GREAT PATRIOTIC HOME SONG HIT

Song 15c Orchestra, 11 and Piano 25c Band 25c
Waltz 15c Full Orchestra and Piano 35c

VICTOR RECORD BY PAUL REIMERS



PATRIOTIC VERSION BY ED ROSE

VANDERSLOOT MUSIC PUB. CO.
Williamsport, Pa.

FREE
ONE WEEK'S TRIAL

Give your Patrons a Double Show
Good Pictures and a Fine Concert

Explicit Information Upon Request

M. Winkler, *care of* Motion Picture News
729 Seventh Avenue, New York City

PICTUROLLS HAVE MADE A HIT
ARE NON-TAXABLE
YOU WANT THEM

FILMUSIC COMPANY - LOS ANGELES - CALIFORNIA

THE BARTOLA

The Central Park, Chicago's most beautiful picture theatre, seating 2,300, has installed a Bartola de Luxe. The owners investigated every other instrument on the market before purchasing. You should do the same. *Write for Catalogue*

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Many a packed house is directly traceable to an advertisement in the "News."

"OVER THE TOP"

Over every battle scene—to add another thrill
Over every farce—to add another laugh
Over every tragedy—to add another tear
Over every mood and action on the screen

THE FOTOPLAYER

helps a picture "Get Over" to the audience

The FOTOPLAYER renders a service to the cause of the Moving Picture Industry—by a correct interpretation of the emotions of the actors—intensifying the joys and sorrows of the reel.

The FOTOPLAYER renders a service to the exhibitor—by solving his music problem in a real human way—continuous music—instant change, complete variety. Played manually or by roll, requiring only a simple operation, which means low up-keep.

The FOTOPLAYER renders a service to your patrons—by injecting the spirit and final punch into the pictured drama—helping your audience *Live* through the story on the screen

The FOTOPLAYER is winning, and winning big, by giving the most service for the least operating cost. The sales increase is the measure of its success.

We construct Orchestral Pipe Organs
to meet your specifications. Write us.

The American Photo Player Co.

62 West 45th Street
NEW YORK CITY

Lytton Building
CHICAGO, ILL.

109 Golden Gate Avenue
SAN FRANCISCO, CAL.

Geo. L. Parker, 120 Boylston Street
BOSTON, MASS.

W. D. Dyer & Bro.
ST. PAUL, MINN.

Parkway Building
PHILADELPHIA, PA.

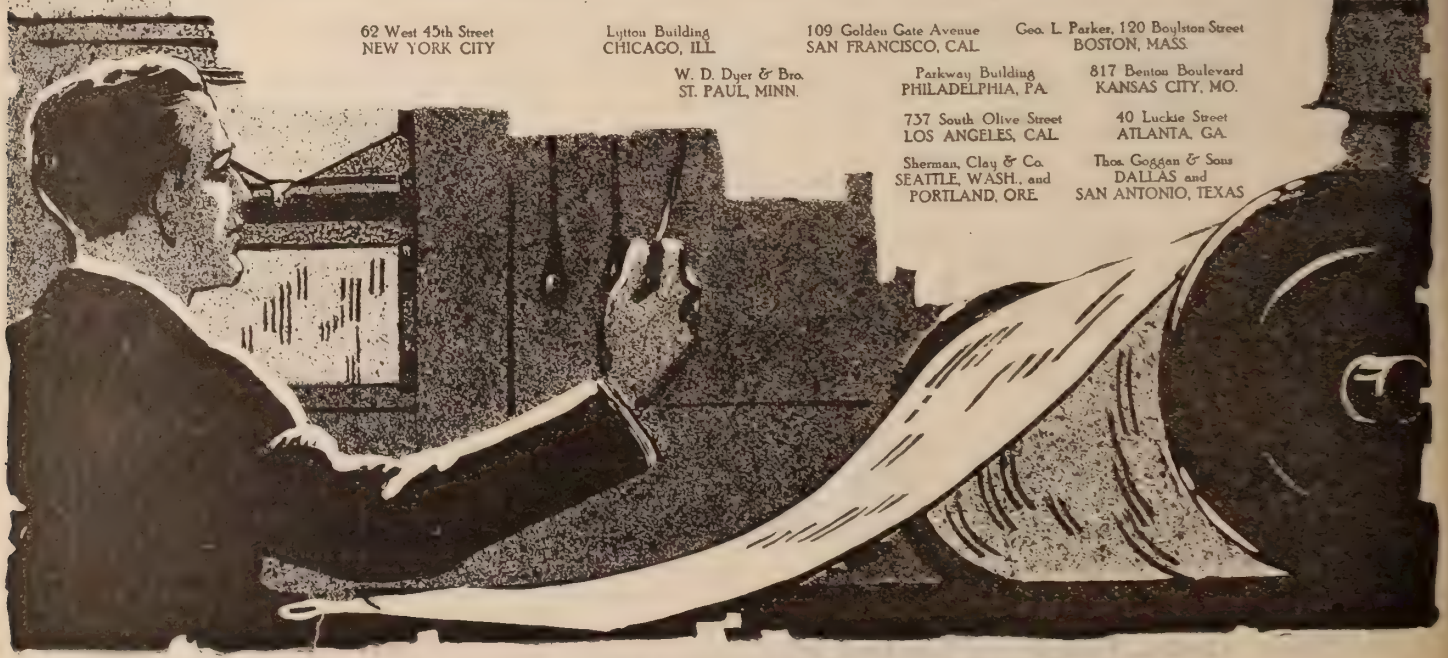
817 Benton Boulevard
KANSAS CITY, MO.

737 South Olive Street
LOS ANGELES, CAL.

40 Luckie Street
ATLANTA, GA.

Sherman, Clay & Co.
SEATTLE, WASH., and
PORTLAND, ORE.

Thos. Goggan & Sons
DALLAS and
SAN ANTONIO, TEXAS



THEATRES WORTH WHILE



Exterior and Side of Lobby, Strand Theatre, Perth Amboy, N. J.

Strand at Perth Amboy Notable New Theatre

WITH the opening of the Strand theatre, Perth Amboy, N. J., a new standard has been set for a motion picture house in a city of 50,000. The theatre is one that would be a credit to the largest cities, and it is an example of what can be done by careful attention to every detail and getting the most out of every expenditure. While the house itself does not represnt a lavish expenditure, the architect, builder and all concerned saw to it that everything was of the best.



Auditorium Strand Theatre Showing Panels in Side Walls

Connihan and Shannon, who have offices in the Strand theatre building, New York, are the lessees. They already operated the Majestic, a vaudeville house in the same city.

The exterior of the Strand is of white glazed brick and marble. There are two small stores on either side of the handsome lobby, in the center of the front. The interior of the lobby, which is illustrated here, is unusually striking. It is decorated with stucco and paneled, and in each of these panels hangs a picture of one of the stars who will be seen regularly at that house.

Passing into the theatre itself one is immediately struck by the art panels on either side of the auditorium. These are pictures, artistically done and in keeping with the whole of the theatre. There is an elaborate stage setting which will be changed from time to time.

The decorated steel ceiling adds much to the general effect. There are four boxes on either side of the stage and there are 1,300 seats, furnished by the American Seating Company, and of special design.

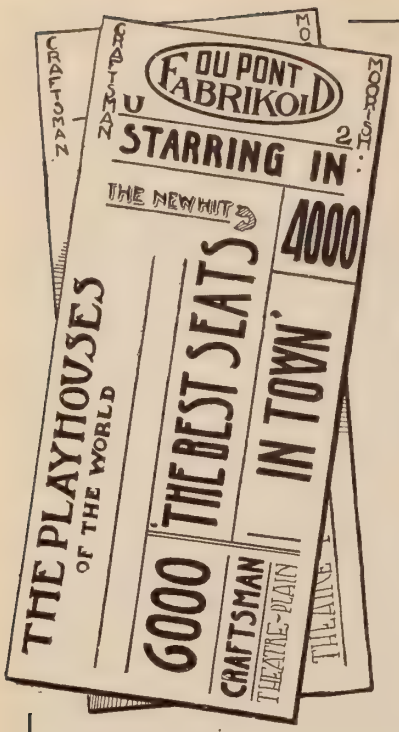


Stage Setting and Boxes, Strand Theatre

Music is furnished by an excellent orchestra and music will be one of the features of all pictures shown at the Strand. Two Simplex machines are used.

Typhoon cooling system is installed. This is equipped with two eight-foot fans of the reversible type which enable them to drive out the foul air and drive in the fresh. They were especially designed for this house by James H Dailey, C.E.

The Strand occupies a plot, 61 by 166 feet. The height of the ceiling is 28 feet, the stage, 24 by 61, and the lobby, 20 by 45. Joseph Duke Hampton, of New York, is the architect, and it is



GOOD SEATS

The best seats for Theatres, Picture Houses and Auditoriums are seats upholstered in

DU PONT FABRIKOID
Craftsman Quality

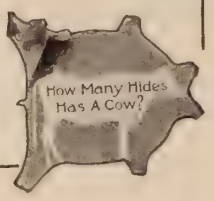
Especially popular in Moorish Finish, U 2 Grain.

Our 6000 and 4000 qualities are lighter and less expensive.

Fabrikoid seats are water, dirt, grease, germ and perspiration proof. They are washable and sanitary, ***will not rot like leather.***

Write for Samples and Prices

DU PONT FABRIKOID CO.
WILMINGTON, DELAWARE



"NEWMAN" BRASS FRAMES AND RAILS



Corner Unit Hinged Frames

Accompanying cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passerby to see at a glance the entire program.

Send sketch for prices and ask for new 1918 catalog.

The Newman Mfg. Co.
Established 1882

Write for our Latest Catalogue

717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois

Canadian Representative—J. T. Malone Films, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

CAMERAMEN, LABORATORY-MEN, PRODUCERS, and EXPERIMENTERS

Let the

Camera Department

of

Motion Picture News

Solve Your Problems
Submit your questions to the
EDITOR OF THE CAMERA DEPT.

largely due to his personal attention that such striking results have been achieved.

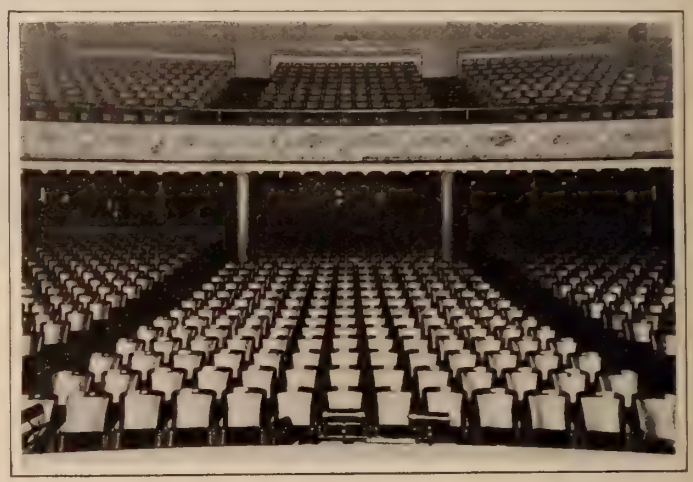
Knickerbocker Appeals to High Class Trade

KNICKERBOCKER THEATRE, Euclid avenue and Eighty-third street, Cleveland, Ohio, is setting a high mark for the other houses of that city. Under the management of Emery N. Downs there have been many innovations introduced which have attracted attention all over the country.

The theatre is owned by the Atalas Amusement Company, and is built of brick and concrete, occupying a plot 90 by 170 feet. The theatre seats 1,000, the chairs having been made by the American Seating Co. The interior of the house is finished in pearl gray with panels of burnt orange tapestry effect.

The house has a special ventilating system, fresh air in the summer and heated air in the winter being blown in from the roof. The Knickerbocker uses two Powers' 6-A machines with a throw of 67 feet.

The lobby is 27 by 44 feet, and is equipped with special Menger and Ring frames. In the ticket selling booth there are automatic



Auditorium, Knickerbocker Theatre, Cleveland, Ohio

cash register and ticket selling machine and a Barrett change maker.

One of the special features of the theatre is the splendid ten-piece orchestra. The theatre caters to the fashionable Euclid avenue trade, and to the students of the Case School of Applied Science and Reserve College. The theatre uses Paramount service the first four days of each week, and open bookings for the remaining three days. Ten and fifteen cents is the charge for the matinee, and the evening prices are 15, 25 and 35 cents. Four shows of seven or eight reels are given each day.

Manager Downs is a great believer in advertising, and a number of his displays have been printed in the Exhibitors' Service Bureau. He uses the daily papers Sundays and every day of the week. In addition he employs a mailing list, and puts special emphasis on the service that he accords his patrons.

DIRECTORY OF NEW THEATRES

ARIZONA

The new Gondolfo theatre at Yuma was opened a week or so ago under most auspicious circumstances. During the course of the evening Judge J. H. Westover, representing the Yuma Chamber of Commerce, paid a high tribute to John Gondolfo, whom he addressed as "Big Chief John Gondolfo," and eulogized the public spirit of the townspeople in aiding Gondolfo in his venture.

CALIFORNIA

Plans have been prepared for the enlargement and practical remodeling of the Rosemont theatre at Huntington Park, a suburb of Los Angeles. The building will be extended 51 feet to the property line in the rear, a new front put in, newly equipped throughout and made modern in every way. Mr. Lewis, who has recently erected the block of new buildings, is the owner and has let the contract to W. A. Alexander, the local contractor. The work will be started at once and rushed to completion.

The new Edison Building, now in course of construction at Third street and Broadway, Los Angeles, is fast nearing completion and the theatre part of it will be remarkable not only for its size but for the construction of the gallery, which is carried on a reinforced concrete arch of a 110-foot span. The seating capacity of the place will be close to 3,000. Sid Grauman, a San Francisco theatrical man, has taken over this part of the property for a term of years. The big Broadway improvement will cost, with all equip-

ment, close to $1,000,000 and is being built by the Stability Building Co., which is composed of some of the leading property owners of downtown Los Angeles. A. C. Martin is the architect and R. H. Arnold has the contract.

The new Mission theatre, erected hardly a year ago in San Francisco and one of the finest in the West, is being enlarged and 1,000 seats will be added, making a total of about 3,000. A formal opening of the reconstructed house was planned for Thursday, November 15.

CANADA

A million dollar vaudeville and moving picture house is being built in Montreal by Marcus Loew, who owns 127 theatres in the United States. This theatre will be the largest in Canada and is to be a palatial structure. Costly Italian marble is to be used in constructing the walls and floors, while silk hangings and beautiful mural decorations will be in evidence, the color scheme to be harmoniously rendered in French gray, rose and gold. A unique and magnificent lobby leads from the main entrance into the rotunda. Here patrons may promenade, or before a homelike fireplace read magazines, provided by the management. Writing tables are also to be provided for the use of the audience. On account of the cantilever principle on which the theatre is being built the use of pillars is obviated and an uninterrupted view of the stage from any seat in the house will be possible. Concealed lighting is used throughout and seven different colored lighting effects can be obtained. Equally luxurious is the accommodations for the artists. A green room is provided for their use behind the stage which is the largest in Canada and shower baths are fitted to every dressing room. The maximum admission price will be 25 cents, with the exception of the boxes. Three shifts of men are working on this building to rush it to completion.

The new Allen theatre, Toronto, opened last Saturday night. The public of Toronto have been looking forward with interest to the opening of this new first run downtown theatre. It will be one of the finest theatres in Toronto, with Ben Cronk as manager.

The Oakwood theatre, Toronto's new uptown modern theatre, opened on November 12. This theatre has been built in one of the finest residential districts in Toronto. The Oakwood has been built with an eye to comfort, exclusiveness and unusual entertainment and will cater to the higher class of moving picture fans.

IDAHO

John Nickey is having plans prepared for the erection of a $6,000 structure of brick and stone for a motion picture house. The building is to be modern and will be 25 x 75 feet and have a seating capacity of about 300. The construction will be under the supervision of Mr. Hodgkins of Post Falls.

ILLINOIS

Plans for the enlargement and remodeling of the Triangle theatre, Evanston, have been drawn up and the alteration work will be commenced by spring. The seating capacity will be increased to 1,000 or 1,200. There are two plans under consideration, one for an addition to extend south of the present building, the other calls for an extension north. No decision has been reached as to which will be followed.

The Bodkin-Keane theatre with the proposed enlargement will be the largest in the city. Its present seating capacity is slightly more than 400. In addition the entire building will be redecorated. Manager B. F. Teetzell has been appointed afternoon manager at the Strand theatre, allowing Manager Bodkin to review every picture that is released for showing in this State. By installing overhead lights in the Strand theatre the interior is light enough to read by and does not interfere with the projection of the picture. The same scheme will be tried at the south end show house.

The Jacobson block, fronting 85 feet on Main street by 144 feet on Madison avenue, Peoria, has been sold by L. W. Allison, trustee, to J. W. McDowell of the Title and Trust Co., acting for a client who as yet is not disclosed. The deed was recorded recently, the consideration being $150,000. A part of the site will, it is stated, be used in the building of a magnificent motion picture theatre, which, it is said, will be the finest theatre of its kind in the Middle West, and even Chicago will have nothing to equal its gorgeousness and artistic embellishment. Plans for the new building have been drawn and now that the transfer is made the contracts will be let very shortly and the work of construction begun. Speculation is rife as to who the new Richmond in the motion picture field really is, but beyond the fact that it is local capital those conversant with the deal decline as yet to announce. This sale will practically clear up the tangled affairs of Attorney Abe Jacobson and to a large, perhaps entire, extent permit him to straighten out the financial entanglement in which he became involved some years ago.

Mrs. Celia Zahr has purchased the Capps Building, on the north side of the public square, Mount Pulaski, and is making arrangements to remodel and there open the Dreamland theatre, which at present is located in the I. O. O. F. room.

INDIANA

The Royal theatre, at Portland, is undergoing extensive repairs. Manager Templeton proposes to make it into one of the niftiest little movie houses in this State. To that end he is adding new opera chairs, new carpets, mattings and sidewalk canopy, besides redecorating the interior, which will put an entirely new face on the play house. The color scheme is a skilful combination of red, gold and green, with pretty paneling. A big, new electric sign will be installed and a new piano has been ordered.

The Majestic theatre, Logansport, formerly the Nelson theatre, which has been undergoing a thorough course of improvement and embellishment, is practically completed and Manager Robinson recently opened the theatre for the inspection of the public and a general reception for the people. A trip through the Majestic theatre will disclose the fact that the whole interior appearance has been revolutionized by the painters, decorators, carpenters, upholsterers and the small army of busy folk who have swarmed over the place during the period of improvement. The house has been painted and decorated from pit to dome by the Becker Wall Paper Co. Walls have been beautifully decorated in harmonious tints, the boxes have been finished in white enamel, floors have been painted, new carpets laid, new lights have been installed, seats reupholstered and varnished, the box office has been changed to the lobby near the entrance door, and fitted with new office equipment, throughout the building there is the smell of freshness that is invigorating.

J. H. S. Ellis has announced his intention of thoroughly remodeling the interior of the Ellis theatre, Rensselaer. Present plans are to remove the entire present balcony and make a new one that will extend from the rear of the present balcony to the front of the building. The main floor will remain as at present and beneath the proposed balcony will be constructed several suites of office rooms. The new balcony will have two stairways leading to it instead of one as now.

IOWA

D. Earl Combs' new theatre on South Main street, Charion, was opened to the public a few days ago, and while the evening was cold and threatening a fine audience was present. The theatre had not been completed, owing to the inability to get workmen and materials and the light fixtures were not in place, but the management took care of the crowd well in spite of handicaps.

MASSACHUSETTS

The Haynes Construction Co., 40 Court street, Boston, has the contract for the erection of a theatre at 213 Hanover street for Tivoli Amusement Co.

MONTANA

A. M. Holter of Helena, Firman Gage and F. A. Schlick of Missoula became the incorporators Saturday of a company capitalized at $125,000 which proposes to build a new, modern moving picture house in Missoula in the near future. Other capital is interested but the investors' names have not been told. The building will be located on a favorable downtown site. It will be constructed in a thoroughly fireproof manner and seat 1,200 people. Accommodations are also planned for five retail stores and for a large hall for general purposes. A modern ventilation system will feature the theatre, which will provide a change of air every ten minutes. The plans are now being prepared by architects.

NEW YORK

Another motion picture theatre is about to be opened in Binghamton. A. W. Newman and Lee M. Cafferty, heading a corporation for the operation of a motion picture house, have secured the Lyric theatre, on Water street, and are remodeling it so as to make it sanitary, comfortable and up-to-date in every way. The workmen already are busy on the interior of the building. It is expected that it will be ready for opening in about five weeks.

Frank Tinney has engaged Christian E. Kern, of East avenue, as the architect for his new theatre building, to be erected on West Merrick road, Freeport, on the property formerly occupied by Charles I. Wallace.

Ground was broken for the new Keith theatre and office building in South Salina street, Syracuse, recently. Maurice Goodwin, attorney for the Keith interests, presided and introduced the speakers.

A. L. Hoag & Son, the West avenue automobile agents and garage proprietors of Lockport, recently made announcement of their purchase from the Miller estate of the old Exchange Hotel property, on that street, near Transit, upon which it is proposed to erect a two-story concrete and steel garage and ground floor theatre.

It is expected that the new Regent theatre, being constructed from the old Johnson Opera House at Seneca Falls, will be opened on Thanksgiving Day.

PENNSYLVANIA

The Orpheum theatre, Reading, opened its doors a week ago for the first time as a motion picture playhouse. The Wilmer & Vincent management guarantees the picture and screen devotees of Reading entertainments of superior grade and only features of recognized merit.

Harry Stahl is completing final negotiations preliminary to starting the erection of a $35,000 vaudeville house on Idaho street, Farrell. Mr. Stahl is having the plans drawn now. He states that the playhouses will be one of the finest in this section of the State. The interior decorations will be copied on the principles of Gothic architecture and the seating capacity will be 1,000.

WASHINGTON

Work has started on the construction at Camp Lewis, Tacoma, of a $27,000 theatre. The building will be inside the camp grounds, not far from the administration building. The stage will be large enough to accommodate the biggest productions. The seating capacity will be 3,000. There will be twelve side exits and five large entrances.

Refinement

Does your weekly program lead your patrons to believe that your theatre is a theatre of *Refinement*—or don't you care? You must realize that your program is the connecting link between your box office and your patrons' pocketbooks. Why not make it a worthy representative of your theatre? Use

"De Luxe Four Page Programs"

Write for Full Information

They are beautifully printed in colors—they cannot fail to convince your patrons that you are considerate of their taste, even in the smallest detail Let us show you why *De Luxe Programs* are the logical program for your theatre.

Cahill-Igoe Co. 117 West Harrison Street Chicago

"PRINTERS of QUALITY"

TYPHOON COOLING SYSTEM

TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY



"Putting it Over"

Time — The Present
Umpire — The Audience
Game — Success
Place — Any Theatre

Where good film subjects
Are doubled in value —
By

Distinctive Projection
with
Power's Cameragraph

NICHOLAS POWER COMPANY

Pioneers of Projection

90 Gold St. New York. N.Y.

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

Señores y Amigos

Those who enable the Operator to project pictures that delight his audiences and his employers, are truly his **friends.**

No wonder, then, that this Operator in San Pedro de Macoris addresses us as "Señores y Amigos" (Gentlemen and Friends).

San Pedro de Macoris, Oct. 15, 1917.

Precision Machine Co.,
New York,

Gentlemen and Friends:

The purpose of this letter is to state the following in regard to your Simplex Machine:

It is over four years since our Manager installed a Simplex in the Theatre, and in all that time no repairs of any kind have been needed.

As a result, I recommend to everyone intending to go into the Motion Picture business to get the Simplex Projector, in order to obtain the perfect projection for which these Machines are known, and also because they are so strong and durable.

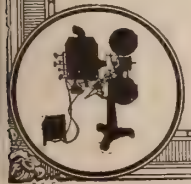
You may make use of this as you see fit, as proof of the satisfaction your Machine is giving. I place myself at your disposal.

Respectfully,

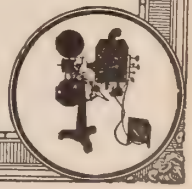
(*Signed*) *Miguel de Rodriguez*

Think of it! Here's a Theatre 'way down in Santo Domingo that has projection equal to the best houses on Broadway (where, of course, the Simplex is considered necessary—and still there are Exhibitors right in these United States who haven't yet made sure of Projection that Pays: the Permanently Perfect Projection only the Simplex can give.

There's *gain* in *giving*. Give your Operator the Simplex and you'll see.



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



Perfect Developing and Printing actually costs you less in the long run than ordinary work carelessly priced.

If you are efficiently economical you will consider *value first—then price.*

And, when you do this, you will send your work to us and enjoy the satisfaction of knowing that your negative is safe and honestly protected, carefully handled; and, you will be secure in the knowledge that the positive prints will reflect the full value of photographic excellence existing in the negative.

When you ask us "*How Much?*" please tell us something about your requirements—*number of prints and how often*—so that we can give you the benefit of our contract rates.

Rothacker

FILM MFG. CO. CHICAGO U.S.A.



There are reasons—
Come and see them.

DECEMBER 8, 1917

Motion Picture News

Reg. in U. S. Patent Office

West Coast Edition

HAS THE QUALITY CIRCULATION OF THE TRADE

TRADE MARK Paramount Pictures

TRADE MARK ARTCRAFT PICTURES

Distinguishing the best
from the rest—

Paramount and Artcraft Pictures

Nationally Advertised

VOL. XVI-NO. 23 NEW YORK LOS ANGELES PRICE 10 CENTS

Entered as Second Class Matter, August 27, 1917, at the Post Office at New York, N. Y., under the act of March 3rd, 1879.

Monroe Salisbury

and

Ruth Clifford



in

"The Door Between"

Rupert Julian's great photo dramatic production featuring Monroe Salisbury and Ruth Clifford—An intensely dramatic picturization of Samuel Merwin's widely read fiction success—"ANTHONY THE ABSOLUTE". Book thru your local Bluebird Exchange or BLUEBIRD PHOTO PLAYS, (Inc.) 1600 Broadway, N. Y.


Paramount-Mack Sennett Comedies
"The Pullman Bride"
Thackeray is said to have discovered the title for "*Vanity Fair*" in a dream.
That was before the days of the PARAMOUNT--MACK SENNETT COMEDIES.
In fact, if anybody had ever dreamed of anything like "*The Pullman Bride*" in Thack's day, everybody in the town would have been praying for sleep.
GLORIA SWANSON is the bride and CHESTER CONKLIN mixes things up for the groom.
It's some dream all right, all right!
Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres.
CECIL B. DEMILLE, Director General
Paramount Pictures

Paramount-Mack Sennett Comedies

"THE PULLMAN BRIDE"

"*Here comes the bride*" and "*Oh, Boy*"—it's some bride.

It's a fine little wedding with the groom all resplendent with that greenish expression, and the meek little bride with the exultant look and a piano mover grip on his arm.

Gosh—*ain t matrimony wonderful.*

And the Pullman honeymoon—that's when it really starts—Oh! merciful camouflage—the wedding party gets so mixed.

Did you ever think of all the funny things that could happen to a new bride in a Pullman car?

Of course you couldn't

But MACK SENNETT didn't miss any—in fact he invented a few new ones.

Don't miss it.



A new force at work for the exhibitors of America

Leading, as always, Famous Players-Lasky Corporation, has encouraged newspapers to go to work seriously and scientifically, to develop our great industry.

Of course, exhibitors of Paramount and Artcraft Pictures will reap most or nearly all of the benefit of this great movement, because it is so firmly impressed in the minds of newspapers through the million dollar advertising campaign, and from actually viewing the pictures and plainly recognizing the superiority in quality—that there are only two kinds of pictures, namely, Paramount or Artcraft Pictures —and the others.

For instance the Troy (N. Y.) Sunday Budget writes in part—

"I might call your attention to the fact that on Sunday, December 9th, we plan to put out a special theatrical and motion picture section of some 12 or 16 pages, which we will circularize from Troy, Albany, Cohoes, Watervliet, and Mechanicsville—the general idea of this section being **to create sentiment for the need of amusement of our people in the midst of war times.** The section will contain strong editorial argument, specially written articles by well-known men generally and locally, on the subject of amusement. The fact that there are very few legitimate theatres in this territory will **make the section chiefly devoted to motion picture theatres.**"

We have literally hundreds of letters of this kind and in an early issue of the "Morning Telegraph" where the space available for display is larger, we will print excerpts from thirty of them, selected to cover nearly every State in the Union.

Here is a permanent value—the exhibitor buys in addition to the privilege of showing the foremost stars and productions available today.

Here is immediate revenue, which the Famous Players-Lasky Corporation is turning to the thousands of theatres on whose screens the Paramount and Artcraft productions are seen.

Pictures that are worthy of newspaper backing are the pictures your patrons want to see—and you want to show.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

WHO IS "NUMBER ONE"?



2006 EXHIBITOR'S TRADE REVIEW *Volume 2. Number 25.*

HOW DID THAT PICTURE GO AT YOUR THEATRE?

"Law of the Lord"—Palace, neighborhood, New York, N. Y.: fair.

"Who Is Number One?"—Gordon's Olympia, downtown, Boston, Mass.: excellent.

"The Son of His Father"—Exeter

WHAT IT DID FOR GORDON IT WILL DO FOR YOU

SELECT SP PICTURES

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

present

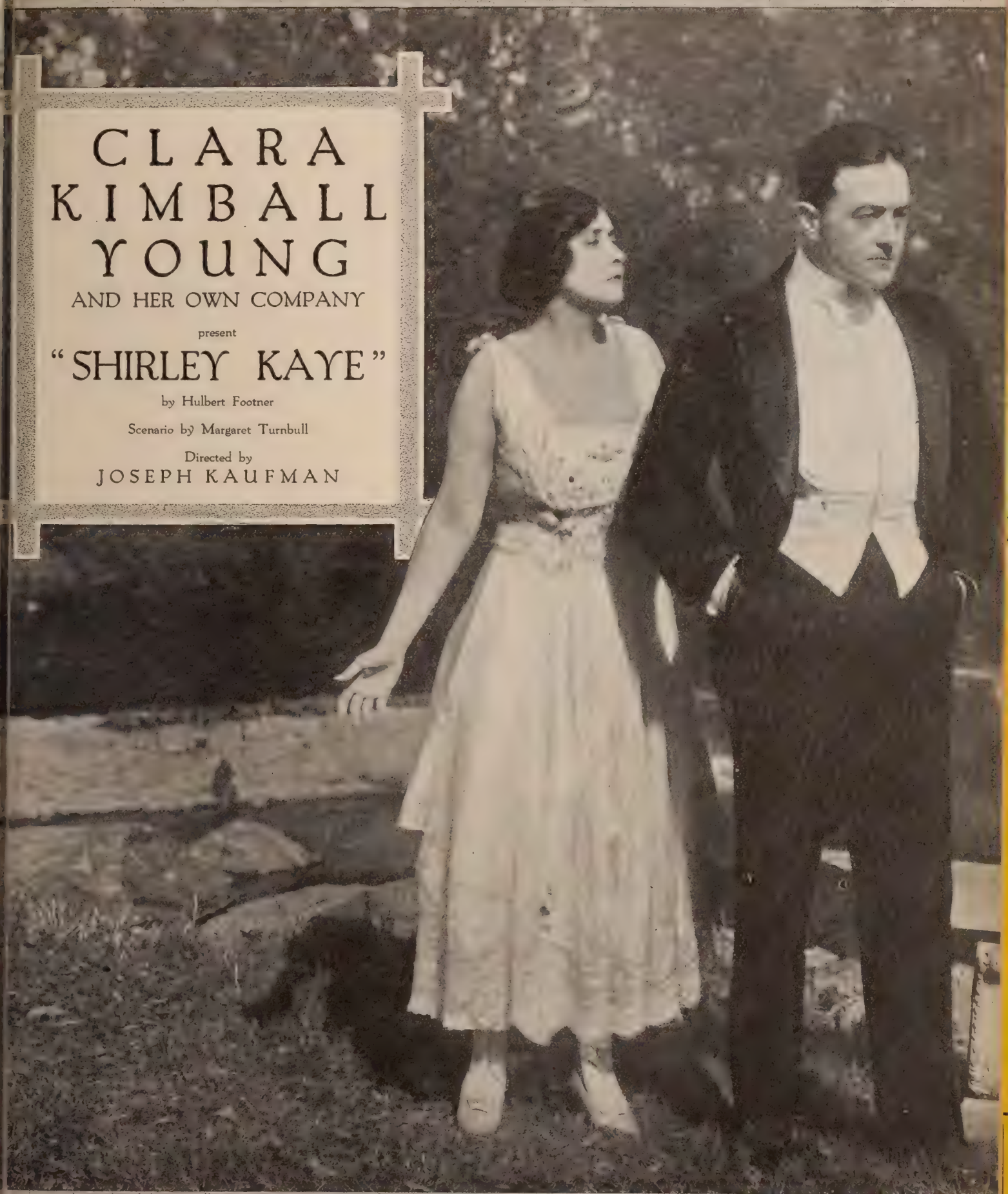
"SHIRLEY KAYE"

by Hulbert Footner

Scenario by Margaret Turnbull

Directed by

JOSEPH KAUFMAN



DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES



JOSEPH M. SCHENCK

presents

NORMA TALMADGE

in

"THE SECRET OF THE STORM COUNTRY"

(A sequel to "TESS OF THE STORM COUNTRY")

From the novel of the same name
by GRACE MILLER WHITE

Picturized by Mary Murillo and Courtney Ryley Cooper

Directed by Charles Miller

The pinnacle of popular success—"Panthea," "Poppy," "The Law of Compensation," "The Moth," and now "The Secret of The Storm Country!"

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue New York City

SELECT SP PICTURES



SELECT PICTURES CORPORATION

presents

ALICE BRADY

in

"HER SILENT SACRIFICE"

Directed by Edward José

Scenario by Eve Unsell, from the play "The Red Mouse"
by Henry J W Dam

A a Select star Miss Brady will eclipse even her notable performances in "Bought and Paid For," "Maternity," and other favorites. "Her Silent Sacrifice," is a glorious beginning!

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City



How Wolfville Received the Tenderfoot

Another "WOLFVILLE" STORY

By

ALFRED HENRY LEWIS

ALBERT E. SMITH

Presents

WILLIAM DUNCAN with

CAROL HOLLOWAY

In

"THE TENDERFOOT"

A Five Part Blue Ribbon Feature

Directed by William Duncan

"DEAD SHOT BAKER," the first of the "Wolfville" stories to be filmed, has "gone over" with tremendous success. Reviewers and exhibitors call it "the best western ever produced." And the box-office results prove that the public agrees.

Now comes "The Tenderfoot"—another of the beloved tales of Alfred Henry Lewis—another opportunity for exhibitors to play an assured money-maker.

Advertise it to your limit. Millions have read and read again these wonderful "Wolfville" stories. Not one of them will willingly miss the "Wolfville" films.



How the Tenderfoot Acknowledged Wolfville's Reception

GREATER VITAGRAPH



ALBERT E. SMITH

Presents

A New Series of

VITAGRAPH COMEDIES

Featuring

Edward Earle and Agnes Ayres

Directed by Graham Baker

To be released early in December:

FIRST COMEDY

"A Family Flivver"

SECOND COMEDY

"Paging Page Two"

One reel to be released each week

Delightful little society comedies—sparkling with youth and happiness and the joy of living.

Clean, wholesome fun—reflecting the human side of the average family life and appealing to every man and woman—and twentieth century child—with a sense of humor.

High class comedies—the kind that the public has demanded for years—now made available for theatres everywhere.



Boundless Enthusiasm for "Over Here"

New York Tribune:

"EVERY MOTHER WHO HAS GIVEN HER BOY TO HER COUNTRY SHOULD SEE 'OVER HERE.' 'Over Here' shows in the minutest details how our soldiers are made fit to go 'over there.' ANY ONE WHO IS INTERESTED IN WINNING THE WAR WILL BE INTERESTED IN THIS PICTURE."

Moving Picture World:

"'Over Here' is strongly imbued with the spirit of patriotism, not alone through the nature of the picture itself, but by means of subtitles which are stirring and which make the picture an inspiration to work and fight for the 'freedom of democracy.'"

VARIETY:

"'Over Here' is a two-reel picture distributed by World, showing in a most interesting and often a most inspiring way how the big cantonments are created for the reception of our troops.

"The main interest in such a production, aside from the patriotic feature, which is exceedingly compelling, is the speed and efficiency of the entire proceeding. 'Over Here' winds up in a blaze of fervor."

Motion Picture News:

"'Over Here' will be a worthy addition to any and all exhibitors' programs. It is timely, instructive and presents a pictorial review of activities in which we are all interested. A worth-while picture which the exhibitor of every neighborhood can book and be assured that he will have presented a picture that every patron has enjoyed."

Sunday Telegraph:

"'Over Here'—incidentally a most appropriate and effective title—is a very graphic motion picture. It is needless to say that it will be given an enthusiastic reception wherever shown. It is an entertaining and informative picture which everyone will be eager to see."

Dramatic Mirror:

"The picture has great informative value in that it shows the people of this country what can and has been done with their dollars in government preparations. 'Over Here' is calculated to interest all classes of theatre-goers."

WORLD-PICTURES
Exclusive Sales Agent

Goldwyn Pictures

This Is A Time To Make *Friends* instead of *Profits*

GOLDWYN PICTURES organization recognizes that in these trying days the exhibitors of North America *must* make profits. This is the day to make *exceptional* effort and the direct result of such effort by any producer is *exceptional productions.*

Big pictures—powerful, vital stories and tremendously popular stars—today are the only means of attracting big audiences into your theatres. And the four biggest productions immediately available in the motion picture industry today are Goldwyn attractions, released as follows:

1 MADGE KENNEDY in "NEARLY MARRIED" by Edgar Selwyn. A play many times as dramatic and joyous as the great laughter-making hit "Baby Mine." A story of situations and thrills; filled to the brim with wonderful comedy. *Released November 18.*

2 REX BEACH'S greatest story, "THE AUCTION BLOCK," one of the most dramatic pictures ever made and possessing greater drawing power than his noted screen successes, "The Spoilers," "The Ne'er-Do-Well," "The Barrier." Given at your regular rental to Goldwyn contract customers. The first and only Rex Beach production ever available in this manner. *Released December 2.*

3 MAE MARSH in "THE CINDERELLA MAN" by Edward Childs Carpenter. A beautiful and wonderful holiday picture made by one of the greatest of all directors, George Loane Tucker. A picturization of Oliver Morosco's big stage success. *Released December 16.*

4 MARY GARDEN in Anatole France's famed story, "THAIS," bringing this artist of world-wide reputation to the screen for the first time. This will be the most sensational and remarkable box-office success ever booked for your theatre, and you get it at your regular Goldwyn rental. *Released December 30.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* · EDGAR SELWYN, *Vice President* · MARGARET MAYO, *Editorial Director*

16 East 42d Street New York City

Goldwyn Pictures



Another Smashing Success for Unrivalled Madge Kennedy

EXHIBITOR telegrams and newspaper reviews in important first-run cities make good the Goldwyn prediction that this joyous girl from the beginning would be one of the screen's most popular stars. Enthusiastic reviews quoted here reveal that

MADGE KENNEDY *in* *Nearly Married*

by Edgar Selwyn

instantly registered both a box-office and dramatic success and that her popularity is increasing with amazing swiftness.

PHILA. NORTH AMERICAN: Edgar Selwyn's "Nearly Married" is full of fun, plot, action and "pep." It is a real picture. Madge Kennedy is wonderful.

BOSTON GLOBE: An even greater success is Madge Kennedy in "Nearly Married" than in "Baby Mine."

BOSTON POST: Madge Kennedy in "Nearly Married" is drawing packed houses at the Boston Theatre.

PHILA. PRESS: Madge Kennedy brings joy to the Stanley patrons in "Nearly Married." Here is the freshest personality in motion pictures.

CLEVELAND LEADER: In all the screen world there is no comedienne like Madge Kennedy. "Nearly Married" is a huge success.

PHILA. RECORD: Here is the most notable picture of the season, and Madge Kennedy at one leap landed at the top.

PHILA. LEDGER: The winning Madge Kennedy in "Nearly Married" is filling the Stanley to the doors. Her popularity increases.

Remember this: In all the world there are no eyes so fascinating—
And she has the happiest, sunniest smile ever seen on the screen

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

REX BEACH PICTURES





THOUSANDS of exhibitors were ready to pay advanced rental prices for this tremendous production which now comes to all Goldwyn contract exhibitors at the same prices they pay for Goldwyn Pictures.

REX BEACH'S GREATEST STORY

THE AUCTION BLOCK

is the only production by America's most popular author that will ever be available to exhibitors under these conditions.

The story told in "The Auction Block," already known to millions, will bring audiences flocking into your theatre at this very moment when you need every dollar of patronage that can be attracted to your box-office. A bigger profit-making picture than "The Spoilers," "The Ne'er-Do-Well" or "The Barrier."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

Goldwyn Pictures

The Screen's Greatest Holiday Attraction

THE story of the girl who has everything in the world she wants except the man she loves. How she wins her heart's desire is revealed when you see

MAE MARSH *in* The Cinderella Man

from Oliver Morosco's Stage Success
by Edward Childs Carpenter

Every exhibitor will be interested in these two assertions:

1. This is the greatest Mae Marsh picture ever made.
2. This is the most powerful and beautiful picture George Loane Tucker ever directed.





GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

Goldwyn Pictures

"Tell Us All About MARY GARDEN in Thais by Anatole France"



IS she beautiful? Is she slim and graceful? Is it true that there has never been another woman like her on the screen?

Is she the emotional and dramatic marvel on the screen that she is on the operatic stage? Has she a sensational dance in "Thais"?

Does she wear wonderful gowns? Will her gowns and costumes suggest new fashions to thousands of women? Will women like her in "Thais"?

Will she give men "something to talk about" for the next year?

Is "Thais" a sensational production? Does it contain anything never seen before in motion pictures?

To all of the questions Goldwyn answers, "Yes."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street, New York City

A Profit For All Who Have Played It

A SUCCESSFUL motion picture production is one that plays to a profit and creates a good reputation for the house. Any picture that plays to big business for a week but leaves a bad impression behind is a picture to avoid. The great virtue of "The Manx-Man" aside from its immediate drawing power is that *audiences remember it for months after seeing it.*

George Loane Tucker's
picturization of
HALL CAINE'S GREATEST STORY

THE MANX-MAN

with

Elisabeth Risdon • Henry Ainley • Fred Groves

has just scored tremendous box-office successes for the exhibitors listed below and is booked at this time in more houses in the brief period since its release than have ever before signed up for any special production.

What "The Manx-Man" Did For These Theatres It Will Do For Yours

NEW YORK, N. Y.: The National
" " Avenue B
" " Victoria
" " Greeley Sq.
" " Lincoln Sq.
" " New York
" " Orpheum
" " American
" " West End
" " Palace
" " 86th Street
" " 116th Street
" " Morningside
" " Regun
" " 42nd Street
" " Circle
" " Delancy
" " Washington
" " 77th Street
" " Adelphi
" " Boulevard
BROOKLYN, N. Y.: DeKalb
" " Broadway
" " Fulton
" " Royal
" " Warwick
" " Bijou
" " Electra
" " Cumberland
ALBANY, N. Y.: Clinton Sq.

AMSTERDAM, N. Y.: Lyceum
BRONXVILLE, N. Y.: Picture House
NEW ROCHELLE, N. Y.: Loew's
CHICAGO, ILL.: The Orpheum
" " The Hamlin
" " The Gold
" " White Palace
" " Terminal
" " Oakland Sq.
" " Chateau
" " Lakeside
" " Metropolitan
" " Frolic
" " Cosmopolitan
" " Columbus
ERIE, PA.: Strand
LATROBE, PA.: Paramount
TYRONE, PA.: Wilson
CANONSBURG: Alhambra
CHARLOTTE, N. C.: Broadway
COLUMBIA, S. C.: Ideal
CHARLESTON, S. C.: Majestic
WELLSVILLE, N. Y.: Lyric
SARANAC LAKE, N. Y.: Colonial
LOUISVILLE, KY.: Walnut
MUNCIE, IND.: Wysor Grand
ELWOOD, IND.: Alhambra
EL PASO, TEX.: Grecion
HOUSTON, TEX.: Isis
MUSKOGEE, OKLA.: Broadway

LAWTON, OKLA.: Metropolitan
SALT LAKE CITY: American
ANACONDA, MONT.: Imperial
LEWISTON, MONT.: Judith
BUTTE, MONT.: Ansonia
BOSTON, MASS.: Castle Sq
DENVER, COLO.: Paris
ATLANTA, GA.: Strand Vaudette
SAVANNAH, GA.: Odeon
NEWARK, N. J.: City
" " Loew's
HOBOKEN, N. J.: Bishop
" " Lyric
UNION HILL, N. J.: Pastime
LONG BRANCH, N. J.: Grand
ELIZABETH, N. J.: U. S. Garden
RED BANK, N. J.: Lyric
UTICA, N. Y.: Park
GENEVA, N. Y.: Temple
HIBBING, MINN.: Majestic
FARGO, N. D.: Garrick
SIOUX FALLS, S. D.: Colonial
RENO, NEV.: Majestic
OAKLAND, CAL.: Kinema
SAN FRANCISCO, CAL.: Jewel
SEATTLE, WASH.: Strand
WALLA WALLA, WASH: Liberty
EVERETT, WASH.: Orpheum
PENDELTON, ORE.: Arcade
PORTLAND, ORE.: Majestic
ASTORIA, L. I., N. Y.: Steinway

This powerful production is distributed exclusively through the offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

PARENTAGE
A MESSAGE

will be distributed in

WASHINGTON, OREGON, IDAHO and MONTANA

By the

L. J. Schlaifer Attractions

216 Central Building
SEATTLE, WASH.

Other Territory Now Being Booked by the Following:

DOMINION OF CANADA:
Famous Players Film Service, Ltd.
12 Queen St., East, Toronto

GREATER NEW YORK:
Select Pictures Corporation
729 Seventh Ave., New York City

NEW YORK STATE:
Veribest Pictures, Inc.
47 West Swan St., Buffalo, N. Y.

NORTHERN NEW JERSEY:
Frank Gersten, Inc.
220 West 42nd St., New York City

ILLINOIS & SOUTHERN WISCONSIN:
Central Film Co.
110 So. State St., Chicago, Ill.

EASTERN PENNSYLVANIA, SOUTHERN NEW JERSEY
DELAWARE, MARYLAND, DIST. OF COLUMBIA
AND VIRGINIA:
Peerless Feature Film Exchange
1339 Vine St., Philadelphia, Pa.

P. S. If you are not reading "The Parentage Messenger" you are missing something worth while. Send us your name and address.

MR. FOREIGN BUYER

THE HORN OF PLENTY IS WITHIN YOUR REACH

ARE YOU TAKING ADVANTAGE OF IT?

$UCCE$$FUL PRODUCTION$

NOW AVAILABLE FOR YOUR PARTICULAR TERRITORY



"WE OPERATE EVERYWHERE"

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

SCHLES

Pathé



"THEY SIMPLY GO WILD OVER HIM"

"I must tell you how my patrons like LUKE." They simply go wild over him especially the two reel comedies. I think 'Luke's Lively Life' was the most satisfactory film of any kind I ever ran in this house."

E.R. STEELE, PROP'R, STAR THEATRE, OWENSVILLE, IND.

We receive scores of letters like this on the two reel **LONESOME LUKE** and the one reel **ROLIN COMEDIES** in each of which **HAROLD LLOYD** is starred. No exhibitor is giving his audience the best in comedy until he shows Harold Lloyd

PATHÉ PLAYS



IRENE CASTLE

the best known woman in America is presented in .....

VENGEANCE .... IS MINE .....

adapted from the story by John A. Moroso .....

Produced by — ASTRA .....

If your audiences like a play which is full of action, with a thread of mystery and suspense running through it (and what audience does not) here is the play for your house!

RELEASED DECEMBER 16th

Pathé

SOMETHING
NEW
SOMETHING DIFFERENT
SOMETHING BETTER
THE
ARGUS PICTORIAL



SCIENCE, ART, SCIENTIFIC AND EDUCATIONAL SUBJECTS....
5 REELS OF ABSORBING INTEREST CONDENSED INTO ONE REEL – EVERY TWO WEEKS
FIRST RELEASE
NOV. 18th

Pathé

MR. EXHIBITOR; ——

The tremendous advertising and publicity campaigns which the Keith and Orpheum Circuits have conducted on .....

The RETREAT *of the* GERMANS *at the* BATTLE *of* ARRAS

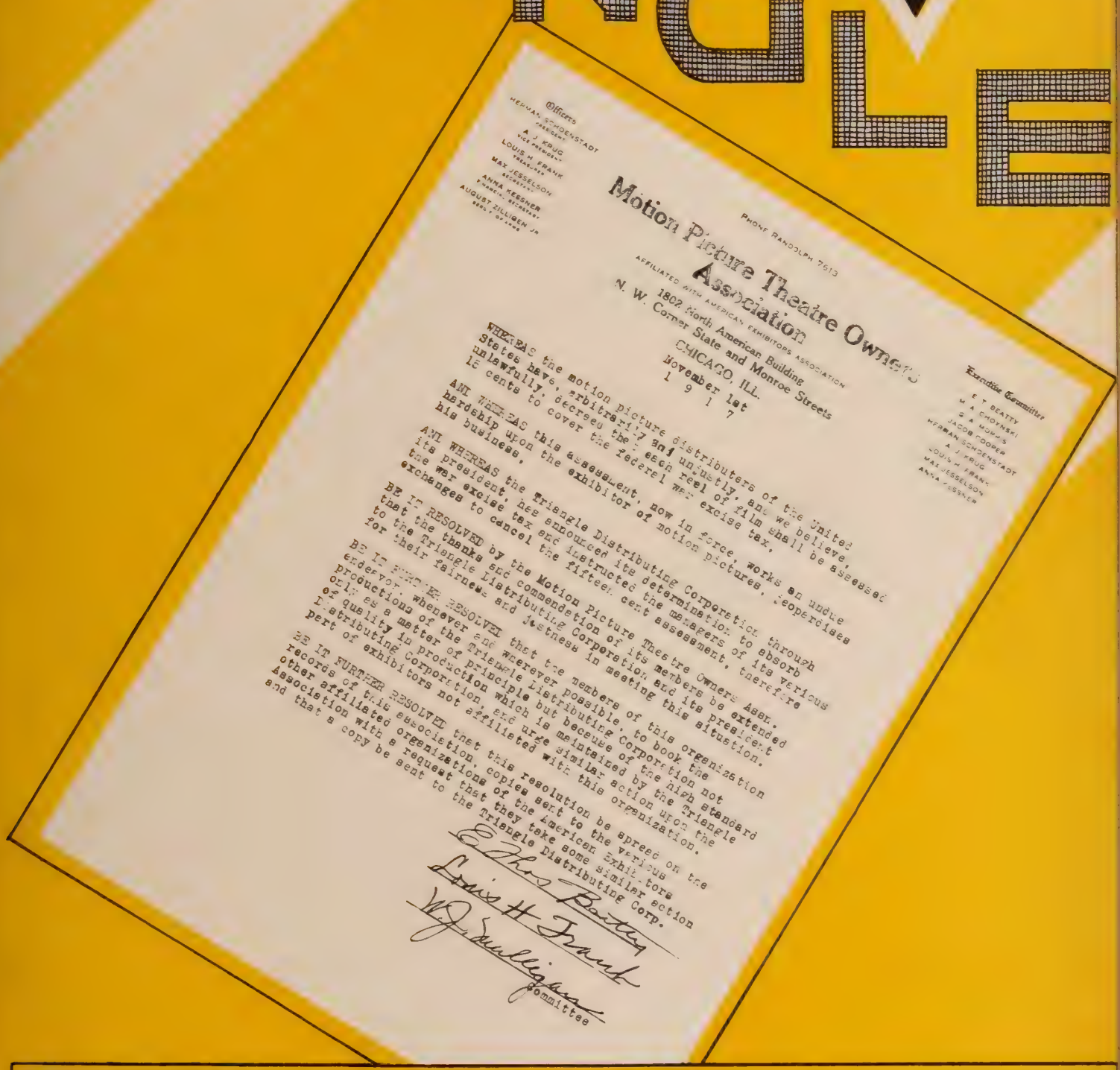
(Official Government Pictures) *and the tremendous success which the pictures have had in those vaudeville houses have made it very easy for you to get big business on them!*



You have a different public. *The* vaudeville theatres played the picture at a dollar top. Your public wants to see the pictures. Proof? Twenty five New York City vaudeville theatres played them simultaneously for 3 solid weeks. Now the New York booking office has ten prints booked solid over the same territory.... *There* are only fifty more prints for the entire country. .....

..... Get your booking Quick .....

TRIANGLE



Officers
HERMAN SCHOENSTADT
A J KRUG
LOUIS H FRANK
MAX JESSELSON
ANNA KEESNER
AUGUST ZILLIGEN JR

PHONE RANDOLPH 7613

Motion Picture Theatre Owners' Association

AFFILIATED WITH AMERICAN EXHIBITORS ASSOCIATION

1802 North American Building
N. W. Corner State and Monroe Streets
CHICAGO, ILL.

November 1st
1917

Executive Committee
E T BEATTY
W A SHOENSTADT
2 A MORRIS
JACOB TOOPER
HERMAN SCHOENSTADT
A J KRUG
LOUIS H FRANK
MAX JESSELSON
ANNA KEESNER

WHEREAS the motion picture distributers of the United States have, arbitrarily and unjustly, and we believe, unlawfully, decreed that each reel of film shall be assessed 15 cents to cover the federal war excise tax,

AND WHEREAS this assessment, now in force, works an undue hardship upon the exhibitor of motion pictures, jeopardizes his business,

AND WHEREAS the Triangle Distributing Corporation through its president, has announced its determination to absorb the war excise tax and instructed the managers of its various exchanges to cancel the fifteen cent assessment, therefore

BE IT RESOLVED by the Motion Picture Theatre Owners Assn. that the thanks and commendation of this organization and its president to the Triangle Distributing Corporation not only for their fairness and justness in meeting this situation.

BE IT FURTHER RESOLVED that the members of this organization endeavor, whenever and wherever possible, to book the productions of the Triangle Distributing Corporation not only as a matter of principle but because of the high standard of quality in production which is maintained by the Triangle Distributing Corporation, and urge similar action upon the part of exhibitors not affiliated with this organization.

BE IT FURTHER RESOLVED that this resolution be spread on the records of this association, copies sent to the various other affiliated exhibitors and copies of the American Exhibitors Association with a request that they take some similar action and that a copy be sent to the Triangle Distributing Corp.

E. Thos. Beatty
Louis H. Frank
W. J. Sullivan
Committee

Read the above endorsement which the Western Exhibitors have issued concerning Triangle's stand on the war tax question. ***Triangle will not pass the 15 cents per reel tax on to the exhibitor.***

TRIANGLE



"THE SUDDEN GENTLEMAN"

with William Desmond

The humorous adventure of this big-muscled Irish smithy who becomes guardian of a spit-fire heiress will make your ticket machine hum. An Irish play never fails.

Released December 2

TRIANGLE



"THE SHIP OF DOOM"

with Triangle Players

The terrific struggle of rough sea-faring men over a wisp of a girl, will make this a money-producer for you. The most remarkable sea-drama of the season.

Released December 2

TRIANGLE



Keystone Comedy

"AN ICE MAN'S BRIDE"

It's a red-hot, laugh-after-laugh comedy that will make your folks want more. It will bite off a new Keystone Record.

Released December 2

FIGHT IN THE GONDOLA OF THE ZEPPELIN!

Thos. H. Ince's **NEWEST and GREATEST SPECTACLE**



Thos. H. Ince

The ZEPPELIN'S LAST RAID

THE COMMANDER THROWS THE "DEATH SWITCH" WHICH DESTROYS THE HUGE DIRIGIBLE IN MID AIR

Written by
C. GARDNER SULLIVAN
Directed and Photographed by
IRVIN V. WILLAT.



NATHAN H. GORDON

WRITES THAT HIS

SCOLLAY SQUARE "OLYMPIA," BOSTON, did such a big pre-release week's business with "THE ZEPPELIN'S LAST RAID" that he has booked it for all of his theatres.

NEWS OF A REAL BOX OFFICE WINNER SPREADS LIKE WILD FIRE

BOOKINGS ARE COMING IN SO FAST—From all parts of the country—that the box office business of this great spectacle promises to reach the MILLION DOLLAR MARK in the length of time it took other big special productions to get started.

THE SECOND BIG THOMAS H. INCE SPECIAL PRODUCTION

RELEASED DECEMBER 3rd

AUTHOR: C. Gardner Sullivan DIRECTOR: Raymond B. West LENGTH: Seven Reels

BESSIE BARRISCALE IN "THOSE WHO PAY"

U·S·EXHIBITORS' BOOKING CORPORATION

EXECUTIVES: Frank G. Hall, William Oldknow
TOP O' THE TIMES BUILDING, NEW YORK
BOOK THROUGH THE FOLLOWING EXCHANGES:

HOFFMAN-FOURSQUARE
NEW YORK (729-7th Ave.)
BUFFALO (47 W. Swan St.)
DETROIT (304 Jos. Mack Bldg.)
CHICAGO (207 So. Wabash Ave.)
DENVER (1735 Welton St.)
SEATTLE (2013 W. 8th St.)
LOS ANGELES (514 W. 8th St.)
PITTSBURGH (127 4th Ave.)

PHILADEDLPHIA (1325 Vine St.)
CINCINNATI (301 Strand Th. Bldg.)
ST. LOUIS (301 Empress Th. Bldg.)
WASHINGTON (8 E Street, N. W.)
CLEVELAND (310 Sloan Bldg.)
KANSAS CITY (1120 Walnut St.)
SAN FRANCISCO (191 Golden Gate Ave.)
MINNEAPOLIS (206 Film Exchange Bldg.)

FRANK GERSTEN, INC., NEW JERSEY (220 W. 42d St., New York City)
GLOBE FEATURE FILM CO., NEW ENGLAND (20 Winchester St., Boston, Mass.)
CONSOLIDATED FILM & SUPPLY CO.,
ATLANTA (114 Walton St.)
DALLAS (1900 Commerce St.)
NEW ORLEANS (Gravier St.)

Many a packed house is directly traceable to an advertisement in the "News."

STANDARD

William Fox presents



THE SPY

Staged by Richard Stanton

THE KAISER EXPOSED
AMERICA AWAKENED
TO HER OWN PERILS.

Timely *Vital*

Booked in the open market as an individual attraction

William Fox presents



ALADDIN AND THE WONDERFUL LAMP

FRANCIS CARPENTER
VIRGINIA LEE CORBIN

Staged by C. M. and S. A. Franklin

Booked in the open market as an individual attraction

FOX FILM CO

PICTURES

William Fox
presents



WILLIAM FARNUM
IN
WHEN A MAN
SEES RED

FROM THE SATURDAY EVENING
POST STORY "THE PAINTED LADY"
BY LARRY EVANS

Staged by Frank Lloyd

*Booked in the open market
as an individual attraction*

William Fox
presents



THEDA BARA
IN
The ROSE *of*
BLOOD

A 1918 VAMPIRE
FOR LIBERTY

Staged by J. Gordon Edwards

*Booked in the open market
as an individual attraction*

RPORATION

STANDARD

William Fox presents



JACK AND THE BEANSTALK

with

Francis Carpenter and Virginia Lee Corbin

Staged by C.M. & S.A. Franklin.

Booked in the open market as an individual attraction

William Fox presents



THE HONOR SYSTEM

Staged by R.A.Walsh

The Greatest Human Story Ever Told.

Booked in the open market as an individual attraction

FOX FILM CO

PICTURES

William Fox
presents



WILLIAM FARNUM
in
The CONQUEROR

Staged by R. A. Walsh

Titanic drama of
American history

*Booked in the open market
as an individual attraction*

William Fox
presents



TREASURE
ISLAND

Adapted from
Robert Louis Stevenson's
thrilling story . . . . .

Francis Carpenter—
Virginia Lee Corbin

*Booked in the open market
as an individual attraction*

RPORATION

Better to read fifty advertisements than to miss the one YOU need.

STANDARD

William Fox presents



THEDA BARA
IN
CAMILLE
BY ALEXANDER DUMAS

A GREAT HISTORICAL LOVE STORY

Staged by J. Gordon Edwards

Booked in the open market as an individual attraction

William Fox presents



WILLIAM FARNUM
IN
The HEART *of* A LION

A GREAT BIG STIFF PUNCH IN THE HEART

Staged by - Frank Lloyd

Booked in the open market as an individual attraction

FOX FILM CO

PICTURES

William Fox presents



THEDA BARA
in
DU BARRY

Staged by J. Gordon Edwards

Story of the greatest adventuress in the history of France

BARA'S GREATEST ROLE

Booked in the open market as an individual attraction

William Fox presents



A DAUGHTER OF THE GODS
WITH
ANNETTE
KELLERMANN

MILLION DOLLAR PICTURE

Booked in the open market as an individual attraction

RPORATION

A Daughter of the Gods
with
Annette Kellermann
Now for release
Book at Fox Exchange


STANDARD PICTURES
TROUBLEMAKERS WITH Jane and Katherine Lee
JACK AND THE BEANSTALK
ALADDIN AND THE WONDERFUL LAMP
A DAUGHTER OF THE GODS WITH Annette Kellermann
TREASURE ISLAND WITH Francis Carpenter Virginia Lee Corbin
TWO LITTLE IMPS WITH Jane and Katherine Lee
DO YOUR CHRISTMAS BOOKING EARLY
Only one more month before school closes when Santa Claus will deliver his bulging bags of Bullion to the exhibitors
Write your letter to Santa Claus now- in care of the nearest Fox branch manager
FOX FILM CORPORATION

William Fox presents

Troublemakers

Ready Dec. 9th

JANE KATHERINE LEE Fox BABY GRANDS

Supported by company of adults

Box office asset –100%
Due to popularity

Public's favorites–100%
Due to ability

Prestige for theatre-100%
Due to advertising

Some of the characters



Jane



Cynthia



Mrs. Lehr

STANDARD

FOX FILM CO

William Fox presents

Troublemakers

Ready Dec. 9th

Comedy-drama Strong plot

of interest to adults and young folks too

A picture backed by-100%
Unusual publicity

A picture backed by-100%
Attractive poster ads

A picture well adapted-100%
For holiday season

Some of the characters



Katherine



Job Jenkins



Daniel Whitcomb

PICTURES

RPORATION


William Fox presents a beautiful new star~
Jewel Carmen
Fox Special Features-

FOX SPECIAL FEATURES

December Releases

Jewel Carmen

The Radiant Beauty

in

The KINGDOM of LOVE

Staged by Frank Lloyd who directed "Les Miserables", "When A Man Sees Red" and "A Tale of Two Cities" . . . .





Other December Releases

George Walsh *in* THE PRIDE of NEW YORK

June Caprice *in* UNKNOWN-274-

Virginia Pearson *in* STOLEN HONOR

Contract now at your Fox branch for these prize punches.

FOX FILM CORPORATION

GENERAL FILM COMPANY.

BRILLIANT IN EVERY PARTICULAR!

The SELBURN COMEDIES

Snappy, New, Wholesome Comedies with Young Famous Dynamic Stars Who already Are the Delight of an Enthusiastic Public.

with
NEAL BURNS
and
GERTRUDE SELBY



NOV. 19
"HUBBY'S HOLIDAY"

DEC. 17
"TOO MUCH ELEPHANT"

PIEDMONT PICTURES CORPORATION

729 Seventh ave., N.Y. City Felix Malitz, Gen. Mgr.

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.



BILLY RUGE

he of the frolic stunts in

SPARKLE COMEDIES

Six swift sprightly scintillant skits show his style in this satisfying series:

ON THE LOVE LINE
THE DETECTIVE
SMASHING THE PLOT
AFTER THE MATINEE
DOUBLE CROSS
THE BEST *of a* BAD BARGAIN

Book the Bunch—They're the Best Yet

Produced by the

JAXON FILM CORPORATION

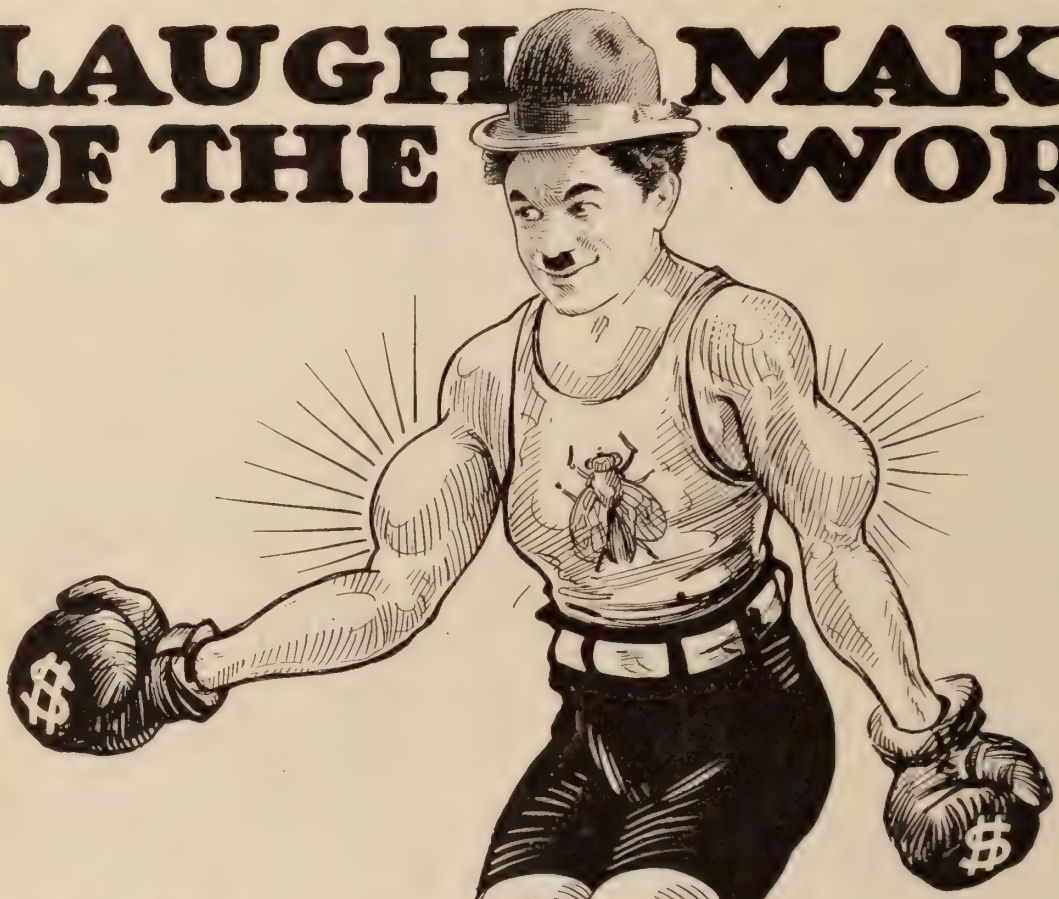
Commercial Trust Co. Building, 41st St. and Broadway, New York City

Distributed Exclusively by General Film Company

A magazine's success is measured by its advertising. Look at the "News!"

THE KNOCKOUT

LAUGH MAKER OF THE WORLD



BILLY WEST

IN "KING BEE" COMEDIES

KING BEE FILMS CORPORATION

LOUIS BURSTEIN
PRES. & GENERAL MGR.
L. L. HILLER
TREASURER

NAT H. SPITZER
SALES MANAGER
LONGACRE BLDG NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS
729 SEVENTH AVE. NEW YORK

KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE KING BEE

DIRECTION OF ARVID E. GILLSTROM

E.R.J.A.

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan

—— IN ——

"A Man's Man"

Screen Version by
THOMAS G. GERAGHTY

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

". . . With J. Warren Kerrigan in "A Man's Man" as the attraction, we did a phenomenal business all last week at Clune's Auditorium, seating over 3000, breaking the house record on Saturday night, and being compelled on both Monday and Saturday nights to turn away more people than we could accommodate inside.

"At the matinees, on practically every day, the line up for the second show extended a block long or more . . . ."

Clune Theatre Company

(SIGNED) W. H. Clune

Los Angeles, California

The Proof of a Picture is in the Box Office

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W. W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale

IN

"Madam Who?"

Screen Version
MONTE M. KATTERJOHN

Written by
HAROLD MacGRATH

DIRECTED BY REGINALD BARKER

The Secret Service Classic

The Third Paralta Play

Henry B. Walthall

IN

"His Robe of Honor"

Screen Version
JULIAN L. LAMOTHE

Written by
ETHEL and JAMES DORRANCE

DIRECTED BY REX INGRAM

**". . then may ye also do good,
that are accustomed to do evil."**

Jeremiah, 13:23

ROBERT BRUNTON, Manager of Productions.

DISTRIBUTED BY

W. W. HODKINSON CORPORATION

Coming - A tremendous production



The Great

NAZIMOVA

IN

REVELATION

METRO

This is June



B.A.ROLFE presents

VIOLA DANA

in the most sensational production of the year

BLUE JEANS

Tears - thrills - deep pathos and bright sunshine

Directed by John H. Collins from Joseph Arthur's famous Melodrama - *Adapted by* June Mathis *and* Charles A. Taylor

Seven Acts - *The* Picture of Pictures

Positively No Bookings until after trade showings!

METRO

The great Sawmill scene

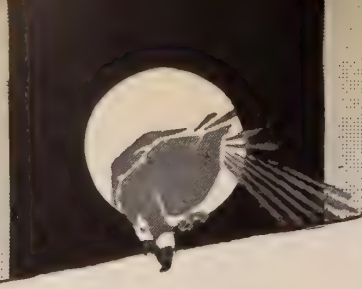


BLUE JEANS as a play ran

3 Years at Fourteenth Street Theatre, New York
2 Years at Mc. Vicker's Theatre, Chicago
1 Year at Tremont Theatre Boston.

BLUE JEANS will never wear out-

Wonderful as a play- Tremendous as a Screen Drama-



To Mr. Winters of Akron, Ohio

Dear Mr. Winters,

We realize why you are a genuine success as a motion picture exhibitor, and in congratulating you we want to say that we believe this success is due to your judgment in choosing attractions.

We know you broke all your house records with "*The* Slacker", and now that you have shelved a picture you had advertised heavily and booked "Draft 258" for a week's run, we believe you have shown the judgment and the confidence of a great showman. Please accept our thanks as well as our good wishes.

METRO Pictures Corporation
by the President.

P.S. *You know, Mr. Winters, that METRO intends to lead the industry on merit.* WATCH METRO.



The STATE RIGHTS Sensation of the Year. Apply to

GENERAL ENTERPRISES, INC.

Herbert Lubin **Longacre Building, 1476 Broadway, New York** *Arthur H. Sawyer*

"Gee, I was Lucky getting that part To day"

Are You Lucky

OR HAVE YOU CAPABLE REPRESENTATION ?

If you put your faith in Horse-Shoes, Wish Bones, Rabbit's Feet, and Swastikas, you are resting your Future on a mighty slender foundation

BUT

COMPETENT REPRESENTATION HAS BEEN THE SOURCE OF NUMBERLESS ARTISTS' SUCCESS

We are now actively engaged in looking after the Interests of Recognized - Established Film Players.

WE INVITE AN INTERVIEW

SHEER-BERNSTEIN
ENTERPRISES
1604 BROADWAY NEW YORK CITY

Hoffman-Foursquare Pictures

Are First Among Those Which Can Be Counted On To Fill The Exhibitor's Pocket-Book

BECAUSE:

THE POLICY establishes booking prices based upon a picture's worth; prices that are *never* excessive.

AND—Hoffman, Inc., pays the positive-print war-tax.

THE PRODUCT includes:

"The Bar Sinister"
(Edgar Lewis's greatest production)

"The Fringe of Society"
(with Ruth Roland and Milton Sills)

"The Great White Trail"
(with Doris Kenyon)

"The Silent Witness"
(starring Gertrude McCoy)

"The Sin Woman"
(starring Irene Fenwick)

"One Hour"
(featuring Zena Keefe and Alan Hale)

"Her Fighting Chance"
(with Jane Grey)

"Madame Sherry"
(the Broadway success)

"Should She Obey?"
(with Alice Wilson)

"Whither Thou Goest"
(with Rhea Mitchell and Orrin Johnson)

"The Submarine Eye"

THE EXCHANGES cover every part of the United States and Canada:

NEW YORK 729 Seventh Ave.	BOSTON 16 Piedmont St.	PHILADELPHIA 1325 Vine St.
PITTSBURGH 127 Fourth Ave.	BUFFALO 47 West Swan St.	CLEVELAND Sloan Bldg.
CINCINNATI Strand Theatre Bldg.	DETROIT Joseph Mack Bldg.	CHICAGO 207 S. Wabash Ave.
ST. LOUIS Empress Theatre Bldg.	KANSAS CITY 1120 Walnut St.	MINNEAPOLIS Film Exchange Bldg.
DENVER 1735 Welton St.	SAN FRANCISCO 191 Golden Gate Ave.	LOS ANGELES 514 W. Eighth St.
SEATTLE 2014 Third Ave.	ATLANTA 73 Walton St.	DALLAS (To be opened Dec. 1)
MONTREAL 8 McGill College Ave.	TORONTO 163 Yonge St.	ST. JOHNS 87 Union St.

Lillian Walker, of winsome, unpretentious charm has won world-wide popularity through the force of her bewitching personality.

"THE GRAIN OF DUST," by David Graham Phillips, the second of the Lillian Walker series is a picturization of the greatest story that the most gifted analyst of human emotions has contributed to American literature.

PRODUCED BY OGDEN PICTURES CORP.



In the direction of "THE GRAIN OF DUST," Harry Revier even surpassed his achievement in "The Lust of the Ages."

Millions have read and reread the story; as a play it scored an instant success; picturized it will triple its fiction audiences.

As a box office attraction it will surpass all former successes and prove a world-beater.

ACT QUICK
GET THE MONEY

PRODUCED BY OGDEN PICTURES CORP.

LILLIAN WALKER

THE DARLING OF THE SCREEN

IN DAVID GRAHAM PHILLIPS

GREATEST STORY

THE GRAIN of DUST

DIRECTED BY HARRY REVIER

THE SECOND PICTURE OF THE LILLIAN WALKER SERIES

EXCLUSIVE DISTRIBUTORS

CREST PICTURES
CARLE E. CARLTON, Pres.

TIMES BUILDING — FACILE PRINCEPS — NEW YORK

Introducing in Pictures,

Charlotte

THE GREATEST WOMAN SKATER IN THE WORLD



Commonwealth Pictures Corp.

H. A SPANUTH
PRES.

John Keane Vice Pres. C.C. Pyle Treas.

220 S. STATE ST. CHICAGO
CONSUMERS BLDG.

EDWIN BOWER HESSER

PRESENTS



THE MOST UNUSUAL OFFERING OF THE CINEMA

MYTHOLOGICAL SPECTACLE OF SURPASSING BEAUTY

"The Triumph of Venus"



A ROMANCE OF THE GRECIAN GODS AND GODDESSES *Featuring*

BETTY LEE

VICTORY FILM MANUFACTURING Co.
218 WEST 42 ST. NEW YORK CITY

WRITTEN AND DIRECTED BY
EDWIN BOWER HESSER
AUTHOR OF "FOR THE FREEDOM OF THE WORLD"


The EXHIBITOR faces competition — war tax and reel tax
BUT Wm. S. Hart's Face
Faces the Public
Face to Face
with
The Girl in your Box office
YOU face the RECEIVING TELLER
at your Bank after playing
WILLIAM S. HART
as
THE TWO-GUN MAN
in
"THE BARGAIN"
6 Reels
Produced by THOS. H. INCE
Ask your best Independent Exchange for bookings
STATE RIGHTS
BUYERS:—
For your territory
Apply to the
W.H. PRODUCTIONS Co
71 West 23rd St., New York City
Phone Gram. 3027

Place Your Order Today

MOTION PICTURE STUDIO DIRECTORY

1918 Edition

Over 3500 Biographies of those engaged in the making of the Motion Picture are in handy form for:

The Casting Director, when he wants to cast an actor or actress for a part, must refer to the Directory's biography for full information concerning the player.

The Actor or Actress when he wants to locate a Director, Studio or Producer.

The Producer when he wants to find names of Directors and their previous work.

The Exhibitor when he wants to get information concerning players for use in local advertising and *when* he wants names and addresses of producers and exchanges.

The Exchange Manager when he wants information of the trade and players in pictures he is selling.

The Dramatic Editor when he is writing his Daily or Weekly Moving Picture Department.

YOU MUST ORDER NOW

The Studio Directory is scheduled for the latter part of December. It is an expensive publication to us and only sufficient copies will be printed to cover orders on hand. There will be about 300 pages and it will be bound in attractive cloth over board. The price is $1.00 per copy delivered.

If you want it, please order AT ONCE lest you be disappointed. Better do it TODAY.

MOTION PICTURE NEWS STUDIO DIRECTORY
729 SEVENTH AVENUE NEW YORK CITY

Send $1.00 Now and be Sure of a Copy

FIRST "OVER THE TOP"

WITH

PATRIOTIC COMEDIES



PERRY PICTURES

STATE RIGHTS

WRITTEN and DIRECTED by JOHN D. PERRY

One Reel **Two Reels**

Why not be the First "Over the Top" with Perry Pictures

HUMOROUS—FORCEFUL—INSPIRING

Write, Wire or Call for particulars about **"PATRIOTIC AUNTIE"** and other Perry Pictures.

FILM D'ART CORPORATION

47 WEST 42ND ST., New York City

John D. Perry, Pres. S. H. Wells, Vice Pres. Wm. H. Wells, Sec'y & Treas

EGGERS-INC.

CONCENTRATE

¶ This Mr. Advertiser is the time to eliminate waste.

Time to *think* and weigh up what you buy.

You're facing taxation—maybe a long siege of it.

Stop taxing yourself with needless advertising *now.*

That's one tax you can stop—*yourself.*

Stop the good-natured "hand-outs;" the silly tributes to black-mail; the thoughtless waste all-around.

Concentrate.

Concentrate your message in a publication which also *concentrates*—

—Which concentrates in *service* to its readers, in big, solid editorial values, in all-around business helps, in *every* big and little detail of successful theatre management.

—A paper which, unaided, can carry your *business* announcement, in a *business* way, to every *business* exhibitor in this country.

—And which solicits advertising only on a *business* basis.

Concentrate.

The Circulation of this issue of Motion Picture News is—11,500

(Proof in detail to any advertiser who will call at our office)

You may LIKE the News:

but unless you take it home tonight and read it through you won't appreciate its big solid values :: :: ::

ADVERTISING PAGES—they tell *all* the market news—12 more in last week's issue than in any other trade paper.

EDITORIALS—always worth reading—hitting the big undercurrents—fearless, independent.

EXHIBITORS SERVICE—intelligent, practical, comprehensive sales help—12 meaty pages of it—helping exhibitor and manufacturer to increase their joint market. The best!

BOX-OFFICE REPORTS—conducted with much expense and effort. Reliable—because the many reports secured on each picture yield a just *balance.*

FILM SPECIALTIES—a competent editor's exclusive time given to short subjects, and the promotion of their value to the program.

NEWS—condensed, comprehensive, reliable—and brightened with the newsy treatment a newsy industry deserves.

SUB EDITIONS (1) The West Coast (2) The Central States—others to follow, bringing newsy home-editions close to the hearts of the local exhibitor.

AND—The World Market—The Independent Field. The Eastern and Western Studios. Reviews. Releases. Music. Projection. Cameras. Etc., Etc.

The largest staff; the most costly features; the most expensively produced paper in the business :: :: ::

An Advertisement by W. W. Hodkinson

DID IT EVER OCCUR TO YOU—

That the 20 x 50 store show has grown to the Strand theater?

That the single reel costing from $100 to $1000 to manufacture has been superceded by eight and ten reel productions costing hundreds of thousands of dollars?

That the restricted "nickelodeon" public of a few years ago has so enlarged that every person is today a prospective patron of motion pictures at prices averaging twenty-five cents?

That newspapers, theatrical men, business men and banks recognize that motion pictures must become a large and permanent industry?

BUT DID IT EVER OCCUR TO YOU, ALSO—

That we are making and showing motion pictures with the same restricted medium which was used in the "store show" days, a medium adopted on account of its cheapness to meet the restricted conditions of the time and which only lets us hint at what might be done with the expenditures being made upon motion pictures today?

In other words, did it ever occur to you that improvements and progress have been made at every point but the picture making process itself? Do you realize this great weakness?

Would it interest you to know that my re-entry into the business is to adapt an improved process to the industry, a process that will give every holder of a theatre franchise an advantage in his territory which he can now get only through a star which his competitor may have tomorrow, or an unusual production which at best he can find but once in a month or many months?

THE NEXT DEVELOPMENT IN MOTION PICTURES MUST BE IN THE PROCESS. To an improved motion picture we can tie every advance in star and dramatic production, distribution and exhibitor-producer co-operation. WITHOUT some such force, every effort toward better things will be swallowed up, as it is today, in the unthinking struggle for individual survival.

It is therefore a *new process* that I am bringing back with me as I re-enter the industry. In succeeding advertisements I shall develop the details of the process and my plans for it.

Wm. W. Hodkinson

Meanwhile, applications for bookings are now being received for the first two Paralta Plays, "A Man's Man," with Mr. J. Warren Kerrigan, and "Madam Who?" with Miss Bessie Barriscale. Address the home office:

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Telephone: Murray Hill 2123

Motion Picture News

Vol. 16. No. 23. Dec. 8, 1917

The Week in the Film World at a Glance

DON'T GO TO WASHINGTON (Wm. A. JOHNSTON)..3961
EDITORIALS 3962
THE READER HAS HIS SAY.....3963
SMALL THEATRE REPORTS CONTINUE TO INDICATE CRISIS 3965
FIFTEEN-CENT REEL TAX IS TESTED IN CLEVELAND. 3967
MORE EXHIBITORS JOIN DRIVE TO GET SMOKES FOR SOLDIERS. 3971
FIRST AID TO "WATCH YOUR STEP".....3969
WHAT KIND OF A FELLOW IS—BRADY?.....3975
LASKY RETURNS FROM CALIFORNIA WITH PROGRESSIVE PLANS. 3993
Farrell Defends Exhibitors Against Attack.....3968
Goldwyn Releasing Plans Meet Approval.....3992
Blackton Goes West to Produce Parker Novel.....3994
Petrova Releases First Picture December 23.....3995
World-Brady-Select Stars for January Feature.....3996
Freuler's Idea for New Coin Gains Prestige.....3997
Universal Calls Public Into "Mystery Ship" 3998
Triangle Begins Five Features at Culver City.....3999
Vitagraph Engages Hedda Nova for Features.....4000
Paralta Gets Good Notices on Kerrigan Films.....4001
Pathe Plays Prove Their Value to Exhibitors.....4002
Deitrich Announces Formation of New Company.....4003
Bluebird Promises "Spoken Title" Innovation.....4004
Universal Exploits Several Special Features.....4005
Paramount Credits Serial Success to Novelty.....4006
Paramount Dazzles Trade with December List.....4008
Fox Changes a Standard to Special Feature.....4007
For Schedules Nine Releases for December.....4009
De Mille Returns to California—and Work.....4010
Edna Goodrich Heads Mutual List December 3.....4011
Vitagraph Begins Billboard Drive in December.....4013
Metro Chooses Unusual Cast for "Gaston Olaf".....4014
Triangle Starts December with Desmond Film.....4015
Bruce Returns to New York with Travel Films.....4016
Special Productions Should Be Exploded.....4033
Carlton Gets Sole Rights to Ogden Productions.....4034
Exhibitors' Box-Office Reports.....3977
Exhibitors' Service Bureau.....3980
Live News from the Producers.....3992
Advance Offerings of the Programs.....4008
Film Specialties 4016
News Notes from Canada.....4018
Chicago News and Comment.....4022
The World Market.....4024
What Exhibitors Are Doing.....4026
The Eastern Studios.....4027
Just For Fun.....4029
In the Independent Field.....4030
In and Out of West Coast Studios.....4036
"Almost Divorced" (Christie).....4041
"Awakening, The" (World Film).....4040
"Betty Wakes Up" (Christie).....4041
"Gift o' Gab" (Essanay-Perfection).....4042
"Her Dog-Gone Dog" (Strand-Mutual).....4041
"Her Silent Sacrifice" (Select).....4042
"Hidden Hand, The" (Pathe).....4042
"Hungry Heart, The" (Paramount).....4043
"Judgment House, The" (Blackton-Paramount).....4042
"Mate of the Sally Ann, The" (Mutual-American).....4042
"Molly Entangled" (Lasky-Paramount).....4043
"National Red Cross Pageant' (Nat. Red Cross Com.)....4043
"Over the Hill" (Astra-Pathe).....4040
"Seven Pearls, The" (Pathe).....4040
"Silent Lady, The" (Butterfly-Universal).....4043
"Small Town Guy, The" (Essanay).....4041
"Ship of Doom, The" (Triangle).....4040
"Stepping Out" (Christie).....4041
"Sudden Gentleman, The" (Triangle).....4040
"Tom, Dick and Harry" (Strand-Mutual).....4041
Releases 4046, 4047, 4048, 4049
Monthly Index. 4050
Accessory 4053

Newsy Announcements of the Week Found in the Ad-Pages

Bluebird Picturizes Samuel Merwin's Story with Monroe Salisbury in Leading Part 3898
Mack Sennett Earns Title of Ziegfeld of the Pictures from Paramount Comedies. 3899-3900
Important Announcement from Famous Players-Lasky.....3901
"Who Is Number One?" Makes Record in Boston.....3902
Clara Kimball Young in Version of Popular Play "Shirley Kaye 3903
Long String of Successes for Norma Talmadge.....3904
"Her Silent Sacrifice" Crowning Triumph of Alice Brady's Screen Career 3905
Vitagraph Offers "The Tenderfoot".....3906
V Comedies Set the Pace in Polite Humor.....3907
Trade Journals Unanimous in Praise of "Over Here"....3908
"This Is a Time'—Goldwyn.....3909
Madge Kennedy's Next Is "Nearly Married" Popular Farce. 3910
"Auction Block" Promises to Create Sensation 3911
Edward Childs Carpenter's Play, "Cinderella Man," for Mae Marsh. 3912
Mary Garden in Version of Celebrated Opera, "Thais"...3913
New York State Exhibitors' Show Worth of "Manxman".3914
Territorial Sales on "Parentage".....3915
Inter-Ocean Popularizing Brand and Business.....3916
Pathe's Insert Contains Usual Interesting Announcements, 3917-18-19-20
A New Set of Features Offered on Triangle Program, 3921-22-23-24
Another Big Ince Subject to Follow "Zeppelin's Last Raid" 3925
Fox Standard Pictures of Unusual Worth.....926-27-28-29-30-31
"Daughter of the Gods" Ready For All.....3932
Christmas Offerings Brighten Fox Program.....3933
Kiddie Features Big Asset to Exhibitors.....3934-35
Jewell Carmen Is William Fox's Latest Star.....3936-37
Selburn Comedies Feature Gertrude Selby and Neal Burns —Released Through General.....3938
Half a Dozen Sparkle Comedies Feature Billy Ruge.....3939
King-Bee Exchanges Busy as Bee-Hives.....3940
Paralta Plan Proves Popular.....3941-42
Special Productions from the Metro Studios.....3943-44-45-46
"Mother" is Supreme in Heart Interest.....3947
Sheer-Bernstein Announcement. 3948
Hoffman Foursquare Announces Products and Exchanges.3949
Lillian Walker. 3950
Charlotte the Ice Queen in Commonwealth Picture.....3951
Edwin Bower Hesser Presents Stirring Feature.....3952
W. H. Productions Outlines Plans.....3953
Film D'Art Comedies Assume Place in Trade.....3955
Crest Pictures Make Announcement in Connection with W. W. Hodkinson Deals Fairly with Exhibitor.....3958
"Uneasy Money," Taylor Holmes's Latest Coming Soon..3960
Mildred Harris Scores Distinct Triumph in "Price of a Good Time" 4019
$35,000 Spent on Universal Latest Serial, "The Mystery Ship" 4020-21

"The Acid Test is the Contents Page"

GEORGE K. SPOOR *presents*

TAYLOR HOLMES

The star with the contagious smile who has taken the film world by storm.

COMING SOON

in the

ULTRA FEATURE

"Uneasy Money"

Taken from the story by P. G. Wodehouse in the Saturday Evening Post



"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 23 December 8, 1917 80

Don't Go to Washington!

That is—if we are going there to Ballyhoo, to Air Dirty Linen, to Squeal

IN a brief editorial note last week we put this question to the manufacturer and exhibitor organizations: "Who will go to Washington in December?"

We suggested a small committee, able and willing to analyze the problems of every class in the industry and prepare a definite, concrete program. We ventured mildly the thought that this committee be represented by a man of the Charles Evans Hughes type—keen in powers of analysis and strong in prestige.

The thought uppermost in our mind was a dignified representation—a representation worthy of a nation's fifth industry when that nation is at war. A representation presenting to a war-time Congress reasonable, constructive suggestions—not badgering protests and irritating criticism.

A representation likely to have some meed of success.

* * * *

AS far as we have been able to gather since last week's issue, the program now outlined is something like this:

The Executive Committee of the M. P. E. L., pursuant to a call from Lee A. Ochs, will meet in Washington on December 11, 12, 13.

A manufacturers' committee may, unless wiser counsel prevails, journey to Washington in an effort to have the tax repealed.

Representatives of the A. E. A. will be on the scene.

There is the program.

It is a program that promises a fiasco little short of criminal; a blunder likely to earn the jeers of the industrial world; a mistake monumental in its possible effect on public opinion.

* * * *

LET us face the facts squarely, gentlemen of the picture industry.

The Congress that convenes in Washington in December is the Congress of a nation engaged in a war with the might of a Colossus.

That nation needs money; that Congress must provide the money.

The taxes and handicaps that have been placed on the nation's industries are but drops in the five oceans compared to the demands which must be made by that Congress before we shall have passed the darkness of war and post-war days to the peace that was ours before the gauntlet was cast.

Washington is thinking in terms of the world's most gigantic conflict. It has taxed practically every walk of life. To some, the automobile industry, for example, it has said, "You shall be taxed, and what is more, we shall limit your output. Uncle Sam needs your facilities, your raw materials."

Washington is callously indifferent to parading delegations and boisterous committees. It considers them pests and worse.

To a Washington in that frame of mind we shall appear as a laughing stock, for we will be represented by divided camps; to that Washington and the public opinion of the nation we shall appeal as an industry of squealers.

* * * *

THERE is only one spirit in which the picture industry should go to Washington, and that the spirit of sincere cooperation with the nation's desires.

This is the spirit which will show Uncle Sam how he can secure more revenue by keeping in business houses which a few faulty features of the law are now driving to the wall.

This is the spirit which will show Uncle Sam how he can secure as much or more revenue and still modify features of the law that are working hardship on particular classes of theatres.

This is the spirit which will present the industry's facts and evidence—there is aplenty—in a dignified, *loyal* manner.

Blustering, bickering, ballyhooing will not clear the eyes of a Congress that knows us only through tales of million dollar salaries.

Wailing, weeping and whimpering will earn only contempt.

And contempt, fed by quarrels and dissension in our own ranks, will be but a forerunner to further taxation by a Congress sorely beset for revenue sources.

(*Continued on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1917, by Motion Picture News, Inc.

Speaking Editorially:

Music

FORTY per cent. of the success of the larger picture theatres throughout the country is due to the musical accompaniment of the picture. It has become a part of the show which could not be dispensed with. The same thing applies to the smaller houses and is just as important to them as to their larger competitors. The difference is that the smaller house does not know how to get the desired results.

We in this office are trying to do all in our power to help straighten out this condition. We have two musicians on our staff both of whom are capable of jumping right in and helping you with your individual problems. This service is free for the asking.

Our Music Department each week contains cue sheets—articles directed to the musicians and criticisms of the latest selections published by the various music publishers. We will go further—we will buy for you any numbers which you may desire and which you cannot obtain from your local music dealer. In fact, we are here to cooperate with every theatre, big or small, in any possible way.

You will find the Music Department every week in the Accessory Section of MOTION PICTURE NEWS, and every theatre owner or manager should see to it that his musician or members of his orchestra read it every week.

"Specials" and the Elusive Patron

OUR Box Office Reports teach many lessons. Not the least important of those that have come to our notice is this:

"Don't book a 'special' unless you expect to play it as a 'special.'"

Sounds obvious. It is. Yet it is surprising to learn the frequency with which exhibitors pay extra rentals for so-called "specials" and then seem to trust in some all-guiding fate to bring in the extra money necessary to meet the rental. To Mr. and Mrs. John Patron—on the outside looking in—there is nothing to lift the production from the level of the six others shown at the house during the week.

It might be possible to expect "star pictures" to sell themselves automatically, but the picture whose intrinsic value lies in other quarters must be sold—strongly and forcibly.

But the lesson of the Box Office Reports may be extended still further:

"Don't book a 'special' unless you expect to play it as a 'special' and *unless the manufacturer gives you advertising aids that are 'special.'*"

Be a Consistent Patriot

THE kind of patriotism we must be prepared to show is not the quickly forgotten "three-cheers-for-Old-Glory" variety.

Our offering must be continuous, as persistent as the faith we have in our cause.

Are you one of the exhibitors who came forward and generously lent your hand and lobby to the "Smokes" campaign?

If you haven't joined—climb aboard now.

The "Smokes" Campaign slogan is—

"For the Duration of the War!"

A Footnote to the Preceding Page

WE have stated on the preceding page our flat conviction that any ballyhoo meetings in Washington in December will be fatal. There must be a sane business alternative. One that comes to our mind is linked with our use of Charles Evans Hughes's name.

Can the picture industry afford to engage the services of a man of the unassailable prestige and ability of Charles Evans Hughes?

Secondly, will it place in his hands all our evidence and facts, gathered from all over the country to represent the situation with every type of exhibitor, offered frankly by the manufacturers to show their position?

Then let Mr. Hughes—or the man selected—go into executive session—a supreme court of one to consider the evidence.

Let us abide by the decision he makes—let our fate rest in his hands and our united strength follow the course he dictates. A Congress that knows nothing of motion pictures and will not listen to a ballyhoo will give ready ear to a dignified representative presenting facts and constructive suggestions.

He may decide that in many of our complaints we are wrong—but his decision will at least be that of justice and impartial reasoning.

Can we "think big" enough for this? Or would a move to put this dream into practicality be met with cries of suspicion, distrust and doubt?

The answer will tell you whether we, as an industry, or any single branch of this industry, should show our faces in Washington in December.

Don't Wait—Speak Up!

"I HAVE been waiting for your Exhibitors' Service Bureau to take up the question of the country weekly and help us to get real ads from their limited facilities," writes an exhibitor. "I am sure you can help us."

We will do our best—but the letter prompts a word of advice:

The Service Department is there for you, Mr. Exhibitor, striving its best to aid you. But——

Don't wait—don't sit back until it gets to your problem—speak up! The best service is the service that is timely and direct. "If you don't see what you want, ask for it."

Don't Go to Washington

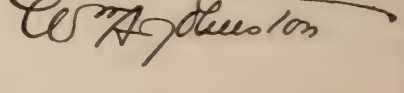
(*Continued from preceding page*)

THE question is imperative. The need for action is immediate. Unless we can go to Congress with clean hands in a clean business way, let us, for Reason's sake, stay away from Washingtotn.

Let us secure harmony of opinion at home. If we cannot get it let no divided camps in Washington air the industry's dirty linen.

Let us study our facts at home and decide a definite course of action. If we cannot then let no gab-fests in Washington incur for the industry the epithet "squealer."

The times demand that we "think big." Can we do it? Or shall we be as pygmies at the feet of Mars?



THE WEST COAST

A. C. GOULD

ADVERTISING
MERCHANDISING
SERVICE

We have spent eight months and traveled 40,000 miles to acquaint ourselves with Exhibitor Conditions in all sections of the United States.

The result of this work is available to those with marketing problems.

Broadway 7717 A1321

202 HIBERNIAN BUILDING
LOS ANGELES

LOS ANGELES OFFICE — Communications Pertaining to "The West Coast" Section Should Be Sent to Our — 429 SO. FIGUEROA STREET
Telephone Main 7140, F 4661

THE WEST COAST

Newsy Items from San Diego

MARY PICKFORD was the guest of honor at a hop at the U. S. Grant hotel Saturday evening, November 10, at which the Fourteenth aero squadron and the Eighteenth company of coast artillery were the hosts. Hundreds of society people, as well as many officers and their wives, were included among the guests. Miss Pickford was fairly hidden by the floral offerings of her admirers and they formed a veritable bower about her as she received during the evening. She had spent a part of the day at North Island aviation school, where Maj. Henry J. Damm, Maj. Cushman Hartwell and Capt. William Ergenzinger explained to her and her party the many interesting things about flying. Sunday she lunched at North Island and then went to Camp Kearny to see some of her hundreds of "god-sons." Miss Frances Marion, scenario writer, was a member of the Pickford party.

MYRON H. LEWIS, film exchange manager of Los Angeles, visited the managers of local houses the past week, making his headquarters at the U. S. Grant hotel.

ON Wednesday, Saturday and Sunday nights, when the many thousands of soldiers now stationed at Camp Kearny are given liberty, the local amusement houses take on the appearance of a big bargain sale as the men crowd about the entrances awaiting admission. Every house, whether playing stock or vaudeville, having road shows or running films, is enjoying a fine trade these days.

ALLEN H. WRIGHT.

Spokane Red Head Club Breaks into Print

WHEN information given out by the War Department that the first American to fire a shell from the Pershing camp at the Germans was an American red-head, Dr. H. S. Clemmer, sponsor and organizer of the Clemmer Red-Head Club of Boys of Spokane, Wash., wired the War Department to learn the American gunner's name that he could be made an honorary member of the Spokane boys' club. The War Department did not have the name of the heroic red-head, and so suggested that the Clemmer Club make all red-heads of the Pershing army honorary members to the Clemmer Club.

The Clemmer Red-Head Club was organized about two years ago by Dr. H. S. Clemmer of the Clemmer theatre of Spokane and now has a membership of about 100 boys, all under fifteen years of age. Since that time Dr. Clemmer and President Hill of the Northwestern Railroad have organized the Brotherhood of the Red-Head Club. The purpose of the brotherhood is to secure men to act as big brothers to the members of the Clemmer organization. This plan has been very successful and resulted in Clemmer's boys receiving good advice from their foster brothers together with presents and benefits in the matter of securing employment, etc.

Jensen & Von Herberg Big Liberty Loan Buyers

AMONG the larger sums subscribed in the Portland (Ore.) drive for the second Liberty Loan was one taken out by Jensen & Von Herberg, which amounted to $100,000. The name of Jensen & Von Herberg is synonymous with the best there is in motion pictures. They operate the well-known Jensen & Von Herberg circuit of theatres in the Northwest, comprising the Liberty, Coliseum and Mission theatres in Seattle, the Liberty and Columbia in Portland, and the Rialto theatre in Butte. They believe it is the duty of the picture industry to co-operate and help the government in every way possible, and to that end the use of their screens and their money is at the service of the government.

Ruffner of Spokane Now in Portland

RALPH RUFFNER, former manager of the Liberty theatre of Spokane, is now a Portland (Ore.) exhibitor. This highly successful theatre manager, who in three years lifted the L. W. Hutton Spokane property out of the "red" and placed it on a basis where it ranked as the most popular of all Spokane houses and at the same time the biggest money-maker, is the new manager of the Columbia theatre and publicity manager for the Columbia and Liberty, the two Jensen & Von Herberg houses in Portland.

Mr. Ruffner is well known in Portland, for he spent many years of his life here. He was Multnomah County's first motorcycle cop, was connected with the Denver & Rio Grande ticket office, and broke into the film game in Vancouver in 1909, first essaying the role of pianist.

Mr. Ruffner has the reputation of being a live, hustling manager and plays all ends of the game from the projection room to the pipe organ, writes his own ads., prepares his own press stuff, and even draws his own slides. They say he has a bagful of original ideas he will loosen on the Portland public.

With the Columbia management in Mr. Ruffner's hands, E. J. Myrick, who will continue to supervise both Jensen & Von Herberg houses in Portland, will devote most of his time to the management of the big new Liberty, the 2,000-seat house, which ranks as the largest in Oregon.

Paramount Representative is Optimistic

C. LANG COBB, special representative for Paramount, and old college chum of T. Y. Henry, local manager, spent several days in Denver last week and is now at Dallas, Tex., on the last leg of an itinerary covering eight weeks.

Mr. Cobb is not only a live wire but an optimist. He has encountered prosperity everywhere throughout the territory he has visited and believes that this prosperity is bound to continue. The present war tax on theatre admissions, he says, spells Opportunity for exhibitors—an opportunity which will never come again.

"Since I left headquarters," said Mr. Cobb, "I have seen nothing but prosperity and many indications that this prosperity will continue. It is really remarkable how the larger houses are taking to Paramount's first serial, "Who's No. 1?" There is also a strong demand for our short subjects.

"The public is taking kindly to the war tax and are paying it gladly, no difference whether the admission is 10 or 25. I wish that all exhibitors would realize what a splendid opportunity is brought to them along with the imposition of the admission tax. I refer to the opportunity afforded the exhibitor to advance his admission price. Prices in many instances have long been too low, and a moderate increase is not only justifiable but now is the psychological time for such increase. The opportunity is here now. It will never come again. I am just as sure of this as I am that the small houses are gradually being eliminated. The small, poorly equipped and poorly ventilated house must give way to modern, sanitary theatres under management which is keenly alive to the public demand for the best that the market affords."

Patrons Aid Cody's Birthday Celebration

PRACTICALLY all of the patrons of the Cody theatre at San Fernando assisted Proprietor-Manager George F. Cody Saturday, November 17, in the first birthday celebration of his life. Because of a strange series of events Mr. Cody never know what his birthday or his age was until a few days ago, when after years of investigating he found that he would be forty-five years of age on the 17th of November. When he told his friends of this they planned a surprise to aid him in celebrating the event. A general reception was held at the theatre in the afternoon and evening, following a birthday dinner at his home in San Fernando.

Activities in San Francisco, Portland and Spokane

PORTLAND lost another film exchange last week when the Pathe office closed, the equipment was moved to Seattle and the fourteen people comprising the distributing corps were either dismissed or transferred to other points.

The reason for the desertion of the Rose City is charged to the unusually high cost of maintaining the Seattle exchange, coupled with the expense of building a new structure in the Sound City. The Oregon territory will be handled out of Seattle under Manager George Endert. H. O. Strom, formerly an exhibitor of St. Helens, Ore., is to be one of the Oregon roadmen.

W. W. Kofeldt, one of the most popular and at the same time Pathe's most successful Portland managers, is expected to take the Minneapolis Pathe exchange. L. A. Samuelson, booker, is slated for a San Francisco berth, while Miss G. Laundra, cashier, has gone to Seattle.

The Pathe Exchange has been in Portland for four years, being opened soon after the big General Film shakeup.

The only exchanges now in Portland are Paramount-Artcraft, Universal, Mutual and Standard, with a General suboffice.

THE Motion Picture Exhibitors' League of Oregon has placed itself on record as opposing the 15-cent film tax levied on the exhibitors by the manufacturers and distributors. Immediately upon notice of the tax levy a meeting of the Portland members was held and the exchanges notified that the tax would not be paid. However, this was modified and nearly all exhibitors have paid under protest.

The matter of film tax has been taken up with the National League and the Oregon exhibitors are willing to do their share if the question comes to a showdown.

At this latest film tax protest meeting it was decided to postpone indefinitely the proposed movie ball, originally fixed for late in November.

Among the out-of-town members at the meeting were Lew Cullins of the Casino theatre, The Dalles; A. Bettingen of the Empress and Grand theatres, The Dalles, and F. H. Park of Malalla.

MANAGER C. M. HILL of the Portland Paramount-Artcraft Exchange has closed a contract with the Oregon State Board of Control to furnish films to the eight state institutions under the board's jurisdiction.

The contract is exclusive, one picture a week to be furnished each institution.

Mr. Hill's scoop followed close on the announcement that many complaints had been registered anent the poor class of films the state had been receiving.

E. BETTINGER of The Dalles, Ore., has raised his admission price from 15 to 20 cents for his Grand and Orpheum theatres and reports business every bit as good as usual.

ART KOLSTADT, the Hood River (Ore.) film magnate, was in Portland the other day. He has raised prices at his Electric and Gem theatres from 15 to 20 cents for ordinary shows and gets 25 cents for the bigger features.

JOE WOLKE of the Joy theatre, Grant's Pass, Ore., is getting 20 cents for his average programs and has gone from 20 to 30 cents for the film specials.

J. A. McGILL, who owns Vancouver's (Wash.) three film houses, the American, Liberty and U. S. A., reports that business is booming at the barracks city. He has increased admission prices from 10 to 15 cents.

SAM WHITESIDE of Whiteside Brothers, Corvallis, Ore., film magnates, reports that his houses cleaned up at the benefit performances staged during the Liberty Loan drive.

CONTRACTS have been made for the showing of Goldwyn films at the Clemmer theatre at Spokane. The first to be exhibited is "Polly of the Circus," and following this will be "Baby Mine," "Fighting Odds" and "Spreading Dawn."

The contract was made by C. F. Hill, northwestern representative of the Goldwyn Exchange at Seattle.

SAN FRANCISCO

THE exhibitors of Northern California are organizing a new association for their general business interests. W. E. Corey is the president and H. Taubner Goethe the secretary.

THROUGH the courtesy of the George Kleine System and Turner & Dahnken the orphans of San Francisco were entertained at the Tivoli on Saturday morning, November 24, with Mary McAlister in "Young Mother Hubbard" as the attraction.

L. W. THOMPSON, formerly salesman for Paramount, is now with the Mutual.

Edwin B. Baron, sales manager for the American Photo Player Company, has been laid up with tonsilitis.

Harry Berg is here from New York with pictures of the Russian revolution.

LATE San Francisco visitors: Henry Kadoya of Bijou theatre, Visalia; A. W. Wright of Greeland theatre, Riverbank; W. B. Martin, Star theatre, Modesto; Frank Vesely, Brown opera house, Salinas; W. S. Webster of Woodland and Dunsmuir theatres; F. B. Van Buren of Star theatre, Oakdale; James Barlow of the Empire and Maze theatres, Stockton; E. Oddy Freedman, an Eastern representative of the Supreme Feature Film Company.

FIRE broke out in the inspection room of the Fox Film Exchange, 245 Golden Gate avenue, on the afternoon of November 12, probably caused by spontaneous combustion. Three girls were at work there and one fainted as the flames burst forth. All were rescued without difficulty, however. The "Jack and the Beanstalk" film, recently exhibited here, was slightly damaged and a number of other films were either damaged or destroyed. Most of the big attractions not working were in the vault. Considerable damage was done to the room.

COL. E. C. WOOD is in town supervising the distribution of Cincinnati and Connorsville Krell products from the plants which have recently been acquired by the Werner Industries.

W. O. EDMUNDS, formerly manager of the George Kleine System in San Francisco, is now manager of the Majestic theatre, Reno. He has been in San Francisco during the past week, making new contracts and shaking hands with his hundreds of friends.

V. R. DAY, representing G. K. Spoor, Chicago, has just dismantled the motion picture studio at Niles, Cal., where a number of productions were made. This marks the passing of one of the early-day studios. Niles is about thirty miles from San Francisco.

THE new Grass Valley theatre has temporarily closed and it is said that after some improvements are made it will reopen under new management.

Carolan & Sons of the Kinema theatre, Fresno, are planning to open a new house in Los Angeles.

Random Items of West Coast Exhibitors and Producers

Spokane Manager Stars With Ray

MANAGER RALPH RUFFNER, of the Liberty theatre, Spokane, recently put over an advertising novelty that managers will find it hard to surpass or even duplicate. Mr. Ruffner recently visited the Ince Studios in California and met Tom Ince, Charles Ray, Dorothy Dalton and the other Ince stars and Ince hit upon the happy idea of making a picture with the local manager in the cast. Charles Ray was chosen to play opposite in view of the fact that his picture was first to be shown at the Liberty.

The scenario department mapped out a little scenario and the cameraman was summoned and the making of the picture began under the personal direction of Mr. Ince, director of "Civilization" and other big spectacles. The finished picture surprised Mr. Ruffner probably more than anybody else.

The Ince craftsman had given it a standard mounting with special decorated subtitles, one reproducing the lobby and box-office of the Liberty. The production was duly announced with the regulation leaders and copyrighted and the cast was announced as "Charles Ray, the Wonder Boy, and Ralph Ruffner, the Boy Wonder."

The action merely shows the two picture men meeting on the "lot" and shaking hands and conversing. Ray is asked when he will visit the Liberty and the subtitle announces his coming appearance in Spokane and the date. Liberty audiences gave the "picturette" a "hand" at every performance.

High Jinks Benefit Association Funds

MORE than 300 Los Angeles exhibitors, exchange men and members of the film colony participated in a '49 jinks given Wednesday evening at a local cafe. The event began at 11 o'clock and, as advertised, continued until daylight. The entertainment consisted of vaudeville numbers, speeches and dancing. Mike Gore, treasurer of the Motion Picture Theatre Owners' Association, was master of ceremonies, and among the film celebrities who participated were Hughie Mack, Pathe Lehrman, Fredrick Miller, Henry Brick, C. H. Christie and others. A goodly sum was realized by the Theatre Owners' Association, which will go to the general treasury fund to combat evils of the exhibiting business.

SEVERAL of the studios have compiled figures showing the amount of subscriptions for the second Liberty Loan bonds and the sums are amazing. Hollywood's apportionment by the Government was $365,000, and of that amount $335,000 were purchased by members of the several producing units at the Lasky studio. Mary Pickford took $90,000, Douglas Fairbanks $100,000, and several others purchased large sums. Roscoe Arbuckle, working at Long Beach, gave the committee his cooperation and secured subscriptions, including his own, for $65,000. Every member of the American studios at Santa Barbara purchased one or more bonds and the total sales there amounted to nearly $300,000, or about one-eighth of the bonds purchased at Santa Barbara. Mary Miles Minter presided at a meeting and personally disposed of $100,000. Thomas H. Ince bought bonds to the extent of $100,000 and personally conducted a very successful sales campaign at the Ince studios. It is estimated the members of the West Coast film colony have bought more than five million dollars worth of bonds.

WILLIAM RUSSELL is to lay away his small town wardrobe for his next picture and blossom forth in fashionable evening clothes—at least in the first few scenes of the photoplay named "In Bad."

BERTRAM BRACKEN, who is directing Gladys Brockwell, is now learning all about Berlin at the time of the American declaration of war for coming production. This photoplay, as yet unnamed, has scenes in the German capital and on the western battle front.

SPEAKING of war, reminds one of the work of Tod Browning, his star, Edith Storey, and company now working in "The Legion of Death." Tod last week made scenes showing the Russian regiment of women, led by Miss Storey, go over the top and capture a great number of Germans. The woman's regiment for the film, like the original on the east front, was made up of Russian women who were secured for the scenes from the local Russian colony. Ten interpreters were needed.

ALMA RUEBENS has avenged the death of her French poodle by securing a $75 judgment from the owner of the murderous brindle bulldog.

GEORGE DU BOIS PROCTOR was given a momentous farewell on Monday evening, October 29, the eve of his departure for the East to see his brother, who is leaving for France shortly with the aviation corps, when friends and admirers to the number of forty dined and wined him at a popular cafe. Mr. Proctor has been on the coast for almost a year and during that time has won for himself the name of "the best known man of the industry." He first served as scenario writer for Lasky, but for five months has been with Triangle and was granted a six-week vacation for the trip East.

Griffith Speaks to Ad. Club in Los Angeles

DAVID WARK GRIFFITH was the principal speaker, Tuesday, at the weekly luncheon of the Ad Club of Los Angeles, when for forty minutes he spoke of his experiences on the western battle front, where he spent five or six months securing scenes for the coming three productions, two of which will be released by Artcraft, and the third given to the government and the receipts used for charity.

Mr. Griffith has had a number of sets created on the plot of ground in Hollywood used for the Babylonian sets, and with his company is now working there daily to complete the first subject, which will probably be ready for release within the next month.

Permanent plans are now being made by Mr. Griffith for a studio on the West Coast, and negotiations will be closed within a few days for a site in Culver City, where this plant will be built.

Parsons Leaves for East to Arrange for "Tarzan"

PRESIDENT WILLIAM PARSONS, of the National Film Corporation of America, is to leave for New York in the next few days, there to make arrangements for the premier showing of the massive production, "Tarzan of the Apes," which will be completed within the next three or four weeks. All of the scenes for this big production have been filmed, and Director Scott Sidney and staff are now giving all their attention to the editing. Because of the remarkable cast in this production, men of the film colony have voiced the opinion that it will prove one of the best sellers of the year. The long list includes Enid Markey, Elmo Lincoln, Gordon Griffith, True Boardman, Thomas Jefferson, Colin Kenny and Bessie Toner, together with many others.

It is understood it is Mr. Parsons' intention to get the production on in New York about Christmas time.

DIRECTOR WALTER EDWARDS of Triangle is now one of the city dads of Culver City. Since his election to this office by the people of the stucco suburb he has come to believe he should be interested financially in the town and so this week purchased a valuable piece of business property.

MEMBERS of the Triangle-Keystone staff still insist that they intend to move to the Culver City studio. The date is now placed two weeks in advance, and there is nothing to be seen at the Hollywood plant that would indicate there is any intention of abandoning it for some time to come. The delay is now said to be the want of dressing rooms at Culver City studios.

WILLIAM BEAUDINE is making a Triangle Komedy pertaining to a piano mover and his troubles, with Harry Depp, Paddy Maguire, Ruth Langston, Sylvia Ashton, and Ward Caulfield.

ROY DEL RUTH, who went to American Lake to become a member of the Liberty Army, has been discharged because of defective eyesight, and has returned to the Triangle Keystone studio, where he is a member of the scenario or brain department. Ray Griffith, the comedian, has been rejected on account of loss of voice and has also returned to the studio.

J. P. McGOWAN, Helen Holmes and the Signal band of serialites are nearing the end of their fifteen episode tour on "The Lost Express," the past week seeing the production of the fourteenth chapter. McGowan finished number thirteen, "The Escape," twelve thirty one day last week, and after allowing the players forty minutes for lunch, began shooting scenes of number fourteen, "Unmasked." One of the big scenes for this will be the filling up of a concrete vault slowly with water. At the same time a number of large rats are set at liberty by being shot into the tank through the water pipe while Miss Holmes is imprisoned therein. Blacky and Hobo, Miss Holmes' trick kitten and Airedale pup, are to make their appearance in number fourteen, and this will be the first time they have ever worked before the camera. For weeks the two pets have been in training for their particular stunts in this picture. L. V. Hart, assistant director, who was injured in the making of scenes at the Signal studio a few weeks ago when the entire interior of the Palace Pullman car was set aflame, was this week able to return to the studios.

FILMING of a number of scenes for "Mr. Butterfly," coming Triangle production, has taken Director E. Mason Hopper and organization to San Diego, where he will spend several days. This story, which is spoken of as a reversal of the situations and characters in the famous story "Madame Butterfly" by John Luther Long, has a big cast with a number of new faces for Triangle subjects. Darrell Foss is to take the name role, and opposite him will be Teddy Sampson, especially engaged for the part last week. Her former impersonation of a Japanese maid was for "The Fox Woman," which was produced by Fine Arts. The Triangle Company has engaged Thomas Kurihara, a Japanese actor, who will be seen in the role of father, and Jack Elbe, who will take the part of a disappointed lover. The costume department of the Triangle producing plant has been overworked for the last few days because of the costumes required for this subject. Privilege to use one of the finest gardens on the Pacific Coast has been secured, and it is for the making of scenes in this that the company has gone to San Diego.

Among Coast Theatres

JOHN NEARY, owner of the Pastime theatre at Superior, Ariz., and Al. T. Janes of Martin theatre of Globe, Ariz., have spent the past week in Los Angeles making bookings for attractions at their theatres in the future.

In a Taft (Cal.) newspaper it is announced that T. & D. circuit is to build a theatre at that place and that ground has already been broken for the erection of the new house. Mr. Langly is said to be in charge of the building. Taft is a mining town twenty-five miles southwest of Bakersfield that now has two theatres, The Rex and Airdome, and the C. & C., with 900 seats, which are owned by C. T. Cunnard.

K. BUTTERFIELD, a former Detroit exhibitor, who came to the Coast about six weeks ago and purchased the Arlington theatre on West Washington street, Los Angeles, this week became the owner of the Victoria on Pico street, seven blocks north of his other house. Mr. Butterfield will conduct both theatres in the future.

FRANK ALEXANDER, owner of the Iris theatre, located near Cahuenga boulevard, on Hollywood boulevard, Hollywood, this week let the contract for the construction of a new 900-seat house across the street and a few doors from his present theatre. The new house will have many improvements over his present one, and he plans to make it the finest suburban theatre in or about Los Angeles.

C. C. HEAD, owner of the Grand and New Fairyland theatres at Anaheim, Cal., has taken the active management of these two houses. The theatres were formerly leased, but Mr. Head has now disposed of other business interests and will have time to attend to all business pertaining to the management in the future.

M. KING, formerly owner of the Sunbeam theatre at 5722 Pasadena avenue, Los Angeles, has purchased the Wigwam of Krugher & Helfrich. This house is located at 6110 Moneta avenue. W. Powelson, who has conducted a theatre in Los Angeles for the past two years and recently disposed of it, has purchased the Sunbeam, formerly owned and managed by Mr. King.

PLANS have been completed, leases drawn and contracts let for the construction of a $75,000 theatre at Pasadena, the millionaire suburb of Los Angeles. Dave H. Schumann is back of this new theatre, and the contract for the construction has been let to George W. Simpson. Already the theatre has been named The Florence. Plans provide for 900 seats on one floor, with modern ventilating and heating system for the building. O. T. Dennis, a Los Angeles architect, who made plans for Quinn's Rialto theatre in Los Angeles, has drawn the plans for this new house. It is planned the new theatre will be ready for occupancy about April 1.

H. VON EMMEL, representing the George Kleine System, reports after an extended tour that business is flourishing in all Northern California. In the rural districts the war tax has been accepted patriotically and no effect has been felt in attendance.

PROMINENT film men going from San Francisco in a special car to attend the opening of Beatty's new theatre at Fresno on November 26 are: Managers Simpson of Triangle, Wobber of Paramount, Allen of Artcraft, Cohen of the George Kleine System, Markowitz of the California, Goldberg of Bluebird, Citron of the Fox, Levy of Mutual, Kohn of Consolidated, Hyman of All Star, Parsons of Goldwyn, Quive of Vitagraph, Stout of Select, Child of Pathe, Jensen of the World, Mr. Greenfield of the New Fillmore and New Mission theatres and several others. The married men of the party will be accompanied by their wives.

The same people are planning to go on to Los Angeles and attend the opening of Kehrlein's Kinema theatre, but this matter has not been definitely decided.

Announcement

Citizens Trust and Savings Bank

HEADQUARTERS—
MOTION PICTURE ACCOUNTS
in LOS ANGELES, CALIFORNIA

We are enjoying a large part of the motion picture business of this city.

WHY

First— Because we offer fourteen hours of excellent banking service, from eight in the morning until ten in the evening, which affords an unusual convenience for all depositors who are busily engaged during the usual banking hours.

Second—Because we appreciate the worth of, and try to promote the welfare of the motion picture business.

Third— Because our many satisfied depositors bring their friends to the bank, who, in turn, become satisfied depositors.

Fourth—Because all of the stock of this bank is owned by The Citizens National Bank, the total resources of both banks being over twenty-five million.

CITIZENS TRUST AND SAVINGS BANK
Third and Broadway Los Angeles, Cal.

PAY-AS-YOU-ENTER

VOGLESONG SYSTEM



MODERN—
—EFFICIENT

A COMFORT AND CONVENIENCE TO YOUR

PATRON

A SAVING AND PROTECTION TO

YOU

Worth Your Time to Write Us—

AMERICAN COIN REGISTER CO.

EMERYVILLE - CALIFORNIA

THEATRE SUPPLY CO.
2006 Third Avenue
Seattle, Washington

H. E. WHITE
736 S. Spring Street
Los Angeles, California

Newsy Notes from the Denver Field

THE World Film Corporation has installed a new Rex cleaner, introducing an innovation so far as Denver film offices are concerned. Manager Rosefield is a crank on cleaned films and insisted that his company put in one. Every World film now leaves the Denver office in good, first-class condition.

THE Rocky Mountain Screen Club, whose team secured the largest amount of subscriptions among competing teams on the first day of the recent Liberty Loan drive, has received a beautiful banner in recognition of the team's services.

The same team has since rendered valuable service in pushing Denver's quota in the Triangle Y. M. C. A. drive over the mark. Practically every employe of Denver film exchanges has contributed liberally, their combined donations being turned in as a single contribution.

FIELD CARMICHAEL, former Denver Fox manager and for the past two years holding the same position in Los Angeles, visited Denver friends last week. Accompanied by Mrs. Carmichael, he was en route to Detroit to take charge of the Fox office in that city.

THE nickel theatre is a thing of the past in Pueblo. The Colonial at that place advanced its admission price from 5 to 10 cents on November 1.

Moore & Greaves are building a theatre in Pueblo and a third theatre in Cheyenne.

FRED McCOY, widely known as an exhibitor in New Mexico, announces the opening on Tuesday, December 18, of the Park theatre, one of the largest and most modern picture houses in the state. The house will have a seating capacity of 500 and will open with a first-class orchestra and a Seeburg photoplayer.

Taggert & Taggert will open November 15 their remodeled theatre at Cowley, Wyo. Its seating capacity has been increased to 354.

J. W. SCOTT of the Mutual is out on a trip covering Eastern Colorado and Western Nebraska for two weeks. C. C. Percy, also of the Mutual, is covering Southern Colorado and New Mexico. He will be absent a month.

Harry C. Arthur, Jr., Montana salesman for Goldwyn, is in Denver for the first time since he was appointed their representative in that territory.

Ed. Head of West & Head, Billings, was a recent Denver visitor.

DEMING, N. M., has a cantonment of 25,000 soldiers. Realizing that as an ideal place for Metro's big production de luxe, "Draft 258," Special Representative Harry Lustig recently arranged for a private showing of this film to the soldiers at Deming, at which the commanding general and his staff and many exhibitors from surrounding towns were present. As a result "Draft 258" has been booked for a week's run at one of the principal theatres in Deming. As many of the boys at the cantonment were called to the colors under the 258 draft number, the production has naturally created much interest in military circles at that point.

O. HENRY and George Ade's "Fables in Slang" are drawing capacity houses at the America and the Princess in Denver. R. S. Nelson, local representative for General Film Company, says the demand for these productions is big in this territory, and exhibitors tell him the Henry productions are the best short subject drawing cards they have ever found.

The Strand in Denver is also showing Chaplin subjects to capacity houses.

T. W. TEUFEL, road salesman for the General Film Company, has just finished a successful road trip in his big seven passenger touring car through New Mexico. In this way he was enabled to carry a large amount of advertising and reports heavy bookings of General standards.

Miss Minette Cassidy, well known in Denver film circles, has joined the Denver office of the Triangle Distributing Corporation.

FRIENDS of W. J. Hazeltine, who recently joined the selling force of the Triangle, will deeply sympathize with him in the loss of his wife, who died at the family residence in Denver, Friday, November 9.

JAMES M. TALLY, who came to Denver from Salt Lake City last April as the manager of Vitagraph, has been transferred to Seattle as manager. He is a nephew of T. L. Tally of the Tally theatre in Los Angeles.

Mr. Tally is succeeded in Denver by his former assistant, A. G. Edwards. Mr. G. A. Farris has been transferred from Seattle to Los Angeles.

CLAYTON P. SHEEHAN, special Fox representative, a recent Denver visitor, has departed for his home in New York City via Kansas City. He expressed himself as much pleased with conditions in and around Denver.

The new Sunshine Fox comedies have started a week's run at the Isis and are drawing big.

D. T. McElhinney, formerly with Vitagraph in Kansas City and Omaha, has just started on his initial road trip for the Fox Film Corporation out of Denver.

War Tax Goes Over Nicely in Denver

EVERYTHING seems to be progressing nicely in the collection of the admission war tax at Denver theatres and the public is accepting the imposition of the tax cheerfully. The Isis and Paris are paying the tax for their customers, while the patrons are playing penny ante at the box-offices elsewhere.

According to H. Bradley Fish of the Goldwyn, who has just returned from a western slope trip, exhibitors throughout Western Colorado report that the people realize the tax is a government necessity and are willingly paying the extra admission. The Star theatre at Cripple Creek has solved the penny problem by issuing 2½ cent coupons covering the tax. These are sold to patrons at the box-office and may be purchased two for 5 cents or in larger quantities.

In Denver two distributors are paying the film tax for their patrons, and others are insisting that the exhibitor must pay the 15 cents per reel. Payment is being made in numerous instances under protest.

Intimate Notes About You and Your Friends

THE Princess theatre has installed the first American organ in Denver, and Eddie Horton of Los Angeles is presiding at the console for the coming three weeks. The instrument has an echo organ at the screen, while the organ proper is installed in an excavation.

O. T. Bergner, who recently added the Page and Star theatres of Medford to his holdings, is to conduct the Page as a feature house. Mr. Bergner, who was formerly manager of the Columbia theatre, Portland, is also the owner of the Vining theatre of Ashland.

F. A. PERIN of the Savoy theatre, Eugene; Ward Coble of Ye Liberty, Bend, and Ross Nelson of the Isis, Independence, were among recent out-of-town visitors at the Portland exchanges.

West Coast Exchange Notes

WILLIAM J. QUINN, salesman, is making a trip through the Bakersfield territory, and H. H. Kanagy of the same exchange is now in Imperial Valley after spending several days in the San Diego territory.

C. J. Crowley, salesman for the Fox organization, who was sent from the New York Exchange to the San Francisco branch about a month ago, has been transferred to Los Angeles, where he will be in charge of the Sunshine Comedies Department of the Fox Exchange.

EVA HETHERINGTON, former cashier of the Pathe branch at Omaha, has been transferred to the Los Angeles Exchange, where she succeeds C. B. Hammer, who has become auditor at the Pathe studio in Glendale.

Exceptional business is reported to exhibitors on the "Stars and Stripes in France" film released by Pathe. This subject had its first run at the Alhambra theatre in Los Angeles and went to San Diego, where it is now playing for a week at the Plaza theatre. In both instances the film drew capacity business.

W. J. MULLANEY, Pathe Los Angeles branch salesman, has returned from a trip through Arizona and brings reports of excellent business conditions there, owing to the activities in the mining districts.

Dan Loveridge, a former Los Angeles business man, has been added to the city sales force of the Los Angeles Pathe Exchange.

IRVING LESSER, manager of the Los Angeles All Star Feature Distributors' Exchange, has booked the Florence Reed subject, "Today," for a two-week run at Tally's Broadway theatre, beginning November 19.

Jake Cone, owner of the California Comedy and Feature Exchange in Los Angeles, has just returned from Utica, N. Y., where he was called because of the illness of his father, who died before his arrival. Mr. Cone spent two weeks in the East.

LOS ANGELES GREATER VITAGRAPH EXCHANGE has a new manager in the person of George Faris, who was transferred this week from the Seattle branch to his former home in Los Angeles. The change was made necessary by the resignation of H. M. Lentz, who has been in charge of the Los Angeles branch for the past year. James Tally, a former Los Angeles Exchange man, who has been manager of the Denver branch, has been transferred to Seattle. The changes were made by Western Representative H. D. Naugle. Faris began his film exchange career in Los Angeles when he was salesman for Greater Vitagraph, then the V. L. S. E. Since that time he has been manager of the Seattle branch for more than a year. The retiring manager, H. M. Lentz, has not made known his connections for the future, but it is understood he will remain on Film Row as manager of an exchange.

Los Angeles has a new exchange salesman in the person of Harvey Grossman, Jr. The father is connected with the All Star Feature Distributors, and the new arrival came this week.

O. V. TRAGGARD, formerly manager of an independent exchange in San Francisco, has returned to the latter city after a year's absence. He intends to locate in the South.

DIRECTOR COLIN CAMPBELL is busy with the filming of "Little Orphan Annie," favorite poem of James Whitcomb Riley, at the Selig studios. The company will leave in a week or two for the vicinity of San Francisco, where suitable small town location will be selected. The screen version for this was prepared by Gilson Willette. Coleen Moore is the featured player and the other important members of the cast are Tom Santchi, Mae Gaston, Eugenie Besserer, Lillian Hayward and Harry Lonsdale. Many prominent child players will be engaged for this picture at a later date.

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED



CAMERA MEN SENT ANYWHERE

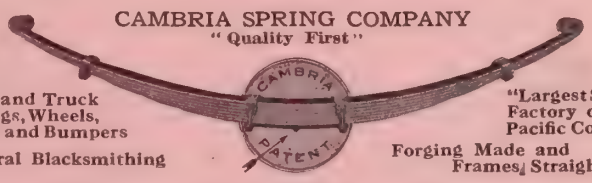


985 Market Street, San Francisco, California

TITLES
OF ALL DESCRIPTIONS
Motion Picture Title Co.
BROADWAY 1153 HOME 10525
631 S. SPRING STREET LOS ANGELES

GEORGE W. CHAPMAN COMPANY, Inc.
Makers of all kinds of plaster and papier mache work, miniature sets of every description, and all kinds of props for the special needs of motion picture productions.
Phone: Hollywood 1290 5155 Santa Monica, Blvd., Los Angeles

CAMBRIA SPRING COMPANY
"Quality First"



Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

MULTIGRAPHING F 5244 MIMEOGRAPHING F 5244
TYPEWRITING
SCENARIOS MANUSCRIPTS PRESS COPY
Al. Holman & Co. 609 S. Figueroa Street, Los Angeles.

PHONE: HOME 57096
Photographic Reproductions and Lobby Displays
Re-Photo Co.
SUCCESSORS TO ACME PHOTO Reproductions Company
1509 Cahuenga Ave., near Sunset Boulevard, Hollywood, Cal.

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernondo Blvd. Los Angeles, Cal.
Sunset East 389 *Home 10669*

WEST COAST EXHIBITORS

¶ We want to hear about you, your theatre; we want to let others hear.

¶ Drop a newsy item to our Los Angeles office. A post card will do.

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

Run your eye down the list and see if there is a letter for you.

Just drop us a postal card with your present address and the letter will be forwarded at once.

The Studio Directory maintains this Post Office service for actors, actresses, directors and others connected with the production end of the film industry.

MOTION PICTURE NEWS STUDIO DIRECTORY

Published by MOTION PICTURE NEWS, INC.

729 Seventh Avenue New York City

Adler, Lester W.	2	Frances, Eva	1	Nelson, Frances	1
Akers, Jean	1	Frederick, Alma	1	Nichols, Norma	1
Alexander, Sara	1	Frost, W. A.	1	Nielsen, K. N.	1
Allen, Estelle	1	Furry, Ella	1	Nires, A.	
Allen, Winifred	3	Fuld, Mr.	1	North, Tom	1
Altman, William	2	Fuller, Mary	2	O'Dental, Marie	1
Anderson, Augusta	1	Gabbe, A.	1	O'Malley, Pat	1
Anderson, Claire	1	Gail, Mrs.	1	Ostriche, Muriel	9
Angel, R.	1	Gibson, James	1	Pagano, Marie	2
Apfel, Oscar	2	Gilbert, Henrietta	1	Pagano, Mrs. G.	1
Argot, Lange	1	Gilbert, Maude	2	Palmer, Violet	2
Atcheson, Stuart	1	Girard, Charles	1	Pantill, Robert	2
Ayrault, W.	1	Gish, Lillian	3	Pardee, Madeline L.	3
Baldwin, Jean	1	Glaum, Louise	2	Paton, Georgia	1
Barber, G. R.	1	Godsil, Kid	1	Paul, Fred	1
Barrows, H. A.	1	Gonzales, Myrtle	1	Pawn, Doris	2
Barry, Frank	1	Gordon, Frank	1	Perry, Fayette	1
Beaumont, Grace	1	Gordon, Paul	1	Peters, George	1
Bellen, Cosmos	1	Gray, G. A.	2	Petit, Wanda	3
Bennett, Enid	1	Green, Dorothy	3	Pettus, Zuleme	1
Bennett, T. W.	1	Greenwald, Abe	2	Pollock, Helen	2
Bennett, Walter	1	Greeson, Elsie	1	Potel, Victor	1
Benoit, Victor	1	Grey, Jane	1	Prendergast, Betty	1
Benson, Curtis	1	Griffin, Frank	5	Pretty, Arline	2
Bird, Frank	1	Hall, G. E.	3	Printziau, Olga	1
Birdstrop, A. J.	1	Hale, Alan	4	Putnam, Bob	1
Blair, Ruth	8	Hale, W. M.	1	Quinn, J. W.	1
Blessing, Christine	1	Hakes, Helen T.	1	Radcliffe, Violet	1
Blinn, Jack	1	Hansen, Bill	1	Raleigh, W. Stuart	1
Bonde, Cosimo	1	Harenglon, J. H.	1	Rand, Anthony	1
Bondhill, Gertrude	1	Harron, Robert	1	Reach, Emil	1
Boyd, Clarence	3	Hart, William J.	1	Reed, Florence	8
Boyle, Miss	1	Hart, Betty	2	Reiff, Helen	1
Buars, Tom	1	Hawkins, Michael	1	Robinson, Olive	1
Burke, Buel	1	Hawks, Wells	4	Rockwell, Florence	2
Burns, Edward J.	2	Hawley, Orrin	1	Roden, J. B.	1
Burns, Vinnie	1	Heywood, Doris	1	Roseman, Ed.	1
Burrough, Tom	1	Hirsh, P. H.	1	Ross Lee G.	1
Cagerio, Katie	1	Hodges, Runa	1	Roth, Michael	2
Campbell, Webster	1	Holmes, Luly	1	Rotherhan, P. J.	1
Carney, Harry	1	Holt, Edwin	1	Rubini, Jan	1
Carter, Nan	2	Hopkins, Jack	2	Ruchti, J.	1
Casper, George	1	Horner, Violet	3	Salzman, Aaron	1
Chapin, Fred	1	Howley, Irene	1	Sapp, Harvey	4
Chenet, George	1	Hoyt, Marion A.	1	Saunders, Earl	5
Christians, Marguerite	2	Huhn, A. O.	1	Schwarz, Charles S.	1
Claflin, A.	1	Hunter, Kenneth	1	Schwerlind, Fannie	1
Clare, Frank	1	Hulse, Vaughan	1	Scott, William	1
Clarke, Mrs. H.	1	Hunger, E.	1	Sears, F.	2
Clark, Jack	1	Huntley, Fred	1	Seward, Arthur J.	1
Coburn, Gladys	2	Johnson, C. W.	1	Sharkey, Anna	1
Collier, Constance	1	Jones, Arthur	1	Shields, Ernest W.	1
Collins, Nick	1	Jores, E. F.	1	Shipman, Nell	1
Connolly, William	1	Kathe, Leo	1	Shirley, Florence	1
Coobs, Royce	1	Kaufman, Ethel	2	Shirley, William	1
Costello, Thomas	1	Keeley, Frank	1	Sibley, Laura D.	1
Courtleight, William	8	Keith, June	1	Sidney, C.	1
Courtney, Jane	1	Keough, M.	1	Siegel, Mary	1
Craig, Charles	1	Kennedy, Anita	1	Sissing, J.	1
Crawford, Florence	1	Kimball, George	1	Smith, Alfred	1
Crocket, Davy	1	Kingston, Ethel	1	Smith, Cameron	1
Crowe, Eleanor	2	Kinsman, Mr.	1	Smith, J. M.	1
Curtis, Marie	2	Klaxton, Kale	1	Spencer, Ernest	1
Daly, Arnold	2	Klinger, Yetta	1	Spong, Hilda	1
Darling, Grace	4	Kolker, Henry	1	Spurgeon, Robert	2
Daryean, Fred R.	1	LaGrassa, P.	1	Stark, Leighton I.	1
Davies, Griffith T.	1	Laird, Margaret	5	Sterling, Mr.	1
Dawn, Hazel	1	Langan, Frank	1	Stuart, Austin	2
Daye, June	3	Langford, Edward T.	2	Sullivan, Daniel	4
DeCamp, Frank	1	Lauillard, Edw.	6	Sweet, Blanche	13
Decker, James	2	Laurie, Frieda	1	Swensen, Albert	2
DeCordoba, Pedro	2	Leavitt, Harry	1	Taggart, Ben. L.	3
Deely, Ben	5	Lee, Frank J.	4	Taylor, Walter	1
DeForest, Hal	2	Leeds, Cecilie	3	Thomas, H. H.	1
Delaney, Bert	4	Lehr, Anna	3	Thorne, Ruby	1
DeLopez, Mme.	1	LeMond, Frank	1	Thorp, Ruth	4
DeTorre, Calles	1	Lennon, Alice	2	Tarves, James G.	1
Diamond, James R.	3	Leno, Al	1	Tincher, Fay	1
Diamond, Virginia	2	Leod, John	1	Titsworth, N. R.	1
Dickson, Lydia	1	L'Estrange, Julian	1	Trent, Viola	1
Diggs, Ida May	1	Lewis, A. Lloyd	2	Tucker, William	1
Dillon, John W.	1	Linden, Einar	2	Turner, Alcie	2
Dix, Richard	1	Loeffler, Velma	1	Tyler, Harry A.	1
Doerr, L.	1	Lowry, Lilla M.	3	Ulrich, Lenore	1
Donnelly, Dorothy	1	Laurie, Elfrieda	1	Van Nosdall, G. J.	6
Doublier, Mme.	1	Luther, Anna	3	Varela, Louis C.	2
Drawer, P. O.	1	Lytton, L. Rogers	1	Vaughn, Arthur	1
Dwyer, James	2	McCann, V.	1	Vaughn, Jackie	1
Ebersley, Miss	1	McCord, Mrs. Lewis	1	Volare, Baby Lorna	1
Eckstrom, Carl	1	McCormick, J. Lyle	1	Walker, R. D.	1
Evans, Frank	1	McCullough, Walter	1	Walsh, William	1
Fair, J.	1	McDermott, Vincent	1	Walters, E. J.	3
Farnum, Franklyn	1	MacGregor, Eugene	1	Ward, Mr.	1
Fenwick, Irene	1	Machado, M.	1	Ward, Carrie C.	1
Fielding, Margaret	1	Marcel, Sonia	2	Warshauer, Joe B.	2
Finch, Flora	2	Marcus, Miss	1	West, Lillian	1
Fineley, Ruth	1	Marcus, Lillian H.	1	Weston, C. H.	1
Flegelman, L.	1	Marks, Aaron	2	White, C. T.	2
Flemings, Claude	1	Marquez, F.	1	White, John J.	1
Fleming, Ethel	1	Mayall, Herschell	1	White, Olive	2
Ford, Charles	1	Mayfield, Charline	2	Whitmoyer, Mr.	1
Ford, George	1	May, Natalie	1	Willis, Lloyd D.	1
Forde, Victoria	3	Maynard, Myra	1	Willis, Paul	1
Forest, Alan	14	Mayne, Eric	2	Willis, George H.	
Foster, A.	1	Merkyl, Wilmuth	3	Wilson, C. T.	1
Foster, William C.	1	Messinger, Walter	1	Wise, Moses	2
Fouche, Ella May	1	Miller, Jane	2	Woods, Mr.	1
Fowler, Henry	1	Munsey, Edna	1	Wortham, Eddie	1
Fox, Julius C.	1	Murray, J. K.	3	Yarnall, R. B.	1
		Musselbach, William	1	Young, Fred G.	1
		Nansen, Betty	1	Young, Whitney	1
		Nelson, Anna	1	Zabelle, Flora	1

The Reader Has His Say

Finds Trouble in Judging Length of Features

Editor, MOTION PICTURE NEWS.

DEAR SIR: You have asked for suggestions and I believe there is one that should have some attention, perhaps not so much from your end of the great industry. But at the same time I believe you will be interested and that is in:

Giving the correct length of feature subjects, not in reels so much, as in the number of feet in each subject.

I find my greatest trouble in getting up a program that will run a certain length, buy service to make this required length and then on arrival of the feature find that it is perhaps in full five thousand feet or about forty-three hundred.

I realize it would be a hard matter for you to get this subject adjusted, but I am only making this as a suggestion to see what you personally think of it. I am sure that other brother exhibitors have the same trouble as I do.

Here for instance is a comparison: Playing Marguerite Clark in "Bab's Diary" I find the subject a good five thousand feet long. For Sunday I have Lou-Tellegen in "The Long Trail," and the subject is about fifty-one hundred feet. How in the world can a man judge and advertise the starting of shows?

With best wishes, I remain,

Yours truly,

ARTHUR G. STOLTE.

The Strand theatre, Cedar Rapids, Iowa.

[Mr. Stolte's suggestion is very interesting, and MOTION PICTURE NEWS will seek some method of meeting the situation. What do other exhibitor readers think of having the reviewer state the time in minutes that the picture required when shown for review?—ED. NOTE.]

An Exhibitor of the Fair Sex Who Is Also a Patriot

Editor, MOTION PICTURE NEWS.

DEAR SIR: I have read with interest the many comments in MOTION PICTURE NEWS regarding the fifteen cents a reel tax. To settle a dispute will you please publish answers to the following questions:

First: Can a distributor collect this tax on contracts which are still in force?

Second: Where an exhibitor refuses to pay can a distributor stop his service under the thirty days' cancellation clause in his contract?

It would seem to me that if the distributor had given the exhibitor notice of this tax to take effect by canceling contracts after thirty days much ill feeling might have been avoided. The life of the manufacturer depends upon the exhibitor, the exhibitor depends upon the general public. I am paying the 10 per cent. tax myself. To enforce this tax on the patrons who are already taxed to the limit by the high cost of living would ruin my business. The public must eat, but they can worry along very nicely without the movies.

If we still wish to exist everyone down the line must do his bit. I cannot serve in the army, but thank God I can and will stand my part of this tax and I am not going broke either.

I have given notice to my patrons that every time they buy a ticket to this theatre at the same old price they are helping to defeat the Kaiser.

Respectfully,

MRS. MAGDA STATES.

Eureka theatre, Eureka, Nevada.

The dispute to which Mrs. States refers will probably be answered by the results of the court action in Cleveland, told on page 3967 of this issue.

[We regret that we cannot publish unsigned communications on this page. We have received a peppery letter headed "Who is the patriot, a film man, the exhibitor or the producer?" signed "The New England Exhibitor." Because of the rule regarding unsigned communications to which we must in justice to all adhere we are unable to answer this interesting letter]

Why Not a Percentage System of Collecting the Tax

Editor, MOTION PICTURE NEWS.

DEAR SIR: I have been reading with interest in the trade papers items from all sections of the country expressing views on the war tax. In stating my own opinions along this line I can see no way for the exhibitor to escape paying this tax any more than I can see him escape his rental inasmuch as he must pay all the expenses of the exchange regardless of the fact that the law says and means that they should and must sacrifice a portion of their profits to the war fund. But there is a certain injustice done in this collection of the tax that compels me to express myself.

In the first place, the corporations do not in the least offer to do their bit toward this tax. Express companies, who are taxed 5 per cent., the railroads with their taxes, and in fact every corporation just unloads the burden on the fellow beneath just as the exchange does.

In doing business with the several different corporations the exhibitor finds the burden indeed a heavy one, and it is little wonder that many are forced out of business. The whole matter would have been easy to all concerned if each would make a sacrifice of his profits, but instead we find that some are using this war tax as an excuse to charge a tax on films that have been on the market for years in addition to the rental when they must know that the law requires only a tax on films released after October 4. Doesn't this look as though some one were taking a long chance for the almighty dollar—and still the exchanges will wonder why we as exhibitors do not place any confidence in them.

Communism is characterizing every activity at this time—plans which mean free interchange of protective information regarding financial ratings, business methods and so on. Are we going to let our business be an exception to this rule or are we going to open our eyes to the conditions that surround us on every side? The strength and resources that can successfully hold out against the opposition of public sentiment could accomplish tenfold as much with the good will of everybody.

We will, for example, say that a man pays $100 a day for first-run service. He must have the business to warrant this and usually the profits are in proportion down to the man in the small town paying one-tenth as much. Now if the tax is to be placed on the theatre man why is it not an increased percentage of what he pays? This would at least equalize the situation.

If the increase was—we will say—5 per cent. on the dollar for service used the big fellow would find that his service would cost him five dollars more. But at the same time he could stand it just as well and the little fellow could stand the fifty cents which would be his bit.

The exchange is not and never will be in a position to ignore the small theatres as they are the real harvest for them. The big house to the exchange counts just as much as the rich man's money in the small town. He comes to the theatre, of course, but you can count the times on the fingers of one hand.

If you are not crowded for space the above in print might—I say might—recall some of the things they have done in the past and have a tendency to reach some one of them who has not passed the stage of entire corruption and make him feel that there is still hope.

Wishing you success and with kindest regards, I am,

Yours very truly

B. E. DAWSON.

The Palace, Waseka, Minnesota.

Hyenas

¶ Certain operators have a morbid sort of craving which finds its outlet in clipping love scenes and other delectable bits from films which pass through their hands.

¶ When you receive this film, parts are missing. Continuity is injured. The smoothness of the scene is spoiled.

¶ Is your operator one of these hyenas?

¶ We hope he isn't. And if our hope is justified, the chances are your operator is a fine, upstanding young fellow who is just as anxious to have this abuse stopped as you are—and the next fellow who gets the picture.

¶ We have formed a club, a league, to put an end to this evil. And—

¶ Your operator will find news about its members every week. He'll find it in the back of the book—

¶ Projection Department—page 4056.

Marion Carries Letter from President Wilson

Kalem Official Goes to Spain and Italy Well Equipped with Credentials—Epistle Is High Tribute to Picture Industry

FRANK J. MARION, president of the Kalem Company, who left on November 16 for Washington on the first lap of his journey that takes him abroad as representative of the Committee on Public Information, details of which were published in the last issue of MOTION PICTURE NEWS, goes well equipped with credentials.

Among the papers which Mr. Marion is carrying to Spain and Italy as Government film commissioner and representative of the Committee on Public Information, is a personal letter from President Wilson, reproduced herewith, and which the motion picture industry will no doubt take interest in reading.

From time to time the motion picture trade has had evidence of the more than passing interest President Wilson takes in the silent drama. The letter indicates that he is keeping in close touch with the colossal undertaking of George Creel, chairman of the Commitee on Public Information, and the fact that the motion picture has been chosen as the medium for conveying democracy's message to foreign peoples is considered a high tribute to the industry, and in which all may justly take pride.

According to late advices, Mr. Marion is now on the high seas, accompanied by a remarkable assortment of educational and entertainment films. He sailed from Havana, Cuba, where he proceeded after a brief visit to Washington. On his departure from New York he received a handsome combination eight-day watch and clock made of platinum, a token of esteem from J. E. Brulatour, the American commissioner, and his associates, George Mooser and A. A. Kaufman. The watch has an illuminated dial and was made especially by a New York jeweler. It is attached to a gold-lined silver case and may be carried as a watch, or set up as a clock. The case bears an engraved inscription from Messrs. Brulatour, Mooser and Kaufman to Honorable Frank J. Marion. Mr. Marion will be in Spain shortly.

THE WHITE HOUSE
WASHINGTON

14 November, 1917.

My dear Mr. Marion:

Mr. Creel informs me that you are leaving for Spain and Italy at once for the purpose of making arrangements for such distribution of motion pictures as will acquaint these countries with the life of America, our aims and our ideals.

It is a distinct service that you are privileged to render your Country and the whole democratic movement, and I know that this will serve at once as reward and inspiration. Please bear in mind always that we want nothing for ourselves, and that this very unselfishness carries with it an obligation of open dealing. Guard against any effect of officious intrusion, and try to express a disinterested friendship that is our sole impulse.

Cordially and sincerely,

Woodrow Wilson

Mr. F. J. Marion,
Committee on Public Information,
Washington, D. C.

Milwaukee Paramount Manager Forms New Reel Club

Milwaukee is going to have a Reel Fellows Club all of its own. Work of organizing is now under way and it is expected that it will start with at least sixty members. Ralph Wetstein, manager of the Paramount office, is taking charge of the organization work. The new club will include exchange managers, assistant managers, road men, bookers and the various employees of the exchange offices. It is expected that quarters will be opened in the near future in one of the downtown office buildings and those who are in touch with the situation expect to see the Reel Fellows Club become one of the most prominent organizations in Wisconsin.

Jack Grauman, formerly president of the Motion Picture Exhibitors' Association, who resigned from that office upon becoming manager of the Metro Exchange in Milwaukee, was elected president of the F. I. L. M. Club.

Vitagraph Announces New Exchange Appointments

The Greater Vitagraph Company, through its president, Albert E. Smith, announces this week three new branch manager appointments, each in the nature of a promotion. A. G. Edwards now has charge of the Denver office, J. M. Tally, in Seattle, and G. A. Faris, in Los Angeles.

Mr. Edwards came to the Denver exchange in April, 1916, as a stenographer, and close application to work made him a booker in two months. Ten months later he had been advanced to the selling force, where he has maintained a consistently high average week after week. Now, with his seven months' sales experience and previous office work, he has been made head of the Denver organization, filling the position made vacant by the transfer of Mr. Tally to Seattle.

Mr. Tally's appointment to Seattle marks his fifth promotion in two years.

Fuel Administration Gets Co-operation of Industry

According to developments during the past week, the open request made by the United States Fuel Administration to exhibitors of the country to conserve coal, is meeting with prompt attention and co-operation, and it seems probable that the motion picture industry, through exhibitors and producers, will be a great factor in supplying the extra fuel necessary for the proper conduct of the war.

The request of Fuel Administrator Garfield, which was accented by a letter from the administration to Stanley V. Mastbaum, of Philadelphia, was first brought to the attention of the industry by MOTION PICTURE NEWS immediately after Mr. Mastbaum had mailed letters concerning fuel conservation to every exhibitor in the Philadelphia district.

One point of the Fuel Administration's request to the industry included the following: "My suggestion is that you encourage some organized movement to study at all times the cutting down in the motion picture houses of heat, light and power; all of which consume coal. Electricity and gas, however used, mean the consumption of coal."

Detroit Exhibitors Continue to Dispute War Tax

According to advices from the MOTION PICTURE NEWS representative in Detroit, about one hundred exhibitors of that city are still standing together and refusing to pay the war tax of fifteen cents per reel per day. There is said to be some sentiment for paying the tax, but inasmuch as the exhibitors have given their word that they would not pay the tax, they stand by that pledge.

At a special meeting held November 19, at the Board of Commerce, the exchange members were invited, and were asked for an expression on the subject. Each manager told what his instructions were from New York. A very splendid address was delivered by George W. Trendle, secretary of the John H. Kunsky Enterprises, who had just returned from New York. He had gone there for the express purpose of looking into the tax situation. He told the exhibitors that the producers had convinced him the tax was just and fair, as a result of which the John H. Kunsky theatres would sign new contracts with the tax clause inserted. He said the tax was not a case of where the producers were trying to "pass the buck" to the exhibitors, but that the producers could not stand it, and the other increasing costs of producing. He urged exhibitors to look into the matter as he did, after which he felt sure they would take the same stand.

Virginia Exhibitors Hold Meeting This Week

Notices were sent out November 26 by Secretary Toney of the Virginia branch of the American Exhibitors' Association, Richmond, calling for a special meeting to be held the latter part of this week. The tax question and other matters of vital importance to every exhibitor in the state are slated for discussion.

Small Theatre Reports Continue to Indicate Crisis

Letters Brought Forth by Motion Picture News' Exclusive Forecast of Conditions Tell Further Stories of Hardships Wrought by Tax and Inroads of Army Service on Limited Patronage

In reports gathered exclusively from its own correspondents MOTION PICTURE NEWS *last week gave the first forecast of the critical situation that faces the smaller theatres of the country, especially in suburban and rural sections, with the opening of the winter season.*

This week we publish herewith selections from the numerous exhibitor letters brought forth by this story. Each expression from a theatre manager serves to further accentuate the perilous situation in which the small theatres are found. The draft and army service, only slight in their effect in the larger cities, have made appreciable holes in the limited patronage of the community houses. Liberty Loans and charity campaigns of various sorts have dampened the picture going enthusiasm of others. Now there has come the war tax on admissions to further discourage theatre going.

Herewith are a few of the exhibitor letters:

"Three Shows Have Closed in This Vicinity," Says Tennessee Man

Editor, MOTION PICTURE NEWS.

DEAR SIR: The tax that is killing the exhibitors in small towns is the admission tax. Later on I shall tell you what I think of the reel tax.

We were charging five to ten cents and raised to ten cents straight, including colored gallery and children over four. Out of this we are paying the tax ourselves, but instead of getting more money by the raise the children and negroes have quit coming. The result is that we will have to pay this tax out of smaller gross receipts. This will make our total war tax about $150 per month, absolutely all of which will come out of our own pockets.

If we charge children five cents the tax is 20 per cent. and we could not stand that. If the Government would make coins of six and eleven cents we could probably make the patron pay the tax. One exhibitor near here is trying to get the eleven-cent price, and he is forced to hire an extra cashier and then he says he fails to get the extra penny out of about half the patrons.

We believe that you should advocate that every exhibitor, exchange and film manufacturer and every actor should go to work on their respective Congressmen and Senators and try to get this law modified just as soon as Congress meets. We are all patriotic and are willing to do our bit, but there is no business in a small town that can pay 15 to 20 per cent. of its gross receipts and remain long in business.

Three picture shows have closed in this immediate vicinity, but we cannot close as we have a big building on our hands that could not be used for any other purpose. The small towns are being hard hit by the draft and by mechanics of all classes leaving for the factory towns and cantonments. In addition, everybody is preaching economy and conservation so that scores of our patrons who formerly came every day now come not more than once a week.

Yours very truly,
HENDLEY BROTHERS.
The Vogue theatre, Columbia, Tenn.

"If This Keeps Up I'll Cut to Two Days a Week"

Editor, MOTION PICTURE NEWS.

DEAR SIR: You will notice on the attached report card I have had to mark "Business poor" on one feature. Under any other circumstances or rather times it probably would have been marked "big."

Mahaiwe Theatre
Great Barrington, Mass.

¶ Your new Box Office Reports on various pictures is a great stunt. I find a whole lot of pleasure in looking over the pictures I have booked and learning how they have gone over in other places.

¶ I guess the ——— will be given a decent burial in a few months.

Yours very truly,
Earl B. Raifstenger,
Managing Director.

With the war tax on admissions nearly every man and woman buying from one to ten Liberty Bonds, contributions to Red Cross, Y. M. C. A. and numerous other calls on the pocketbook, together with the high cost of living—those are the reasons business was poor.

No one can or will give up their bread and butter, but here seemingly they are giving up their amusement. How long we can stand it remains to be seen. Since November 1 my only days of profit have been Saturdays and Sundays. Five days last week my loss was about $20 per day. If it keeps up we will be obliged to run just Saturday and Sunday. This week, Tuesday, Wednesday and Thursday, we had Norma Talmadge in "The Moth." Under ordinary times we would have averaged $75 to $85 per day. The three days gave us an average of $42.50 per day. My "nut" is close to $55 per day, so you can see where we land.

Everybody of course says, "We want to help the Government," but seemingly they stay away. This refers particularly to the man with a family. With the couples or men by themselves it doesn't make much difference. From my observation the "war tax" is the cause.

Sincerely yours,
CALIFORNIA EXHIBITOR.

(At the writer's request his name is withheld because of the confidential nature of the letter.)

"Attendance Decrease Quick—No Exchange Help"

MOTION PICTURE NEWS,
New York City.

GENTLEMEN: Having noted the picture of my theatre in last week's NEWS under "Typical Small Town Theatre Which Will Suffer From Tax and Draft Levies," I wish to express my opinion on same.

I believe the taxes are hitting the small town exhibitor the hardest. I run four nights a week. Being in the middle of a serial when the tax went into effect I did not wish to raise admission on that night, but raised my other three nights five cents to pay the war tax on the serial night and also the fifteen cent reel tax. The decrease in attendance on the three nights has been so great that instead of making up my taxes I am losing. Wishing to reduce my expenses and meet my reel tax I went to a New York exchange this morning and tried to obtain a feature, which I am now under contract for, for one day, for two days at a reduction of 50 per cent. for the second day. The exchange could not see it. Result: cancellation.

Why do not the exchanges help the small owner more in this way as they surely give us poor enough prints, etc.?

Yours truly,
T. L. WARDLE,
Manager theatre, Farmingdale, N. Y.

Clawson Not a Murderer—Refuses to Shoot Even the Kaiser

Dal Clawson, one of the best known cameramen in the business has finally risen to deny the report that if the Kaiser wanted to be "shot" he would call on him. Mr. Clawson affirms that the Kaiser never told him this at all and that his original statement playing upon the word "shot" intended to be run under his photograph in the last issue of MOTION PICTURE NEWS Studio Directory was badly twisted by the time it came out in that publication.

Nevada Film Credits Heffron as "The Planter" Producer

Officers of the Motion Picture Directors' Association in Los Angeles have been notified by the Nevada Film Corporation, producer of the Tyrone Power picture, "The Planter," now being released by Mutual, that on all future prints of this subject the name of the adapter and producer, T. N. Heffron, would be carried. When the first print for this film came out it carried the name of Harry Drum as director. This was called to the attention of the Directors' Association, and it immediately took action to see that proper credit was given to Mr. Heffron.

When the association was organized the sole purpose was to benefit the directors in matters of this kind, and this is the first instance of the need of the association taking action.

Hodkinson Claims New Process of Film Making

Calls It "Motion Picture Plus" and Answers in Advertising Columns Some Questions of Interest—Conceals the Real Issue

W. W. HODKINSON announced this week that he has brought back to the motion picture industry with him a new process of film making, and which he calls in his advertising announcement "Motion Pictures Plus."

While Mr. Hodkinson's "signature" advertisement in MOTION PICTURE NEWS does not go into details it nevertheless answers many questions which are uppermost in the mind of the trade and sheds some light on the underlying motive that brought Mr. Hodkinson back to the firing line.

In the course of his advertisement Mr. Hodkinson remarks: "We are making a showing of motion pictures with the same restricted medium used in the 'store shows' of past days, a medium adopted on account of its cheapness to meet the restricted conditions of the time and which only lets us hint at what might be done with the expenditures being made upon the motion picture to-day. In other words, improvements and progress have been made at every point but the picture itself.

"Would it interest you to know that my re-entry into the business is to adapt an improved process to the industry, a process that will give every franchise holder an advantage in his territory, which he can now get only through a star which his competitor may have to-morrow, or an unusual production which at best he can find but once in a month or many months? How would you like to have pictures with all the elements you get to-day, such as star, story, production, with something added, or putting it in other words, the 'Motion Picture Plus?'"

The announcement is in keeping with the revolutionary developments which have marked Mr. Hodkinson's career in the past. Nothing has been given out at the offices of the Hodkinson Corporation regarding the new process, but it was pointed out that the adoption of some new process, whatever its point of improvement, is regarded by Mr. Hodkinson as vital to the stabilizing of the industry to-day.

This statement was made: "We feel that the business has followed out every line of advance except making actually mechanically better pictures. The trade has stars and stupendous productions, and the fild swarms with them, until the investment of capital in production or in theatres is simple gambling. The W. W. Hodkinson Corporation will give this business a new hook to hang on, a new rock on which to drag itself out of the ocean of competition, just as Mr. Hodkinson has done in the past."

Chicago Exhibitors Vary on Effect of Tax

At Meeting of Owners' Association Some Declare Business Suffers, While Others Assert No Difference Is Noticeable

A GREAT difference of opinion was disclosed in discussing the extent the exhibiting business had been hurt by the application of the new war tax, when members of the Chicago Motion Picture Theatre Owners' Association came together recently at their hall in 19 West Adams street. Some members said their patronage had dropped off more than 35 per cent, while others claimed theirs had suffered only 15 per cent. A few declared their business had not been hurt at all and that the war tax had not decreased their patronage to a noticeable extent.

Many of the theatre men, in speaking of the difficulties encountered in collecting the tax, declared that Americans paid the levy less willingly than foreigners, and that theatres in foreign neighborhoods, where the population was mixed, were apparently less hurt by the move than those in high class districts where the inhabitants were all Americans.

Some of the men declared their patrons had refused to pay the tax because of pro-German tendencies. Max Jesselson, owner of two houses in foreign neighborhoods, hit at a vital spot when he said that many showmen were experiencing difficulty collecting the tax because they failed to advertise, letting their patrons know about the new rules and regulations.

"In my particular case," said Mr. Jesselson, "I am not experiencing any trouble with the tax, and my houses are in foreign neighborhoods where as many as a dozen different nationalities rub elbows. But I advertised and explained the tax to my patrons in a dozen different foreign publications. And now when they come to my house they pay the increased charge without a bit of quibbling."

For those whose business had dropped off from 15 to 35 per cent as a result of the war levy, Edward T. Beatty suggested that they drop back to their old prices and pay the tax themselves. The war tax, ranging from 10 to 15 per cent, he figured, could be more easily paid out of their own pockets than for them to go on trying to collect it from the public through an advanced admission charge and losing from 15 to 35 per cent.

Fred Herrington, one of the founders of the American Exhibitors' Association, and former president of the Motion Picture Exhibitors' League of America, was present at the meeting and made a stirring address on the duty of the exhibitor during these times of stress and national danger.

"I think I can explain why Americans are more backward than foreigners in paying the war tax," said Mr. Herrington. "It's because they are already so deeply engaged with Red Cross work, Liberty Loans, Y. M. C. A. campaigns, etc., that they don't feel able to pay a tax on entertainment. Americans are spending their money more freely in the great national campaigns for a victorious culmination of the war than are foreigners, and as a consequence they feel they have to cut down on luxuries. And the theatre must suffer.

"There is little doubt but what a lot of exhibitors are being hit mighty hard by this war tax. But we can't repeal the present law now. What we can do, though, is to take steps to have it modified during the next session of Congress.

"If you write your congressmen and senators and tell them how serious your losses are I am sure they will have the law revised. Congress doesn't want to close your houses. It wants money to win the war, and how, in the name of Heaven, can it get it if it taxes you until you have to close down.

"The thing for exhibitors to do now is to get together and back up H. B. Varner, of North Carolina, when he goes before Congress at the next session. He is the one man who can help to get this tax modified. You had a chance a while back to have averted this very thing, but you did nothing. At that time Varner was in Washington fighting for you and you never even let him know that you had heard he had raised his voice in your behalf.

"The trouble with you men is that you don't wake up until it is too late. If, for instance, you had bestirred yourselves as much before you got into this difficulty as you do now it might all have been averted."

After Mr. Herrington's address the exhibitors turned their attention to the fifteen-cent tax the manufacturers have put on each reel of film. Many of them reported that they had received notices of cancellation from two Chicago exchanges, and they planned immediate retaliation.

Eltinge Plans to Return West for New Picture

Julian Eltinge, who has been in New York to complete negotiations for the release of subjects in which he is to be starred in the future, announced last week that he will probably return to Los Angeles about Thanksgiving time, and it is expected that before next week his contract for future releases will have been made.

According to reports, it is probable Mr. Eltinge will next appear in a serial. At least, it is known that plans for such a production have been partially made. Regardless of what arrangements are made, the actor expects to make Los Angeles his home, and the work of constructing his $75,000 Italian villa on Silver Lake Hill in that city is said to be progressing nicely during his absence. This is to be a prominent residence section of Los Angeles, and it is here that Miss Pickford, her director, Marshall Neilan, and other prominent people of the screen will build homes. The section will be known as Beaux Arts. Upon Eltinge's return to California, definite arrangements will be made for the erection of a studio, it is said.

Jewel Feature Shows in Three Metropolitan Houses

The Jewel feature, "The Price of a Good Time," which was produced under the personal direction of Lois Weber, and which was presented at the Broadway theatre recently, is showing at three metropolitan houses this week. Fox's Academy, the Eighty-first Street and Fox's Terminal in Newark are the houses.

Test Case of Fifteen Cent a Reel Tax in Cleveland Court

Judge Phillips Decided Friday That Charging of Fifteen Cents Was Not Illegal and Vacated Injunction of Exhibitors Against Exchanges—Friend Says Case Is Manufacturers' Triumph

JUDGE PHILLIPS in the Common Pleas Court, Cleveland, Ohio, on Friday vacated an injunction brought by the exhibitors of Cleveland against the exchanges of that city, whereby the exhibitors desired to restrain the exchanges from adding the fifteen cent a reel tax to the regular rental of the film.

In a statement sent out from the offices of the National Association last Saturday, the following passages appear:

"Thrown Out of Court"

Last week the exhibitors sought a restraining order to prevent eleven distributing organizations from cancelling contracts because of exhibitors failing to agree to pay the fifteen cents per reel per day as an additional payment for service because of the war tax, and also restraining the companies from collecting the amount on contracts where exhibitors had agreed to pay the same.

The eleven companies are Goldwyn, Pathe, Artcraft, Paramount, Vitagraph, World, Fox, Universal, International, Metro and Select.

At the hearing today, after the facts as presented by the exhibitors had been thoroughly gone into, the judge threw the case out of court and denied the injunction.

It now appears that the companies will be absolutely free to collect the tax and that the Ohio ruling will be taken as a precedent in future actions of the same character.

At the hearing the distributors were represented in court by Squire, Sanders and Dempsey. The following film men were present:

P. A. Powers, of Universal; Gabriel L. Hess, of Goldwyn; Nathan Vivader, counsel of World Film Corporation; J. A. Berst, of Pathe, and Arthur S. Friend, of Paramount, Artcraft and Famous Players-Lasky.

Berst Gives Opinion

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., expressed his opinion as follows:

"Who pays any government tax, be it on tobacco, gasoline, confectionery, liquor or anything else? The ultimate consumer and no one else, and he is the only one who can pay it. The government knows this and expects the tax to be handed on to the consumer and every man, woman and child in this country is an ultimate consumer. Who is paying for the devastation wrought by this war, for the colossal expense entailed by the maintenance of vast armies in the field? All of us, and no one is exempt. We pay it in higher prices for the clothing on our backs, for the shoes upon our feet, for the food which we eat, and the drink which we drink. We are paying for it in every letter that we send, in every article that we buy. Every tax that is imposed upon every commodity which we use is paid by us in the end, for no matter what our business, what our profession, we are all ultimate consumers and part of the public.

"The distributors, of whom I am one, and, I am glad to say, many leading exhibitors, recognize the truth of this and recognize that any tax placed upon film must be, and should be handed on to the public. The exhibitors who fail to hold this view say that the increased cost of admission to their theatres will hurt their business. But they should realize that anything that hurts their business hurts ours and that we producers and distributors realize that. If we hand on the tax it is because it is our only recourse.

"Unfortunately the War Revenue Act was drafted without regard to or understanding of the motion picture industry, its customs, its methods and its uses. The tax fixed in the act is purely a film footage tax and as such the user under the clear intendment of the act is required to pay. Congress undoubtedly expected that the exhibitor being made to pay would in return require his public to pay. This is evidenced throughout the act and specifically by the provision in reference to the film footage tax (see Section 1007) in respect to which it is provided that this tax shall be paid by the lessee and collected by the distributor. It is a well established economic rule that shifts to the ultimate consumer all taxes except income taxes, which cannot be shifted. Already the manufacturer of the raw product has shifted the tax to the producer and the producer in turn has shifted that tax, as well as the tax on positives, to the distributors.

"Faced with the necessity of recouping the amount of this tax the distributor's only alternative would be a general increase in prices, and the cancellation of all existing contracts.

"That fifteen cents charge which we collect does not go to Pathe. Every cent of it—and more—goes to the Government.

"Exhibitors should ask themselves this question, 'What is that tax money doing?' Let me answer that question. It is fighting for us in Europe. It is keeping the invader from our shores. It is making it possible for us to do business here in the United States. It is clothing and feeding our soldiers and sailors; it is putting ammunition into their guns and it is making it possible for us to look forward to victory and peace. Farbetter the United States and taxes than Belgium, a nation hammered to the ground."

Friend Convinced Manufacturers Are Right

Arthur S. Friend, treasurer of Famous Players-Lasky Corporation issued the following statement on his return from Cleveland:

"Judge Phillips's decision against the small

(*Continued on page* 3970)



A Full-Page Newspaper Advertisement Jointly Paid For by the Exhibitors of Yakima, Wash.

Farrell Defends Exhibitors Against Attack

Takes Apparently Justifiable Exception to Recent Article in Boston Newspapers, and Declares Prices Are Far Too Low

E. J. FARRELL, general manager of the Metro Pictures Corporation of New England, with offices at Boston, has responded loyally to what appears to be the call of duty in defending New England exhibitors against the alleged misrepresentations in an article recently published in the Boston newspapers in reference to the increase of admissions at the various theatres. The article, in Mr. Farrell's estimation, which is no doubt shared by nine out of ten exhibitors of the country, gave the very weak side of a tale that has two sides, and voiced the opinions of only one exhibitor.

As manager of the largest motion picture exchange in New England, to whom all the exhibitors in that territory go for photoplays for their individual theatres, Mr. Farrell is well qualified to speak in behalf of the industry. He knows conditions, circumstances and a hundred and one things under the surface that very often confuse the average writer when attempting to dissect the theatre question in the columns of the press.

In a part of Mr. Farrell's reply to the article, the exchange manager said: "Nine out of ten exhibitors in the business today should increase their admissions at least 50 per cent, and they must do this in the very near future or face financial ruin. The war tax imposed by the Government is not alone responsible for this, for there are countless other burdens upon the theatres of which the public is entirely unaware.

"Less than five years ago the average theatre paid for its entire week's supply of photoplays from $40 to $60. Today the average theatre pays from $200 to $350 for its weekly supply of film. These figures would apply to the theatres outside of the down-town section of Boston. Let us apply figures to the big Washington street theatres. Less than five years ago the biggest theatres on Washington street and the down-town district were paying in the neighborhood of $150 for a week's service. Today these same theatres pay from $1,000 to $1,500 per week.

"These figures will astonish the average patron of the photoplay theatres because it has never been appreciated how the cost of operation has so rapidly advanced for the theatres and this, because the theatre managements have refrained from adding the extra burdens to the patrons until actually forced to for the salvation of their investments.

"Yet the cost in rentals for photoplay productions is not all of the theatre's added burdens over a few years ago. Employees' salaries have risen rapidly; supplies of all sorts have increased tremendously in cost; carbon, used for the projection of the film upon the screen have increased in price over 1,000 per cent. We have today theatres costing a million dollars to erect, a tremendous investment. The lone pianist or pianist and drummer have given way in a great many theatres to orchestras from six to twenty men. The small store show has gone and in its place the public finds big handsome theatres that cost ten and twenty times as much to operate.

"Yet how little has the increase in admissions been to the public. A five-cent raise in some instances; none at all in a great many of the theatres. The theatre-owners have accepted increase after increase, caused by the demands of their patrons for bigger and better productions, with famous and more famous stars and have fought and struggled to keep the admissions down to the same low prices until forced to increase them for their own financial existence."

THEATRES UNJUSTLY BLAME WAR TAXES

Complaints have been received by the Internal Revenue Department of cases where the cost of admission to theatres and other places of entertainment has been increased largely in excess of the wa rtax imposed and the increase explained on the ground that it is rendered necessary by the imposition of the war tax. The tax on theatre admissions is one cent for each ten cents or fraction thereof paid for the admission. Any increase in admission charges beyond this amount is not necessary in order to absorb the tax.

The attention of Internal Revenue Bureau has also been called to a newspaper advertisement of a phonograph which states the price and explains that there is 5 per cent. added for war tax." The war tax on phonographs and other musical instruments is only 3 per cent. Other cases of misrepresentation of the war tax have come to the attention of the Hudson County officials and proper steps will be taken to correct such misrepresentation.

BIG MANUFACTURING PLANT IN MEADOWS

Reprinted from the Front Page of the Hoboken, N. J., "Hudson Observer," a Story Typical of Many Printed by the Unenlightened Press. By Following the Weekly Suggestions, Such as Are Given, This Week, on the Opposite Page, You Can Aid in Correcting a Bad Impression.

Paralta President Arrives at Los Angeles Studio

Carl Anderson, president of Paralta Plays, Inc., arrived at the West Coast Studios in Los Angeles, a few days ago, it was announced this week by Paralta Plays, and expects to remain there for some time, consulting on the construction of the new studios which are now in the course of construction.

A large tract of land adjoining the studios was recently purchased, upon which is now being erected additional studios which when completed will double the capacity of the present plant. Work is said to be progressing rapidly.

Government Wants Operators for Overseas Service

The Chief of Ordnance, War Department, Washington, D. C., has sent out a call within the motion picture industry for motion picture operators for early service overseas.

The call said, in part: "The men in the front line trench need the help and co-operation of skilled men back of the lines, and motion picture operators are wanted at once for the Enlisted Ordnance Corps, National Army. Men must be between the ages of eighteen and forty, and must know their job."

President Acknowledges Debt to Four-Minute Men

President Wilson has acknowledged the debt of the United States to the Four-Minute Men in a letter which has been given space in the morning papers.

Rogers H. Bacon, chairman of the Speakers' Bureau, notified the Four-Minute Men of the letter on November 19, and stated that he was sending a copy of the letter to the manager of every motion picture house in New York.

Directors Plan Ball in New York for January 26

The Motion Picture Directors' Association announced last week that it is planning to hold a ball at the Biltmore Hotel on the evening of January 26, 1918. It is the intention of the members to make is a brilliant social event, and Wally Van has been appointed chairman of the Ball Committee. Maurice Tourneur is to be the artistic director.

At the last meeting of the Association, Carroll Fleming, Charles Miller and Leonce Perrett were initiated, and several new applications were presented.

Motion Pictures Prove Usefulness in Law Suit

According to advices from Kansas City, Mo., motion pictures played an important part in a recent law suit in that city, and were probably the first pictures to get by the censorship board without first being viewed. The pictures were made and used by the Window Glass Machine Company and the American Window Glass Company to demonstrate the process of glass manufacturing in a suit for alleged patent infringements. A projection machine and screen were installed in the Federal Court.

Morosco Scenario Head Visits New York for First Time

After three years at the Oliver Morosco Studio in Los Angeles, where she has been engaged in preparing scripts for Paramount Pictures, as head of the scenario department, Julia Crawford Ivers is in New York for the first time in her life. She expects, however, to stay but three weeks.

Mrs. Ivers announced last week that she is now at work on a new story for Jack Pickford and Louise Huff, and is looking up prospects for a Vivian Martin script.

Our First Aid Course

SO many theater managers requested our aid in explaining away distorted ideas regarding admission increases or preparing the way for necessary boosts that we prepared this "First Aid" series of educational talks for patrons.

The initial talk appeared in last week's News. The second talk will still further break the ice by letting the patrons know that the theaters are not going scott free in the matter of taxes.

This will leave the ground clear to start the real missionary work of preparing your patrons for an admission increase. Boosts are certain this year, whether you are fighting hard against them now or not. So begin the paving. Next week we will begin the real missionary talks and also offer slide and program suggestions.

Doing Our Bit!

We Told You Last Week—

That we get a wee bit sore when people tell us we are lucky to have the Government ask them for the tax and let us off free. We promised to let you in on some "Secrets of the Movies," and incidentally let you know how "we were doing our bit" in many ways before Uncle Sam asked us in addition to collect a tax from you at trouble and inconvenience to us.

Let Us Start with Our Story—

In the first place, since the very start of the war in Europe we have been paying Uncle Sam an emergency war tax for each seat in this theater. It is a fact that this tax put hundreds of theaters out of business when this tax was levied—but you didn't hear any squealing. Uncle Sam needed the money—and we have been doing our bit.

Then We Got After the Kaiser—

And Uncle Sam needed more money. He placed a tax on every single foot of film which makes up the shows you see each night. Sometimes there are ten thousand feet in an evening's performance. That tax is being divided among the theaters of the country, and paid outright in addition to our usual expenses for film.

Express Shipments Were Taxed—

And did you know that picture theaters are among the largest users of express service in the country—that this item makes up a large factor of expense? With an occasional package it may not seem much to you, but you can imagine the tax if you received billboard posters, photographs, films, etc., by express every day.

Is It Any Wonder That—

Uncle Sam decided that he was getting enough from us? Then, again, he knew some of the inside figures of the business, which we are going to tell you in our later talks. He knew that half the theaters of the country were losing money, that the cost of giving you top-quality entertainment had more than doubled in the past two years, while admission prices had scarcely changed. But we are going to let you know the facts, too. This little talk was just a by-play to show you that

We Are Doing Our Bit!

WHO'S THE PATRIOT? *By Sam Bullock*

WHEN Uncle Sam decided to impose a revenue tax upon the film industry he evidently had in mind three representative branches: 1. The men who make the celluloid strip; 2. The men who make the strip into negatives; 3. The men who, in turn, make the strip into positives, or "movies." Uncle Sam naturally figured largely upon the publicity (available to every schoolchild from Maine to Frisco) regarding the fabulous salaries paid to the employes of the aforesaid branches, whose manly figures and bewitching faces adorn (more or less) the aforesaid strips.

Whoever gave Uncle Sam the "tip" is immaterial, but the fact that there are "armies of stars" getting salaries equal to and some greater than President Wilson is *absolutely believed* to be the truth by *millions* of Uncle Sam's grown ups. Uncle Sam therefore very naturally figured that this trinity of patriots could, and would willingly, come across with a quarter of a cent each—hence the total of three-fourths of a cent footage tax upon the *manufacturers*. The proposition to tax patrons or exhibitors (following the first Liberty Bond sale) was not included in Uncle Sam's "hunch," simply because some 15,000 exhibitors carried Uncle Sam's message to millions *free* and sold the bonds, and Uncle Sam knew the exhibitor was already paying a war tax. Then the "efficiency squad" of the "fourth largest industry" got spring fever, or else they were so busy inventing new "systems" to milk the "movie man" that they didn't notice Uncle Sam's "hunch'" growing at Washington, D. C. *It sure did grow quick.* Then came the now famous Paul Revere ride to Washington and "Lee's surrender." So different, however, from Lee of the '60s, who at least made a fight, while "our" Lee radioed his followers all over the country: "Wire Washington O. K. Tell 'em you like it, the Ontario plan." Ohio refused to be camouflaged and wired back: "Nix on that stuff, Lee Varner."

What was the result? Uncle Sam's employes forgot Bert Williams' ditty, "Dat's Gratitude," and included an admission tax on tickets, based, very likely, upon Lee's eloquent suggestions that it would not hurt the movie manager's receipts if the patron paid it, but a footage tax on films would eventually be paid by the said movie manager.

Uncle Sam's hunch was wrong in one respect. He figured the three "strip" makers would be at least as patriotic as the movie manager. He was dead wrong.

Their "expert accountants" should have camped at Washington, backed by the prestige and dignity of the "fourth largest industry" and, producing the figures they now tell us spells "calamity," insisted upon consideration commensurate with our worth as silent partners with Uncle Sam in winning the war for democracy.

Who is the patriot?

Is it the man who dodges his tax, adds to same, and attempts to collect on films that he himself is not being taxed for?

At this writing every exhibitor in Cleveland has long ago been thus assessed and some have paid. Even poor old "Gloria's Romance" and ancient "Myra" are paying tribute.

To-day court proceedings were started in Cleveland to establish our rights, brutally ignored by the N. A. M. P. I. members holding exhibitor's shows up.

If this is not "profiteering" what is? Pettijohn evidently knows the story of "The Spider and the Fly."

Who is the patriot? I'll tell you and back it up by sworn reports at Washington. I write in the interest of the "70 per centers." There's over a hundred in Cleveland. They went to work as patriots. Publicity was given by all methods available to get the public to respond at all classes of theatres. I am not reporting for the better class of theatres, 50 of them, but the "70 per centers," who report a big slump up to this fifteenth day of the tax impost. I can show you reports of 30 per cent. less in gross receipts covering this period. Can show you *50 per less on Douglas Fairbanks* nights—and the movie man thanks his "stars" that Triangle has not assessed the war tax.

Who is the patriot? The showman who is grinning and bearing it until some one comes to his relief in December.

He is the patriot!

We have had ideal show weather so far daily since Friday, Nov. 2. The Lord is with us but the N. A. M. P. I. is *not* with us.

Fifteen Cent Tax Tested in Cleveland Court

(*Continued from page* 3967)

group of recalcitrant exhibitors who attempted by Court proceedings to enjoin the motion picture distributors in their attempt to collect the 15 cents per day per reel charge, made because of the war excise taxes levied on motion picture film by the Federal Government, was not a surprise to the group of New York film men who went to Cleveland for the hearing. These men went to Cleveland prepared to go forward with the trial of the case, just as speedily as the Court would permit. They had no disposition to raise any technical points or defenses, but when the exhibitors had told the Court what they intended to prove it was so patent that such proof constituted only imaginary grievances, and had not even the slightest bearing on the issue, did not by the greatest stretch of romantic imagination constitute a case against them, they were glad to let their very able counsel, Judge Day, enter a motion on the pleadings and opening statement of the plaintiffs for judgment in their favor. In deciding this motion, Judge Phillips put a final end to the case and the entire matter.

"Under the circumstances and for the purposes of the motion, the Court assumed that all the exhibitors' allegations were true. Accordingly the film men felt that the public is entitled to know their view of the controversy. According to the accountants most experienced and expert in the motion picture industry, Messrs. Pierce, Waterhouse & Co., the film tax levied by Congress under the Act of October 3, 1917, amounts to about nine-tenths of a cent per lineal foot, instead of one-half cent as the exhibitors stated in their petition, and assuming that every exhibitor pays 15 cents per day per reel for every reel used by him so long as the film footage tax is in effect, the gross amount so collected by the distributors, will not equal the amount paid by the distributors to the Government on account of the tax. This statement I make with particular emphasis in view of the fact that the Cleveland exhibitors alleged in their position that the defendants were profiteering and undertaking to charge exhibitors more than they themselves were required to pay, when, in fact, the converse is the truth.

"Accepting the figures given by the exhibitors to Judge Phillips in the court room in Cleveland as correct, we would come to the absurd conclusion that every exhibitor in the United States conducted his show forty-nine days in every calendar month. The exhibitors, for reasons probably best known to themselves, carefully refrained from advising the Court that there was a great difference in prices charged by the several distributing companies, for the product handled by them, and left the Judge under the impression that there was a fixed or unit price per reel throughout the industry. The day when motion pictures were sold by the foot, or by the reel has happily passed, and surely every one who stops to think, must know that prices are made by the distributors and paid by the exhibitors, with a view to the real value of the production, the entertainment for which they accept the public's money at the box-office. The public no longer pays to see so many feet of film projected on a screen.

"It is, however, most gratifying now to be able to point to a clear well considered sweeping judicial opinion in support of the position taken by the distributors in regard to the 15-cent charge. It seems too bad we should have been compelled to justify our obviously fair proceeding in Court, and we regret most of all, that a combination of exhibitors, who were in a place to know thoroughly well the attitude of leading producers and distributors toward the Government should permit themselves to make a public charge of profiteering in their hopeless attempt to find a place in Court."

Violation of Sherman Law Intimated

The following telegram was sent by Sam Bullock, Cleveland, after Judge Phillips had given decision in test case of fifteen-cent reel tax:

Judge Phillips to-day decided that the charging of 15 cents was not violation of contract, merely an addition to the price of film, but that the combination to enforce the same he believed to be a conspiracy and violation of the Trust Law Case, will be followed up immediately along the lines suggested by the Court.

"(Signed) SAM BULLOCK."

Milwaukee Exhibitors Not Disturbed

There has been little or no protest on the war tax, according to the managers of the local film exchanges. In fact, so little fuss has been made over this tax that no letter was sent out, in many instances, notifying the exhibitors of the change. According to the exchange managers there were some cancellations on account of the tax but the amount is estimated at about 2 per cent and the exchange men say that they have had little or no trouble over this tax. In fact, it is stated that the cancellations have been from the smaller exhibitors but can hardly afford to pay for the present high-grade feature. It is expected that no action of any kind will be taken by the local exhibitors on the film tax as the majority are now paying it without any protest.

Death Knell of Nickel Houses in Wisconsin

The passing of the little fellow among the motion picture exhibitors is almost completed in Wisconsin, says a report from this section. The five-cent house with its limited seating capacity and cheap program is almost a thing of the past in this state. Hardly a day passes that does not bring news of the closing up of one or more of the smaller theatres. This is not the result of intensive competition for, strange as it may seem in many of the cities where the small houses are closing there is absolutely no competition, the nickel house having everything its own way but being unable to exist in view of the ever increasing cost of films, and no cor-

(*Continued on page* 3974)

More Exhibitors Join Drive to Get Smokes for Soldiers

Thanksgiving Week Rally Promises to Turn Campaign Into Grand Success—Rothapfel and Williams Frist to Offer Percentage of Receipts to the Fund Which Will Smoke the Kaiser Out

AS far as smokes and tobacco go, the Kaiser may as well consider himself "kanned" already.

The general advance which began throughout the country recently, under the leadership of the "Our Boys in France Tobacco Fund," and which has already captured the first line trenches and is driving forward with relentless tenacity, is planning a huge strategic drive this (Thanksgiving) week that should make the victory complete. And when the medals are pinned on, there will be several exhibitors in these United States who will step forward to hear their names praised as "princes," "bricks" and other things which in America denote titles of the highest sort.

Rothapfel Leads Exhibitors

In the first place, S. L. Rothapfel, managing director of the Rialto theatre in New York, which theatre does not advertise its patriotism, but reveals it in deeds that speak louder than type or words, led the assault of exhibitors against the enemy by agreeing to turn over 5 per cent of his total receipts this week to the motion picture division of the "Our Boys in France Tobacco Fund." A pioneer in leadership, Mr. Rothafel did not wait to be urged to exert himself in the smokes campaign, realizing that tobacco to soldiers is as gasoline to the motor car, and notified the Fund at 25 West Forty-fourth street that if every contribution of 25 cents puts 45 cents worth of tobacco into the hands of one of America's fighting men in France, then the boys "over there" could look for some heavily laden crates of smokes from the Rialto. Mr. Rothapfel even went further in his patriotism, and wrote a letter to every known exhibitor in the country urging them also to open their hearts and their theatres—their pocketbooks also—in a big sweep to smoke the Kaiser out by setting aside Thanksgiving week as a period of tobacco-collecting for our boys in France.

THE FUND IN RICHMOND

¶ I have been watching your splendid efforts each week relative to the Tobacco Fund for our boys in France.

¶ Several weeks ago we turned over several hundred dollars and about 50,000 cigarettes in a local tobacco fund for the soldier boys in the camps.

HENRY BERNSTEIN,
Richmond, Va.

Jake Wells'
Colonial Theatre.

That Mr. Rothapfel's initiative, and the thoroughness with which the Fund has been organized and pushed, is beginning to bear most luscious fruit is evident by the reports that have begun to drift in, ever thicker and thicker, from exhibitors and others within the industry whose patriotism is not limited by desires for personal benefit or profit.

First National in Vanguard

Almost immediately after Mr. Rothapfel voiced his faith in the Fund by naming this week for the soldiers, J. D. Williams, general manager of the First National Exhibitors' Circuit, announced that the leading theatres of the circuit would likewise give 5 per cent of their receipts this week to the worthy cause. In the course of his letter which awakened additional exhibitors to quicken their activities in behalf of the tobacco fund, Mr. Williams said: "I cannot too strongly endorse, both from a busi-

(*Continued on next page*)

Motion Picture Division of the Our Boys in France Tobacco Fund

Entire Fund Total to Date.....$104,741.44
Motion Picture Division, Total to Date..... 392.46

A SPLENDID patriotic opportunity is given to every American exhibitor to be of some use to our soldiers in France. They want "smokes" more than anything you can send them. Motion Picture News, which is the official organ of the campaign, urges all exhibitors to place receptacles in their lobbies, for the collection of coins and packages of cigarettes.

No cigarettes can be accepted except in original packages and on which the revenue stamp has not been broken. This is an order from the Government.

How to Go About It

1. Send to Motion Picture News for a card, inviting your patrons to drop pennies and packages of cigarettes into the bowl or box provided.

2. Arrange with the commissary department of your nearest cantonment for distributing (unbroken) packages of cigarettes. In case you have superfluous packages send them directly to Motion Picture News, New York, N. Y.

3. Pennies and other coins collected should be deposited at your bank and a check sent weekly to Motion Picture News. For every 25 cents you collect, you will receive a postal of thanks direct from the trenches. For example: If you contribute $10, you will receive 40 postcards of thanks direct from the trenches in France. These should be displayed in your lobby, photographed for slides or sent out to your mailing list.

Exhibitors "All Set" for Big Smoke Drive Week

(*Continued from preceding page*)

ness and patriotic standpoint, the proposition made to you by the 'Our Boys in France Tobacco Fund' and the Rialto theatre." That the endorsement was taken at its full value is evident, as previously stated, by the excellent reports from all sections of the country.

Among the theatres which had already substantially increased the fund, and which have been named in MOTION PICTURE NEWS, are the Pastime, Tuscumbia, Ala.; Princess, Golden, Ill.; Hippodrome, Syracuse; Hamilton, Yonkers; Opera House, Wadsworth, Ohio; Strand, Poplar, Mont.; Majestic, Keene, N. H.; Miller's, Los Angeles, and the Broadway, Rialto and Alhambra theatres, all of Los Angeles.

These houses, and others, had swelled the total of the motion picture division of the Fund to nearly $400 when MOTION PICTURE NEWS went to press last week, and still money and cigarettes and tobacco were coming in. The entire fund up to last week reached a total of $96,526.01, with every indication that after the Thanksgiving week drive the amount will exceed the hundred thousand mark by many, many simoleons. In fact, according to figures from the headquarters of the Fund, the total had swelled past the six figures before the Thanksgiving clean-up started.

Other Houses Join Ranks

Among the latest theatres to make known their intention of giving 5 per cent of this week's receipts to the cause are the Strand, of New Orleans; Opera House, Thomaston, Conn.; Varieties, Third avenue, New York; Victoria, Harrisburg, Pa.; Electra, Brooklyn; Tennis Amusement Company, Colonial theatre, Norwich, N. Y.; Globe, Vineland, N. J.; Happy Hour, Mexico, N. Y.; Pleasant Hour, Newton, N. J.; Happyland, Corinth, N. Y.; Opera House, Elkton, Md.; Cohoes Opera House, Cohoes, N. Y.; Arcade, Camden; Victoria, Greenfield, Mass.; Sweetland, Mayville, N. Y.

Late additions to the list of theatres which have promised to donate five per cent of their gross receipts for "Smoke Week" to the "Our Boys in France" Fund, are as follows: Cozy theatre, 425 East Main street, Galesburgh, Ill.; Star theatre, Ottawa, Kan.; Bonita theatre, H. W. Neal, manager, Lindale, Ga.; M. C. Martin, Oakfield, Me.; A. R. Lynch, St. Augustine, Fla.; Prairie's theatre, 608 Coral street, New Orleans; J. L. Romaine, Boston theatre, Boston Spa, New York; Parson's theatres (Grand and Lyric), Jonesboro, Ark.; Louis Kalbfield, Grand theatre, Palaska, Fla.; Butler theatre, Butler, Pa.; C. E. Doffin, Doffin theatre, Talahassee, Fla.; W. Brown, Happy Hour, Edensburg, Pa.; M. H. Wace, Larkin theatre, Beverly, Mass.; M. H. Wace Company, Strand theatre, Peabody, Mass. E. C. Yaw, Jr., Naples, N. Y.; Benj. T. Pitts, Pitts' Leader theatre, Fredericksburg, Va.; T. B. Humes, Star theatre, L.B.244, East Brady, Pa.

E. V. Richards, Jr., of the Strand theatre, New Orleans, Fla., has arranged to give to the fund one day's receipts at each house of that circuit. Other postcards are being received with every mail and will be acknowledged next week.

Never has there been an industry that has stood behind the Government more solidly than has the motion picture industry, from the first to last. And in backing up the soldier boys with smokes the picture industry demonstrates backing up democracy in one of its truest forms.

Exhibitors Plan to Send Varner to Washington

Will Represent the Exhibitors of the Country During the Approaching Session of Congress—Tax Sections May Be Amended

THE American Exhibitors' Association, realizing the necessity of concerted action among exhibitors in regard to taxes and other legislative matters, are arranging to create a fund for the purpose of engaging a representative to go to Washington in behalf of all exhibitors during the approaching session of Congress, or whenever any legislative matters come up.

The experience of the recent tax legislation has shown the exhibitors very clearly the need of having a representative who thoroughly understands the needs of exhibitors. Many expressions have come to the attention of the A. E. A. that the tax of 10 per cent on gross receipts is proving a great hardship. In one instance an exhibitor in a certain city who has no competition is said to have found his profits entirely absorbed, and financial ruin confronts him.

The American Exhibitors' Association, it is announced, will attempt to gather all possible evidence and facts, and will present them to Congress through the representative, who, according to reports, is likely to be H. P. Varner, of Lexington, N. C.

Mr. Varner is an exhibitor who has been very successful in working against adverse legislation. It is claimed that he has done more in this way for the industry than any other single man within the field. In 1914 he saved the exhibitors of the United States thousands of dollars on the seating capacity tax, and again in 1916 defended the exhibitors against a tax on gross receipts.

Abrams and Schulberg Pay Respect to Milwaukee

Hiram Abrams and B. P. Schulberg, of the Paramount Pictures Corporation, were in Milwaukee Wednesday of last week in the course of their nation-wide tour of investigation of film conditions. They inspected the Milwaukee Paramount office, which is in charge of Ralph Wetstein, and paid a visit to the local theatres. According to Mr. Abrams, the Milwaukee photoplay theatres have developed to a standard far above that reached by most cities throughout the country. While there, Mr. Abrams put over considerable publicity in the way of interviews with local newspapers.

Will C. Smith Nominated on National Board

Will C. Smith, general manager of the Nicholas Power Company, was nominated as a director on the National Board to fill the vacancy caused by the death of J. F. Skerrett, at a meeting of the Supply and Equipment Division of the Motion Picture Industry held on November 22.

The meeting was presided over by Walter J. Moore in the absence of Chairman J. E. Brulatour, and routine matters were discussed without any definite action being taken. It was decided to hold regular monthly meetings on the second Tuesday of each month and the first meeting will be held on December 12 at 12 o'clock, noon, at the offices of the National Association. The following were in attendance at the meeting: Walter J. Moore, H. C. Miner Lithographing Company; L. P. Weber, Acme Lithographing Company; L. J. Lynch, representing George I. Cooke, Alpha Lithographic Company; Theodore F. Comstock, assistant to the assistant manager of the Pathescope Company, representing Willard B. Cook; S. Snowden Cassard, assistant general manager, Nicholas Power Company; A. P. Lombard, representing E. S. Porter of the Precision Machine Company and B. F. Porter, Joseph F. Coufal, Novelty Slide Co.; S. H. DeRoy, Automatic Ticket Selling and Cash Register Company; J. H. Hallberg, United Theatre Equipment Corporation and H. A. Rosenburg of the Greater New York Slide Company; Frederick H. Elliott, executive secretary National Association.



William C. Smith

Theda Bara Makes Personal Appearance at Audubon

Theda Bara, the William Fox star, made a personal appearance at Fox's Audubon theatre, Broadway and 167th street, on the night of November 23, and was greeted by a packed house.

The star made an address and was presented with a bouquet of roses by the management of the house.

Hartmann Prepares for Exposition in February

Fred W. Hartmann, eastern representative of the Motion Picture Exposition which is scheduled for Grand Central Palace, New York, February 2 to 10, next year, has been in New York the past few weeks, co-operating with Secretary Frederick H. Elliott, of the N. A. M. P. I., on matters pertaining to the exposition. Mr. Hartmann expects to return to Chicago the first of December, where he will be in a position to look after the interests of western producers and exhibitors between that time and the opening of the exposition. His Chicago address will be 1416 Masonic Temple.

It is announced that a large amount of space on the main floor of the Palace has already been sold, many of the larger companies included, while more than half of the applicants are new exhibitors. From the manner in which space has been contracted for to date it appears that three floors of the Palace will be required to house the exposition.

Louise Glaum Withdraws Name from War Luxury Fund

Prompted by information relative to the probable indictment of Donald C. Fox in New York for his alleged improper activities as promoter of the Army and Navy Bazaar, held recently, Louise Glaum has wired MOTION PICTURE NEWS from Los Angeles that she has withdrawn the use of her name from the Louise Glaum War Luxury Fund, promoted by Fox, pending the investigation now under way by Federal authorities.

Miss Glaum was induced purely by patriotic motives when consenting to lend the use of her name to secure tobacco funds for overseas soldiers and sailors, and beyond this is said to know nothing concerning the dispositions of the funds being collected at Fox's office in New York.

In her telegram, Miss Glaum remarked: "I can not comprehend the stripe of a man who would employ such despicable methods of greed in this hour of our country's destiny."

Joe Brandt Heads Film Ad Men's Association

While Joe Brandt, general manager of the Universal Film Company, was confined to his apartments here in New York, suffering from an illness that nearly terminated disastrously, he was elected president of the Film Producers' Association of the Advertising Clubs of the World, at the annual session, held in Cincinnati, O., last Saturday afternoon.

Ten days ago Mr. Brandt was suddenly stricken with mercurial poisoning as a result of the improper use of calomel and last Sunday was the first time he has been able to leave his bed since he was stricken. It will be ten days more before he will be able to resume his duties at the Universal. In the time that he has been ill, messages of solicitude and cheer have poured in upon the popular film magnate and personal calls have further testified to the esteem in which he is held by hosts of friends.

NEWS' Exhibitor Poll Uncovers Interesting Figures

¶ We have before us some statistics from a "poll" of our exhibitor-subscribers, which suggest some revolutionary changes in the industry in the past year.

¶ The poll, carefully compiled and analyzed, shows only three per cent. of these theatres asking a straight nickel. Twelve per cent., or one in eight, ask "five and ten" cents. One house in every five, or roughly twenty per cent. of all theatres, are "straight ten" cents. Another twenty per cent. (roughly) get "ten and fifteen" cents. And another twenty per cent. get "fifteen" cents.

¶ Roughly sixty per cent., therefore, of all theatres before the war tax went into effect received ten or fifteen cents, or a split between these two figures. An additional five per cent. can be classed as twenty per cent. houses, and ten per cent. asked prices from ten up to twenty-five cents of which only a few receive the full twenty-five cents—some of these offering vaudeville and added attractions.

¶ Three per cent. received straight twenty-five cents and up.

¶ In other words, the nickel house and the twenty-five cent house are numerically in the same class today. One in every thirty theatres. The only difference is that the nickel house is getting rare, and the higher priced house is getting a stronger foothold.

¶ That sixty per cent. of our theatres charge ten or fifteen cents, no more, for pictures, is significant. That three-fourths, or seventy-five per cent., are properly classed as ten or fifteen cent houses, although some of these have a five-cent price for children and cheap seats for adults, is the big lesson of this statistical review. And of the other fourth—twenty-five per cent.—four in five would average fifteen cents, though charging more for best seats and having no uniform low price. In all those reporting only six per cent. represent either the cheapest nickel class or the fancy twenty-five cent minimum.

¶ Another important lesson from the reports received is the age of service used today. One-half the theatres use service newer than 60 days old. And of this half, two in five use thirty to sixty day service, two in five use fifteen to thirty day pictures, and one in five uses pictures less than fifteen days old.

¶ In connection with the age of service noted, it is interesting to find these percentages holding true in almost all price classifications. Just half the nickel houses use newer service, and half use service older than sixty days. Of the "ten and fifteen" group, approximately half use older than sixty-day service, half use newer pictures. And only the theatres charging twenty-five cents and over seem to require "first run" as indicated by age of service used.

¶ Higher prices therefore do not result from higher cost of film service, but reflect directly a better business management on the part of the exhibitor.

Nicholas Power Company Promotes Cassard

Samuel Snowden Cassard, who has had charge of the purchasing and stock departments of the Nicholas Power Company for the past five years and has been responsible for the Power Company's advertising for the past year, has been appointed assistant general manager of that company. Mr. Cassard's promotion is due to his close analysis of the manufacture of projection machines, which called the attention of the Nicholas Power Company to his wide knowledge of their business and to the remarkable executive ability which he had developed, and is in keeping with the well known policy of picking the highest class men in their own organization for promotion.

"The Grand Passion" Next Jewel Release

Jewel Productions, Inc., whose latest productions for the independent market are: "Pay Me," featuring Dorothy Phillips, and "The Co-Respondent," featuring Elaine Hammerstein, announces that its next offering which will be ready for an early release is "The Grand Passion," adapted from "The Boss of Powderville," a novel by Thomas Addison, which appeared in Adventure magazine. It deals with the efforts of a man who has amassed a fortune from graft, to cleanse himself of the taint in order to win the love of a good woman.

"The Grand Passion" is said to present a theme, strong in dramatic intensity. The cast has not been announced.

Abrams Holds Up for Raised Admission Prices

Declares Public Must Meet the Raise If It Expects Best Pictures Possible—Everything Else Goes Up, Why Not Prices?

HIRAM ABRAMS, president of Paramount Pictures Corporation, who, in company with General Manager B. P. Schulberg is touring the country, and who in his visits to exhibitors has gained many new views of conditions as they exist, has presented, in an announcement, his view regarding the admission price problem. Mr. Abrams believes, and plainly insists, that increased admissions for picture theatres are justifiable.

In this connection Mr. Abrams said: "Photoplay followers must pay more for their screen amusement if they want motion picture producers to continue making the best motion pictures that it is possible to create, and if they expect their favorite photoplay theatres to continue in business and to provide a suitable setting for the picture, including appropriate music.

"We must realize that the entire economic standard of the country has changed and that the dollar no longer represents ten dimes but four quarters. It is war time. The dime has lost its buying power and besides the cost of producing pictures has advanced in a startling degree. As a matter of fact from the beginning of the industry, the cost of producing has advanced steadily. A casual mental comparison between the 'movies' of several years ago and the photoplay of today will make this readily apparent.

"Aside from the apparent increase of the salaries of the players, the elaborate staging of a production which the photoplay public has come to demand, has raised the cost from 500 to 1,000 per cent over the costs of a few years ago. In spite of this, the motion picture exhibitor has been backward in raising his own prices to meet this increased cost. This may be due, in a measure, to the fact that in the early stages of motion picture exhibiting there was a great margin of profit; the photoplay public of that day was content with a standard of production that would not be tolerated by the more discriminating patrons of the photoplay today.

"A continuance of the prices in vogue would mean that hundreds of motion picture theatres would have to close their doors, an event which can only be regarded with the utmost gravity in the present war-time conditions, where moderate-priced amusements for the people are an absolute necessity."

Brady Receives Big Welcome From Chicagoans

One Hundred Business Men Turn Out to Hear Ringing Speech of National Association's Head on Censorship

A turnout of 100 exhibitors, lawyers, members of the trade press, exchange managers and others vitally interested in the film future of Chicago greeted the visit of William A. Brady to that city last Monday night, at a banquet given in the crystal room of the Sherman Hotel. The banquet was given under the auspices of the Motion Picture Exhibitors' League. Its prime object was to have in attendance members of the City Council who are striving to have Major Funkhouser and his one-man censorship board ousted in Chicago.

Among the councilmen present to hear Mr. Brady talk on censorship and the film future of Chicago were Alderman Steffens, the father of the new ordinance now up for consideration in councils to provide a board of censorship made up of at least a dozen persons; Aldermen Rodeger, George Maypole and Schwartz. Each one of these spoke in their turn following the banquet and all expressed their desire to co-operate with the exhibitors of Chicago in giving them the best deal possible on censorship and other legislation affecting the industry here. Alderman Steffens was particularly vigorous in backing up the bill he has drawn and put before the councils. Amidst great applause he declared he was against one-man censorship. All of the other aldermen coincided with his view and promised to give the Steffens bill all the consideration that will be fair and possible.

Others who spoke were Judge Goodenow of the American Theatrical Hospital Association, City Clerk James T. Igoe, Attorney Morris Bergson, Taylor Holmes and Jack Gardner, members of the Essanay force. Mr. Brady was the last speaker of the evening.

The early and greater part of his talk sounded a warning to exhibitors here and all over the country that they are up against a real crisis as far as present and future taxation is concerned. He said that their slogan and their action at this time should be one of unity. He went back over the past few months and reviewed the events that preceded and culminated in the placing of the admission and film tax by Congress. He boldly asserted that because of the factional differences existing among the exhibitors in the country at that time much good effort and results were lost. "Had you exhibitors gotten together at that time and when you should," he said, "you probably would have been faring better to-day as regards the tax situation. Instead of combining their efforts at Washington up until the last minute to avoid the imposing of these taxes both factions of exhibitors represented on the committees there paraded up and down the halls exchanging personalities and airing their differences. You must get together if it is your desire to keep this great industry intact and free from any more death dealing taxes. I am not speaking against the Motion Picture Exhibitors' League alone or the American Exhibitors' Association. I mean this for both divisions. You must put your heads and activities together from now on if you intend to accomplish your salvation."

Mr. Brady left his talk on censorship until the last. He candidly confessed that at that time it was a ticklish subject for him. He began with a long laudation of the motion picture as an educator. He denounced the declaration, so often heard in the past, that the producers are catering to the morbid curiosity of the people and making a specialty in dealing with obnoxious sex films. As a producer and for the producers he said that every man in the business, with the exception of a natural few unprincipled ones, were striving to give the public the very best kind of educational and conventionally correct pictures. He mentioned Major Funkhouser's name in stating that he was against one-man censorship, and especially of the type that the Major has been giving the Chicago film men in the past. He candidly stated that he was opposed to all censorship of pictures. He said that if there must be censorship it should be made up of a board of capable men. In outlining what he thought should be the personnel of such a board to the councilmen present he suggested that a teacher of English, a professor of dramatics, clergymen and others of that type should make up the board.

On the following day, Tuesday, he spoke before the sub-committee of councils, when they took up the Steffens bill for consideration. Here he did not hold back his opinions.

The banquet committee consisted of the following men: Joseph Hopp, W. J. Sweeney, Max Schwartz and Charles Stuart.

Nickel Houses Die in Wisconsin

(*Continued from page 3970*)

responding increase in its admission price. Film men who are in touch with the cheaper grade houses say that they expect that it will only be a short time before the small five-cent house is a thing of the past in this state. Those that are not closing are cutting down to two or three days a week, some only showing Saturday and Sunday and others on Sunday only. The public in general is being so rapidly educated away from the cheap $3 and $5 features that they are no longer interested in the small movie even if it is the only one in the town. The result is the closing of the theatre.

Florida Funny Films Makes Pictures in Jacksonville

The Florida Funny Films is the name of the newest motion picture producing company to establish itself in Jacksonville. The company is headed by H. J. Binney, recently of the Master Pictures Company of Houston, Texas.

The company has secured stage space from the Klutho studios in West Ninth street, and will make one-reel pictures starring Fatty Filbert and Gloria Gayle.

Emerson and Loos Return to California

John Emerson and Anita Loos, director and scenario writer of the Douglas Fairbanks organization, left New York a few days ago for California, where work on their next subject for the Artcraft star will be started in the near future.

What Kind of a Fellow Is—Brady?

Being a Glance at the Real Human Side of the Big Men of the Picture Game—Caught in Action! —Next Week—Wm. A. Fox

By William A. Johnston

FOR the benefit of those who may wish to interview Mr. Brady we cheerfully contribute a time-saving recipe.

(1) Don't bother his secretary. She's looking for him just as hard as you are.

(2) You may find him at (a) The studio, mostly; (b) The Hotel Astor, frequently; (c) The Playhouse, occasionally; (d) Offices of the National Association, now and then; (e) His office, seldom; (4) with Mark Klaw—*never!*

(3) Don't telephone the above places separately, otherwise you'll hear: "Mr. Brady just stepped out." Call them all at once. If you go to the Hotel Astor get a hotel detective.

(4) The surest way is to shoot the subject in transit.

After a hunt, starting the latter part of October, we finally got Mr. Brady on the 'phone at the Peerless Studios, Fort Lee.

"Is this you, Mr. Brady?"

"You bet your life!"

"What's the noise about, Mr. Brady. Sounds like the studio was falling down."

"That's nothing," said Mr. Brady, cheerfully, "I just fired a director. Want to hear some more? Wait a minute!"

Over the 'phone came the sound of splintering glass and crackling wood.

"What was that, Mr. Brady?"

"The leading man," said Mr. Brady gayly.

"Well, what will you do now?"

"Do now? What's easy: I'll direct the picture myself; play the lead too if necessary. And believe me, I'm good."

"Well, Mr. Brady, I have before me a book called "The Fighting Man," by Henry Irving Dodge. It's about you."

"It is," said Mr. Brady.

"Then you are a fighter?"

"Ask the director who just went out."

"Well, Mr. Brady, it is said that you bet occasionally. Is this correct?"

"No," said Mr. Brady. "I bet every day. You can't win if you haven't got a bet on the table."

"Which do you like best, fighting or betting?"

"Both," said Mr. Brady.

"How about speech-making?"

"Oh, well," said Mr. Brady.

"Along those lines, Mr. Brady, may I ask you a personal question?"

"You can ask anything," said Mr. Brady, "as long as it makes good reading."

"Well, Mr. Brady, do you recall the speech you made at Chicago two summers ago before the Exhibitors' League—when you got them all stirred up and on their feet yelling?"

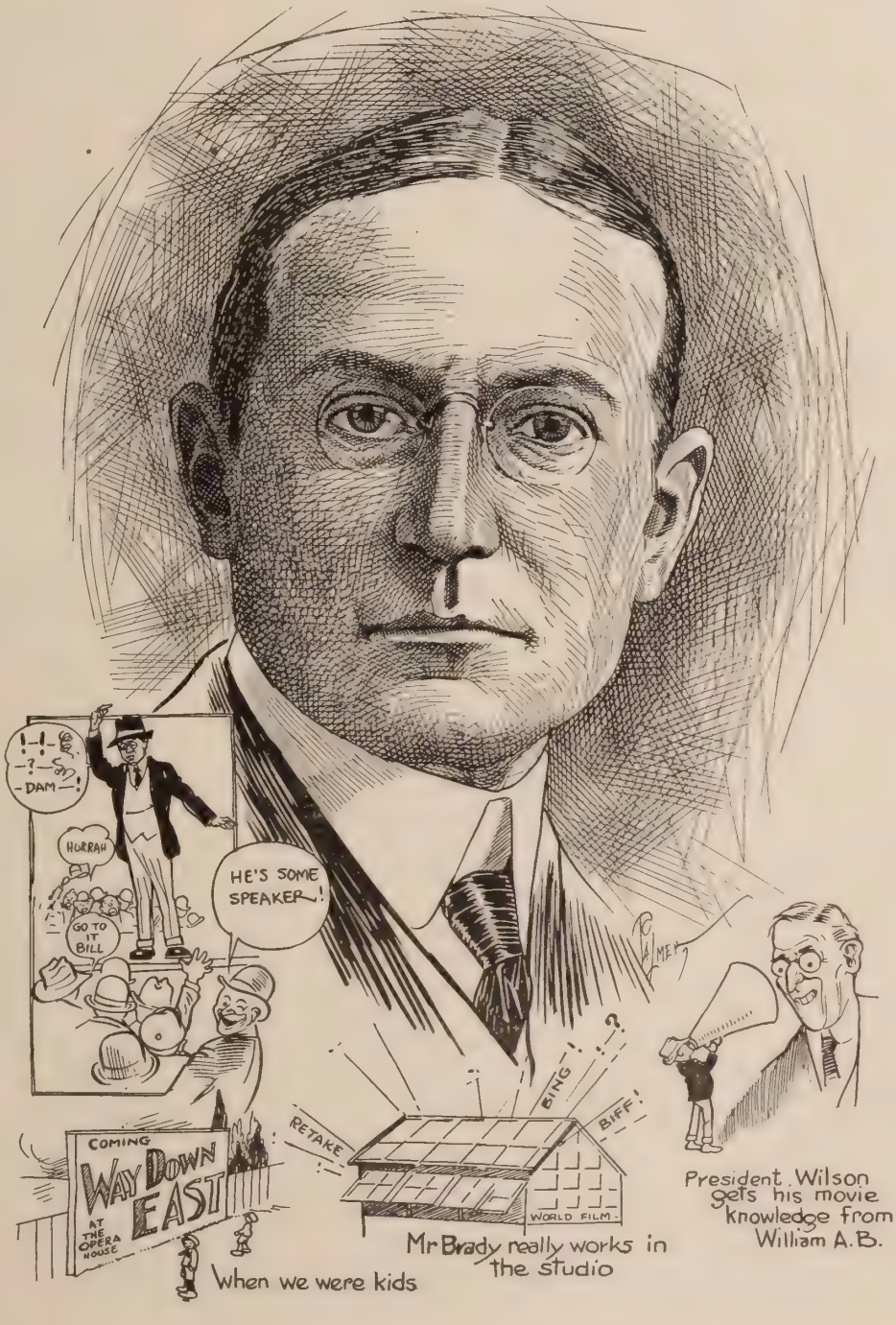
"Sure."

"And some were so moved by emotion that they wanted to print it, free of any charge, for general circulation?"

"Sure."

"Well, Mr. Brady, I cheered too. But I read over the speech afterward and there was nothing in it."

"Well," answered Mr. Brady. As I say, I'm a speaker. Good-bye!"



Things said about Mr. Brady by men who *know* him.

James J. Corbett. "Well," said Jim, smilingly, "he helped make me. I guess that's pretty good, isn't it?"

James Jefferies. "Me too. But, say, he's an all around fellow. He pulled off one of my fights and managed Robert Mantell in Shakespearean drama—both shows on one night—*and he won out on each!*"

Arnold Rothstein, Broadwayite. "He's the nerviest man in New York. Election night, when Hughes was elected, he still wanted to bet on Wilson. Asked me to write my own ticket. 'Twenty-five to one,' said I. 'All right,' he said. 'I'll take a thousand.' And the next morning he said, 'All right, Arnold, now I'll take your check for twenty-five thousand. What do you know?"

Klaw & Erlanger: — — — — — — — — (deleted by the censor).

Leander Richardson, publicity man, who has stood for and by Mr. Brady for five years: "He's a many-sided man."

"He has produced, acted and stage-managed, and publicity-managed, many successes. He

(*Cont'd on p. 3976*)

Hall's Ince Production Reported Going Big

Nathan Gordon, of Globe Feature Films, Boston, Writes That "Zeppelin's Last Raid" Is Getting Big Business in New England

NATHAN A. GORDON, directing head of the Globe Feature Film Corporation and the Gordon chain of theatres in New England, has sent word to Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, that "The Zeppelin's Last Raid," the Thomas Ince production, and initial release of the booking company, has done a record business at the Scollay Square Olympia theatre, in the heart of the Boston theatrical district.

Mr. Gordon writes that business generally has been dull throughout New England, both as a result of war conditions and the tax imposed upon all forms of amusement, but that business at the Scollay Square where the Ince spectacle ran for one week, exceeded all expectations. As a result of the success of the production in his leading theatre, Mr. Gordon has determined to play it in a majority of his other houses in the near future feeling sure the picture will meet with similar approval elsewhere.

Some of the early bookings reported in the New England field are for the following theatres: Olympia, Boston; Star, Manchester, N. H.; Central Square, East Boston; Strand, Peabody, Mass.; Larkin, Beverly, Mass.; Music Hall, Pawtucket, Mass.; Gordon's Olympia, Lynn, Mass.; City, Brockton, Mass.; Scenic, Rochester, Mass.

The U. S. representative in New England is A. Lincoln Ehrgott, formerly manager of the Triangle, Boston Exchange. Mr. Ehrgott is stationed in the Globe Feature Film Company at 20 Winchester street, that city.

Ninety-two Famous Players-Lasky Men in War

From East and West Actors, Technical Experts and Men on Business Staff Join Colors—Still More May See Army Service

THE Famous Players-Lasky Corporation and its subsidiary organizations and exchanges are supplying a substantial quota to the honor roll of those who have entered the service of their country in the war. From both East and West men have joined the colors, and, as far as can be determined, there are now ninety-two men in service who formerly were employed by the Famous Players-Lasky Corporation.

From the Eastern studios and offices the following are already named: Hector Turnbull, formerly with scenario department; Adolph Menjou, actor, now first lieutenant, U. S. Ambulance Corps, Allentown, Pa.; Albert Bassett, actor, private, 107th Regiment, U. S. A.; Harry I. Day, sergeant, U. S. Ambulance, formerly editor Paramount Progress; Lloyd Robinson, publicity department, first-class yeoman, U. S. N.; Phillip Desmond, 9th Coast Defense, 14th Company, formerly assistant to Mr. Day; L. O. Bull, shipping department, corporal, 22nd Aero Squadron, U. S. A.; Chas. Gartner, advertising department, Co. K., 71st, N. G., N. Y.; James H. MacFarland, U.S.S. Navada, formerly in printing department; Wm. J. Moore, shipping department, sergeant, 69th N. Y. Infantry; Arthur Ryan, assistant cameraman; Joseph Goodrich, assistant cameraman, sergeant, Signal Corps; George Vanderminden, private, 12th Coast Artillery, properties department; Paul Vogel, assistant cameraman, private, 12th Coast Artillery; Jos. Hannafin, shipping department.

From the exchanges are included the following: Famous Players Film Service, Philadelphia—G. W. See, R. E. Brasher, Ray Anderson; Wm. L. Sherry Feature Film Co., New York—James Lynch; Famous Players Film Service, Chicago—Thos. Murphy, Harry Gustafson, Bert Reynold; Famous Players Film Service, Detroit—John Briggs, captain; Famous Players Film Service, Cincinnati—Harold Rhodes; Notable Feature Film Co., Denver, Colo.—Earl Davis; Texas Paramount Pictures Company, Dallas, Texas—H. W. Wills; Famous Players Film Co., of New England, Boston—Fred Hookalio, Seymore Stone, Bernie Moorland, Buck Livingstone, Jack Wheeler, Edward Poress, Fred Stearns, Nathan Goldstein, Walter Leary, William McColdive; Notable Feature Film Co., Salt Lake City—Frank Osborne; Kansas City Feature Film Co., Kansas City, Mo.—L. B. Flintom, Tom McKean, A. Orendorff; Progressive Motion Picture Co., San Francisco—Donald B. Smith, F. Palmerton, A. H. McQueston, H. Brown; Southern Paramount Pictures Co., New Orleans—George Sheperd and Anthony Mato; Progressive Motion Picture Company, Portland, Ore.—W. Gifford; Progressive Motion Picture Co., Seattle, Wash.—A. St. Claire and E. L. Lewis.

The enlistment early in the war of Tom Forman, Walter Long and T. E. Duncan, members of the Lasky stock company, was instrumental in securing about a dozen of the Lasky boys from other departments in the Coast Artillery, the corps to which the three named belong. Dr. Geo. Hamilton, who was a member of the company, has earned a surgeon's berth, as first lieutenant, and Walter Long has become a lieutenant in the Coast Artillery. T. E. Duncan has rank of captain in the same company.

Cullen B. Tate, Albert Carroll and Douglas Burke were among the first members of the newly organized divisions of camofleurs, enlisted under the signal corps. Arthur Streib is to be with the special hospital corps. He is a photographer. W. N. Sherer is already in service in France as a sergeant; Frank Dazey of the scenario department is a second lieutenant; Joseph Poe, chauffeur, is with the "Grizzlies," and Leo V. Nomis is in the aviation corps.

The men who have left the Lasky company to undergo service in France, comprises approximately 10 per cent of the regular studio quota. There are 43 soldiers and sailors from thirteen different departments in the Lasky roll of honor. The complete list, up to date, is as follows: Actors—Walter Long, Tom Forman, Lucien Littlefield, T. E. Duncan, V. Higgins, Leo V. Nomis, Dr. Geo. Hamilton, Sam Searle; from the laboratories—D. E. Lyon, Geo. Nico, W. Nicco, E. Lockwood, L. Ecklund, D. W. Jones, H. T. Selberg; photographic department—Victor Fleming, Edward Morrison, Arthur Streib, Don Short, Al Gilks; property department—Bon Lee, Harry Boquet, Howard Whyler; assistant directors—W. N. Sherer, Roy Marshall, C. B. Tate; stage crew—D. Burke, E. Manriquez, C. Marchund, L. Botts; carpenter shops—Harry Mittenzwer; scenic department—A. Carroll; transportation—J. Poe and R. Seigel; scenario department—Frank Dazey; electrical department—A. Johnson; titling and printing—F. Westeberg; offices, etc.—W. Wheeler, R. T. Keeton, Myron Lasky, H. Willard. In addition are W. Nevenheisen and David Vail, selected, but not yet called for active service.

What Kind of a Fellow Is Brady?

(*Continued from page 3975*)

is fully competent in each capacity. He knows every end of production. He's a corking good ad-writer, for instance."

"He is magnetic."

"He would have made a splendid news editor. He knows news values."

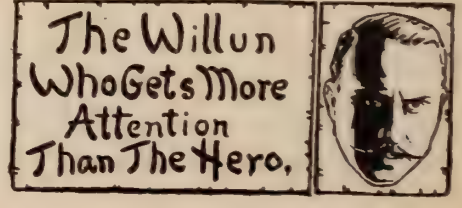
Paramount - Artcraft Combine Organs

With the current issue, Paramount Progress, the service organ of Paramount Pictures Corporation, and Artcraft Advance, which did the same work for Artcraft, are combined under the name of The Progress-Advance, and the result is a much larger and more interesting publication. It is now twenty pages and makes a neat book almost the size of The Saturday Evening Post.

The same editorial policies will be followed, except that with the increased size of the publication it is expected that many new features can be included. Charles E. Moyer, formerly editor of The Progress, is the editor of the combined publication, and Charles E. Ulrich, of Advance, is associate editor.

Dispatch Corporation Loses a War Production

J. L. Warner, of the Dispatch Film Corporation, Godfrey Building, New York, announced last week that he is hot on the trail of an alleged film thief or thieves, as a result of the disappearing on October 16 of Donald C. Thompson's "War as It Really Is." The company had booked the film on that day, it is said, and the picture was returned to the Dispatch exchange the same night, but was discovered missing thirty minutes later.



EXHIBITORS BOX OFFICE REPORTS

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADVENTURER, THE (Chaplin—Mut.)	Big	Extra	Extra	Extra	"Chaplin still ahead of them all." "Best he has ever done." "Chaplin at his best in this picture." "Went over big." "At his best." "Chaplin's best."
ADOPTED SON, THE (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"Meritorious picture; best thing he has done; but no improvement in business" (South). "Good story. Feud stuff well done. Gives Bushman fine chance." "Bushman is liked better in his later pictures." "Excellent, Bushman and Bayne fine" (East). "Very good" (South).
ARMS AND THE GIRL (Billie Burke—Para.)	Big	Big	Big	Big	"Very good picture—one that pleased everybody." "Very good—improvement over others." "Good picture but only fair drawing card." "Better than first picture." "Good, pleased all, second day even with first." "Good picture, only fair drawing card." "Very good—improvement over others." "Very good." "Very fine—pleased everybody."
ASHES OF HOPE (Belle Bennett—Tri.)	Big	Big	Big	Big	"Extra fine." "Jack Livingstone very good." "Very fine—played capacity—pleased all." "Above average—ran 2 days—business good."
BAB'S DIARY (Marguerite Clark—Para.)	Big	Big	Big	Extra	"The next Bab picture is awaited with keen interest." "Clark great." "Best Clark picture yet." "One of her best productions." "Patrons liked it." "Star always pleasing. Good story." "Most pleasing of all—patrons ask for next story." "Good attraction, very satisfying, ran this two days."
BAB'S BURGLAR (Marguerite Clark—Para.)	Big	Big	Big	Big	"Not as strong as first 'Bab' picture." "Very pleasing star, clever actress, fine comedy." "Good picture, went well first day, not so well second." "Fine comedy, exceptional photography." "Not as good as Bab's Diary."
BABY MINE (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Pleased, but did not draw extra business." "Good, but lagged." "Too much same." "Satisfying, but doesn't pull." "Great farce comedy." "Greatest and cleanest comedy I have ever run." "Good wholesome comedy." "Good show, but rather tiresome is the comment." "A very fine picture, but did not draw—advertised with 24 sheets, etc." "Surely made good, box-office good, audience fine." "Played to capacity two days and audience well pleased—last day bigger than first." "Best of its kind this season. Madge Kennedy will be great favorite."
BARBARY SHEEP (Elsie Ferguson—Art.)	Ave.	Ave.	Ave.	Ave.	"Very fine production, but the average patron does not like the foreign atmosphere." "Good photography and settings; no story." "Wonderful picture, but unappreciated." "Acting fine, setting fine, story rotten."
BARRIER, THE (Rex Beach Story—St. R.)	Extra	Extra	Extra	Extra	"Superb in every detail, perfect cast and splendid direction." "Pleased audience. 'Song of the North' rendered by singer in organ loft." "A great picture, a sure box-office winner."
BEAUTIFUL ADVENTURE, THE (Ann Murdock—Mut.)	Ave.	Ave.	Ave.	Ave.	"Not enough to it for six reels."
BONDAGE (Dorothy Phillips—Blue.)	Ave.	Ave.	Ave.	Big	"Very fine production. Bluebird improving remarkably."
BOND OF FEAR, THE (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Fair picture." "Story not appreciated by the masses." "Nothing to rave about—not an attraction."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BROADWAY ARIZONA (Olive Thomas—Tri.)	Ave.	Ave.	Big	Big	"Very pleasing to all ages, desirable attraction." "The kind of a production people want to see; will please everybody."
BURGLAR, THE (Carlyle Blackwell—World)	Ave.	Ave.	Ave.	Ave.	"Splendid picture; stars lack draft." "Good picture, very sad, not kind that will draw."
CALENDAR GIRL, THE (Juliette Day—Mut.)	Ave.	Poor	Ave.	Ave.	"Not up to Mutual standard." "A pleasing picture."
CALL OF THE EAST, THE (Sessue Hayakawa—Para.)	Big	Ave.	Ave.	Ave.	"Best this talented Jap has done for some time."
CAMILLE (Helen Hesperia—Gen. Film)	Poor	Poor	Poor	Poor	"Classics do not seem to draw unless people know star." "Foreign picture."
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Seven reel production made it difficult to handle crowds." "The story has been done to death." "Bara's followers liked the picture."
CASSIDY (Dick Rosson—Tri.)	Poor	Poor	Poor	Poor	"Good picture—no name—no star—no business." "Most morbid production—a business killer." "Leading role very well done—fine storm scenes—holds interest—title only chance for improvement." "No attraction."
CHARITY CASTLE (Mary Miles Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"A picture more for the young folks." "People thought it a costume play—poor title."
COLD DECK, THE (William S. Hart—Lynch)	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture." "Best Hart has done—we think." "Wonderful picture—big money-getter."
COME THROUGH (Herbert Rawlinson—Jewel)	Big	Big	Big	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (West).
CONQUEROR, THE (William Farnum—Fox St.)	Big	Big	Big	Big	"All patrons pleased." "A little long."
CONSCIENCE (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Did not entirely please—too allegorical" (Middle). "Interesting story, and the production end ranks well among the program class—average business" (South). "Fair only." "A very fine picture—only like others before, failed, too allegorical" (West).
COUNTESS CHARMING (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Fair program picture." "Business fell below average of Paramount." "This was a good subject but did not draw well. Patrons in the smaller towns do not know who Julian Eltinge is." "Good program picture—worth to us just one sixth the amount we paid for it."
DEAD SHOT BAKER (William Duncan—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good picture—pleased patrons."
DESIRE OF THE MOTH, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans." "Title not appropriate. Good picture. Monroe Salisbury a comer."
DEVIL DODGER, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good drama—Stewart a second Hart if properly directed."
DOUBLE CROSSED (Pauline Frederick—Para.)	Ave.	Ave.	Ave.	Ave.	"Just a fair Frederick subject." "Not up to Frederick standard." "Good, went well." "An excellent production" (West).
DORMANT POWER, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Clayton a great favorite here; splendid cast; good scenario." "Picture made friends for the star and the house." "Miss Clayton gaining in popularity."
EFFICIENCY EDGAR'S COURTSHIP (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Very pleasing—patrons highly satisfied." "Light comedy. Not enough to it." "Good picture, no drawing power."
EXILE (Madame Petrova—Para.)	Ave.	Ave.	Ave.	Ave.	"Not on level with usual Paramounts. Not much story." "Just a fair picture—star does not draw here." "Fair Petrova picture—short length, but long enough." "Fair picture, not up to Petrova standard."
FATTY AT CONEY ISLAND (Arbuckle—Para.)	Big	Big	Big	Big	"The best Arbuckle comedy to date. A lot of the old Keystone slapstick stuff, but very funny. Al St. John and Buster Keaton fine support." "A good comedy and brought them back."
FIBBERS, THE (Bryant Washburn—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"A pleasant picture—good photography." "Fine. Well liked." "Good, but didn't draw." "Everyone liked it." "Splendid photography—pleasing."
FIGHTING ODDS (Maxine Elliott—Gold.)	Ave.	Poor	Ave.	Ave.	"Very good, but Miss Elliot does not draw yet." "Weak scenario for prominent star like Maxine Elliot." "Not up to Goldwyn's standard." "Rotten photography. N. G." "A big disappointment." "Did not draw at all." "Poor production. Star not popular." "Not a popular subject." "Weak picture."
FIREFLY OF TOUGH LUCK, THE (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western stuff—what they want." "Routine Western."
FLAME OF THE YUKON, THE (Dorothy Dalton—Tri.)	Big	Big	Big	Extra	"Wonderful Weatern picture—far above the average." "Our second day was twenty per cent better than our first day." "The best box-office attraction I have ever handled." "Best attraction of the year—broke all records in this city—everybody enjoyed the picture" (California). "One of the BEST, acting is GREAT." "Good business, picture well liked." "Extra big business."
FLIRTING WITH DEATH (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good picture."
FOOLS FOR LUCK (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Fair picture."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
FOR FRANCE (Edward Earle—Vita.)	Ave.	Ave.	Ave.	Ave.	"Audience pleased." "Good picture." "Went very well." "Picture' backs up a timely title." "Wid roasted this. Our patrons highly pleased.' "Picture such as an audience thoroughly enjoys." "Can be put over big if properly advertised." "Fine picture."
GHOST HOUSE, THE (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Better features have been made with Pickford and Huff." "Good—patrons liked it." "Ghost House picture is a good one but will only do average business if they like the stars." "Not up to standard." "Poor business getter." "Good, clean entertainment."
GIRL WITHOUT A SOUL, THE (Viola Dana—Metro.)	Ave.	Ave.	Ave.	Ave.	"Picture pleasing, star excellent. This is a good picture—exhibitors don't be afraid to boost this one." "Good picture."
GIRL WHO COULDN'T GROW UP (Marguerita Fischer—Mut.)	Ave.	Ave.	Ave.	Ave.	"Pleased and drew well." "She is clever." "Fine picture (comedy)."
HER COUNTRY'S CALL (Mary Miles Minter—Mut.)	Ave.	Big	Ave.	Ave.	"Fair patriotic feature, nothing out of the ordinary." "Very pretty picture—star becoming a favorite." "Fair picture—she always draws well" (Middle). "Good photography—direction poor in spots, some settings not elaborate enough." "Well liked." "Title killed this one" (West). "Patrons tired of war plots." "Poor story, star not popular here." "An appeal to patriotism."
HONOR SYSTEM, THE (Milton Sills—Fox St.)	Extra	Extra	Extra	Extra	"S.R.O. at extra prices, everyone pleased." "Has everything that makes a big picture." "Most wonderful." "Broke all records even on a rainy night." "The best picture I have had in my house. A real box-office attraction if properly advertised." "Broke box-office record."
HOSTAGE, THE (Wallace Reid—Para.)	Ave.	Ave.	Ave.	Ave.	"No life to play, poor, not suited to star." "Poor as to plot." "Reid is a favorite." "Popular star, weak plot." "Very good." "Will satisfy any audience—I consider best Reid ever appeared in" (New England).
HUNGRY HEART, THE (Pauline Frederick—Para.)	Ave.	Ave.	Ave.	Ave.	"Good." "Picture did not please—climax melodrama of the 10-20-30 type." "Good picture, appealed mostly to women." "Interesting problem play with weak finish."
JACK AND JILL (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Pickford a young Douglas Fairbanks. Huff also clever. Good picture with plenty of action."
JACK AND THE BEANSTALK (Fox Kiddies—Fox St.)	Ave.	Ave.	Ave.	Big	"Wonderful children's subject." "Adults afraid to venture, evenings small—beautiful feature." "This picture is only for children—it should draw adults." "Too deep, four reels too long, kids only." "Went big." "Great kid's picture, but fairy stories will not get the adult admissions—almost too long for this style of play." "Extra price to S. R. O."
JOAN THE WOMAN (Geraldine Farrar—Cardinal)	Big	Extra	Big	Big	"A wonderful production, played here seven days before, so that present engagement made a total of eleven days" (S.). "Big even on return (at popular prices, 15c, 20c, 30c), playing two shows a night and everyone satisfied" (W.). "This is a wonderful production but poor business getter" (W.). "Best money getter we have had—best Paramount yet" (N.).
LIFE'S WHIRLPOOL (Ethel Barrymore—Metro.)	Ave.	Ave.	Ave.	Ave.	"Best Barrymore ever appeared in, but did not draw." "Very ordinary." "A good picture—star just fair here."
LITTLE AMERICAN, THE (Mary Pickford—Art.)	Big	Extra	Big	Big	"A splendid picture." "Great picture—big drawing card." "Star and story pleasing except 'war.'" "Sure-fire box-office success." "Wonderful—very timely." "Would be good with any star who could put it over." "Surely big picture."
LOVE DOCTOR, THE (Earl Williams, Vita.)	Big	Big	Ave.	Ave.	"A winner." "Story 'impossible'—star going back as drawing card." "Star draws, picture not up to standard." "Good stuff." "Not up to standard, but went big."
MAGDA (Clara Kimball Young—Sel.)	Ave.	Ave.	Ave.	Ave.	"Started good, but did not hold up." "Business poor in comparison to what she has done" (West). "Splendid" (Middle). "Very poor" (West). "Did not please audience" (West).
MAN FROM PAINTED POST, THE (Douglas Fairbanks—Art.)	Big	Big	Big	Extra	"Not up to Fairbanks standard." "Gets over only on account of speed and melodrama." "Broke records" (West). "One of the best attractions of the year" (South). "Extra big on return date" (East). "Suited everyone—we need more like this." "Drew well and gave complete satisfaction." "Good."
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business." "High class picture."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave.	"Good business, fine, pleased."
MORE TRUTH THAN POETRY (Mme. Petrova—Met.)	Ave.	Ave.	Ave.	Big	"Petrova's best picture." "Same old stuff." "Nothing extra." "Best Petrova yet." "Splendid picture, did not draw especially." "Went only fair."
MOTH, THE (Norma Talmadge—Sel.)	Big	Big	Big	Big	"Only fair—fine photography, but draggy." "Excellent picture." "Extra big business." "Star growing in popularity."
NARROW TRAIL, THE (William S. Hart—Art.)	Extra	Big	Big	Extra	"Excellent picture" (East). "Only fair" (South). "Best Hart up to date." "Pinto pony excellent; caused as much comment as Rebecca of Sunnybrook Farm" (East). "Star well liked. Remarkable horse" (South). "House record—best Hart to date—big hit here" (West). "Best of its kind" (Middle). "Same old Hart—best drawing star in the business—cannot handle the crowds."
NORTH OF FIFTY THREE (Dustin Farnum—Fox)	Big	Big	Big	Big	"Cave man stuff." "This star draws well." "This type of play very popular here" (North). "Great picture." "Well liked." "Good picture, star well liked, and book very popular."
OH, DOCTOR! (Arbuckle—Para.)	Ave.	Ave.	Ave.	Ave.	"Usual Arbuckle comedy—not as good as others."
ONE SHOT ROSS (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good; lots of my patrons like him better than Hart." "Routine Western." "Picture fair; photography extra." "Good picture, but star not well enough known to have much pulling power."
ON THE LEVEL (Fannie Ward—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Good show—better than usual." "Better than average Ward picture."
OUTSIDER, THE (Emmy Wehlen—Met.)	Ave.	Ave.	Ave.	Ave.	"Beautiful picture." "Poor title—fair picture." "Star always draws." "Good picture."
PARADISE GARDEN (Harold Lockwood—Met.)	Big	Big	Big	Big	"Broke all house records (South). "Theme offended a great many people, though a good production" (New England). "Good show only it is too long." "Very well liked. Best Lockwood in some time." "Exceptionally good picture. Photography very good. Star likable."
POLLY OF THE CIRCUS (Mae Marsh—Gold.)	Big	Extra	Big	Extra	"Very good. Broke all records for one night attendance" (West). "A dandy picture." "Star popular, story, direction good." "Packed 'em in—drawing power good." "Splendid production." "While not a wonderful picture, it drew extra well and pleased immensely." "Pleased everyone—played capacity—class of picture if this company continues to make will rank foremost in business" (West). "HOPE they can keep it up" (East). "Mae Marsh no drawing card" (South). Despite heavy rain first day went over fine and great." "Three days extra big" (Middle).
PRICE MARK, THE (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture of its kind. Too suggestive" (Middle). "Picture more for the H.B. (high-brow) than the average. Bad start for this program here" (South). "Good picture, but did not draw."
PRINCESS OF PARK ROW, THE (Mildred Manning—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture, but stars not known." "Good picture, Miss Manning excellent." "Your review Oct. 20, Page 2770, is misleading." (We are not infallible. THIS IS WHAT THESE REPORTSARE FOR. —Editor.)
RASPUTIN, THE BLACK MONK (Montagu Love—World)	Extra	Extra	Big	Extra	"Excellent." "Very good." "Timely, pleased an intelligent audience—not for average fan." "Better than usual program picture." "Could be condensed. Well liked." "Star's best work." "Too long drawn out." "Very fine production, drew well, wonderfully timely subject."
REBECCA OF SUNNYBROOK FARM (Mary Pickford—(Art.)	Extra	Extra	Extra	Extra	"Pleased all." "Great—credit to industry." "Wonderful." "Great—best Pickford picture ever released." "Great—went big." "Great—the most natural and appealing kid circus possible." "Work up children's matinees on this." "Our patrons considered this Mary's sweetest characterization. A great picture for the kiddies." "Pleasing throughout, our first successful week run." "Best she ever made. A money getter, capacity three days." "Dang fine biz on Artcraft." "Great." "You got to give it to her, it's a wonderful picture." "Third time shown here." "Third return engagement." (NOTE:—These return showings were in smaller cities, and both reported big business for the third engagement.—Ed.).

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
REDEMPTION (Evelyn Nesbit Thaw—State R.).....	Big	Extra	Big	Big	"A big money-getter." "Extraordinary with us." "Extra big business—star draws—picture ordinary."
SCARLET PIMPERNEL (Dustin Farnum—Fox).....	Ave.	Ave.	Ave.	Ave.	"Star popular, but this type play (costume) not wanted at all."
SEVEN KEYS TO BALDPATE (Geo. M. Cohan—Art.)	Ave.	Ave.	Ave.	Ave.	"We considered picture good, but star does not draw here." "Well liked by audience on account of star and good story—touching comedy and drama." "Heavy advertising to no avail." "Might be better known in East" (West.)
SHALL WE FORGIVE HER? (June Elvidge—World) .	Ave.	Ave.	Ave.	Ave.	"Only an average production."
SILENT SELLERS (Mme. Petrova—Met.).....	Ave.	Ave.	Ave.	Ave.	"Poorest Petrova we have had." "Good star, but picture not up to standard."
SKINNER'S BABY (Bryant Washburn—K.E.S.E.)....	Ave.	Ave.	Ave.	Big	"Not as good as Skinner's Dress Suit, but nice type of picture." "Pleasing picture." "This is a positive hit and surpassed everything from a box-office standpoint" (West).
SLACKER, THE (Emmy Wehlen—Metro).....	Big	Ave.	Ave.	Big	"A very good and timely production." "Went big, but Stevens too old." "Fell down." "Weather ideal, advertised big, picture good, business rotten." "One of strongest emotional artists, fine production, big." "Good photography, well staged and acted." "Went over great, patrons enthused, would have held up another day."
SLEEPING MEMORY, A (Emily Stevens—Met.).....	Ave.	Ave.	Poor	Ave.	"Not attractive kind of picture." "Hypnotic plots unpopular." "Poor subject." "A good picture." "Very good, photography first class, cast good." "Very good in every detail; should draw." "Star exceptionally good. An unusual picture."
SOCIETY'S DRIFTWOOD (Grace Cunard—Butterfly).	Ave.	Ave.	Ave.	Ave.	"Very good" (South).
SON OF HIS FATHER, THE (Charles Ray—Para.) ..	Big	Big	Ave.	Big	"Very good picture. Very good direction." "Very good from all angles." "Drew good business for a four-day run" (Middle). "Very good production." "Entirely satisfactory business on this" (West).
SOUTHERN PRIDE (Gail Kane—Mut.).....	Ave.	Ave.	Ave.	Ave.	"Scenario weak." "Not much picture—star very popular."
SPREADING DAWN (Jane Cowl—Gold.).....	Ave.	Ave.	Ave.	Ave.	"An unpopular type of picture." "Does not compare favorably with other Goldwyn's." "Patrons satisfied" (South). "Very pleasing story. Patrons well satisfied, comments." "Fine production, poor business." "All Goldwyn stars have to be made popular excepting Mae Marsh." "Excited no comment." "Good picture but did not draw." "Fair picture, but does not draw."
SPY, THE (Dustin Farnum—Fox St.)	Big	Big	Big	Big	"Unusually good drawing card for a war picture—best thing Dustin Farnum ever did." "Did not pay expenses." "This picture locked them out here four days, and would have stood four more" (N.). "Wonderful picture."
SUNSET TRAIL, THE (Vivian Martin—Para.).....	Ave.	Ave.	Ave.	Ave.	"Good show—fair star." "Good entertainment, fair business." "A very big drawing card." "One of her best pictures."
SUNSHINE ALLEY (Mae Marsh—Gold.).....	Ave.	Ave.	Ave.	Ave.	"Fair picture, business bad." "Star never favorite here, production below Goldwyn standard." "Poor story, photography and star weak."
THEIR COMPACT (Bushman-Bayne—Met.).....	Ave.	Ave.	Ave.	Ave.	"Picture fine—business poor." "Stars seem to have lost in popularity—good picture."
THIS IS THE LIFE (George Walsh—Fox).....	Ave.	Ave.	Ave.	Ave.	"Walsh is a comer. About the best drawing card on regular Fox program." "Star becoming popular very fast." "Good Walsh picture." "George Walsh rapidly coming up to Doug. Fairbanks." "Star works well, story good."
THOU SHALT NOT STEAL (Virginia Pearson—Fox)...	Ave.	Ave.	Ave.	Ave.	"Too much of a detective drama." "Average feature—director-actor steals show from star."
TROUBLE BUSTER, THE (Vivian Martin—Para.)....	Ave.	Ave.	Ave.	Ave.	"Picture extra good." "Only fair."
WHEN A MAN SEES RED (William Farnum—Fox St.)	Ave.	Big	Ave.	Big	"A very fine picture." "Good picture." "A good picture but it will take a little time to bring back this star." "One great show—star ditto."
WHIP, THE (All star cast—Paragon).....	Big	Big	Big	Big	"Ideal kind of big feature." "Very good." "Nearly as much business on return as first run."
WITHIN THE LAW (Joyce-Morey—Vita.)	Big	Big	Big	Big	"Very big, each day better." "Too long—great show, very interesting." "Picture good, but business slacking." "Alice Joyce is particularly well cast as Mary Turner. The subtitles make a fat part of Aggie Lynch." "A good picture with apparently no drawing power" (local). "Best picture I have seen in a long time." "A box-office record-smasher, everybody highly pleased."
WOMAN BENEATH, THE (Ethel Clayton—World) ..	Ave.	Ave.	Ave.	Ave.	"Good." "Very good." "Picture well liked, star popular."
WOMAN GOD FORGOT, THE (Geraldine Farrar—Art.)	Big	Big	Big	Extra	"Drew many strange faces" (West). "Very spectacular, wonderful production, yet not over-pleasing." "Grand, wonderful production." "Elaborate, great cast." "Star and title drew first day." "Big production, no heart interest." "Wonderful picture, good photography, excellent cast, but not a picture the public wants at this time. I take my hat off to De Mille as a director—now give us a change." "Cleaned up on this picture." "My patrons don't care for 'Jerry'—I can't understand this any more than you." "Great! You can't say enough for this production." "The most artistic picture I have ever played." "All pleased." "Splendid photography, wonderful sets, fair story—did not appeal very strongly to our Saturday clientele—big all week and Sunday extra big." "A little high-brow for the average public."
YANKEE WAY, THE (George Walsh—Fox).....	Big	Big	Big	Big	"Star well liked—good entertainment." "Much better than average Fairbanks; great drawing card." "A relief from the usual murders, etc." "Wonderful personality—forget the war pictures." "A fine comedy drama, many pronounced it equal of Douglas Fairbanks' best work." "Picture pleased, but did not draw." "One of the best of the Walsh pictures."

Let Us Have TEAM WORK Between Exhibitor and Producer

An Editorial on the Sincerity of Box-Office Reports

WE have had complaint during the past week—bitter complaint from some producers who KNOW their pictures will get over anywhere IF handled the way they should be. They have reports from first-run exhibitions where the pictures were highly successful. The "cold averages" suggested by these box-office reports are unjust to them, they say. We have revised our list this week and omitted any and all pictures on which the verdict was not absolutely conclusive.

Hereafter we will not list a picture until distribution is complete—until the producer, in other words, has had a fair chance to find out how that picture must be presented to get success at the box-office.

This is only fair to the distributor, and makes these reports "doubly sure" in their assurance to the exhibitor that if we call a spade it IS a spade—as far as averages will show.

We don't want any exhibitor to think that HE may not put over pictures that have not made a general success. There are pictures in this list, graded low, which offer the finest opportunity for the exhibitor with imagination and vision to get splendid returns. It is up to the distributor of any such picture to convince the individual exhibitor in each and every such case. These "averages" should not interfere with TEAM PLAY between producer and exhibitor. These reports were started with the very object and aim of forcing TEAM PLAY between exhibitor and producer. A better presentation of all pictures, and especially those requiring peculiar methods, will be instantly reflected in these reports. It is time exhibitors and producers both were awake to this waste in the industry shown up by the low average of some pictures in these reports that have not the "star" to carry them. We frankly admit the star's advantage in these reports under the conditions of TODAY.

Exhibitors, producers, USE these reports and let the lesson of these "averages" mean something to you. Awake to the fact that you are NOT today getting the money you might from the picture-loving public. Now that you have facts and figures to show you this need, AWAKE. Let us have TEAM WORK.

Exhibitors' Box-Office reports have already proved their value to both exhibitor and producer.

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Advertising Neighborhood Houses

Use of Newspaper Space Daily is as Essential as That of Downtown Houses

TWO years ago anyone who suggested that a neighborhood theatre should advertise in the daily papers was considered foolish. In fact, there weren't very many motion picture houses through the country who could see the reason for spending money for display. Neighborhood houses, because they believed that their appeal was wholly to a particular locality and because they probably had less seating capacity than the theatres in the business section. They argued that their location alone would bring them the business. But those that were finally persuaded to advertise found out that this brought them increasing business, increased the scope of their appeal and built patronage for the future.

Every neighborhood house can afford to advertise. It will not be able to spend the same amount of money and make the same flashy display as the downtown first-run house. It does not have to do so. *The neighborhood house can take advantage of the money that has already been spent on pictures and it can divert a great deal of the business to itself if the advertising is done carefully, consistently and persistently.*

Here are the reasons why neighborhood houses should advertise:

You must realize that the day is here when the newspapers have become the calendars of the people. You cannot expect people to walk several blocks to your theatre to find out what is going to be shown that day. Of course a certain element will do this, but you are discounting your attendance when you make it difficult for the possible patrons to learn what you are going to offer.

All the programs you can print, all the mailing lists that you can use will not bring the attention of the patron every day in the week. This is the very thing that the newspaper accomplishes.

The manager of neighborhood houses are, in a sense, fighting the theatres in the business portion of the city. They seek to hold the patron back from seeing pictures at the business section houses and draw them to their own theatres. But the downtown houses are advertising, and even if they were not they would have an advantage over the community theatre, because there are always a group of downtown houses and the patron starting out in ignorance of the bill at any of them would have the opportunity to select the picture he most desired to see without the danger of a trip for nothing.

And there is another thing well worth considering—and that is the patronage of those who have failed to see certain pictures at the first or second runs and who have been interested in them by the discussion of others. These people will be attracted to the neighborhood houses if those theatres advertise their pictures and in lots of cases permanent patrons will be developed. In the case of automobile owners this trade will be easy to develop—it will almost develop itself—because of the popularity of combining a spin with seeing a favorite picture.

When should a neighborhood house advertise? EVERY DAY.

Nearly all theatres of this class are daily change houses. You have to keep your current bill before the public if you expect to do business. Programs and slides and displays in front of your theatre are all well enough in many cases, but you cannot afford to show a dozen slides with each picture and you will confuse everyone if you paper the whole front of your house. And remember that all of your patrons are not coming to your theatre six or seven days in the week.

Recently we read in the service organ of one of the biggest producing companies the statement that small advertising is waste advertising. This is utterly untrue. While we have urged in these talks on advertising that the exhibitors use as much space as they can afford and have advised that investment in newspaper displays will increase patronage, it is equally as true that the theatre manager should not spend more than he knows he can afford.

And big displays are not needed by neighborhood theatres.

Before the community house shows these features, they have already been seen at the downtown theatre. You can get the benefit of the display advertising that the business district house had done, the benefit of the newspaper notices and a share of the yield from "word of mouth" advertising. You are not put in the position of having to tell the people about the picture. You can count on a considerable share of the public knowing that. You need to use little more than the name of the star and the title of the production.

As illustrations of neighborhood advertising we have taken some examples from five cities where these theatres exist in large numbers: New Orleans, Cleveland, O., St. Paul, Indianapolis and Omaha. While it is true that these may be classed in the larger city list, there is no reason why the same plans cannot be followed in smaller communities where there are fewer of the community shows.

There are two plans followed by the neighborhood houses in the cities where they have been educated to advertising. One is to advertise the entire bill for the week in the Sunday issue and then to do nothing during the week, and the other is to advertise every day in the week, including Sunday, and to devote the entire space to concentrating attention on the current bill.

Naturally the argument in favor of doing all the advertising on Sunday is that the patrons will clip out the advertisement and preserve it during the week. And a lot of them will. But still that avoids the very thing that you ought to do—keep your bill for the day before all your possible patrons every day. In advertising it is the NOW punch that counts. To offset this argument the man who advertises his whole bill on Sunday and then drops the matter says that he is appealing to a certain neighborhood and that the Sunday advertising places the whole bill for the week before his patrons on Sunday and that then they select the attractions during the week and make their arrangements accordingly. That much of it is true, but not only do a lot of people change their minds, but scores of things may come up during the week that would lead a person to attend your theatre if the day's bill was before them in the morning and evening papers.

A combination of the two plans would be most effective, using the full week's bill on Sunday and then the additional daily advertising. But, by all means, we urge the neighborhood house to advertise every day. As we have said to you before you do not have to use large space. A space of five agate lines a day will suffice if you can go no stronger. (Most newspapers measure space by agate lines, there being twelve agate lines to the inch.) There are few newspapers in the country where a five-line advertisement each day would amount to more than five or six dollars a week.

Let's take a look at the advertising of some of the neighborhood houses in the cities we have mentioned and which are reproduced on another page. An illustration of what other exhibitors are doing is always the best way to show why you should do the same thing.

The displays of the Rohlff, Apollo and Boulevard theatres are taken from an Omaha paper. These theatres use their whole bill in the Sunday advertising and not during the week.

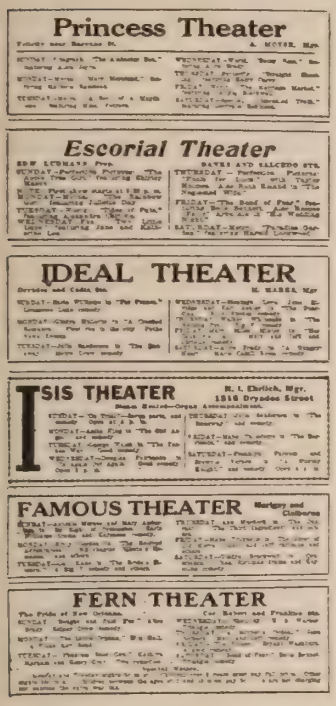
The Summitt, Dale and Park displays are from the St. Paul papers. These theatres use space daily from one to three inches deep and advertise the Sunday bill and the bill for the following two days. After that some of these theatres advertise during the week.

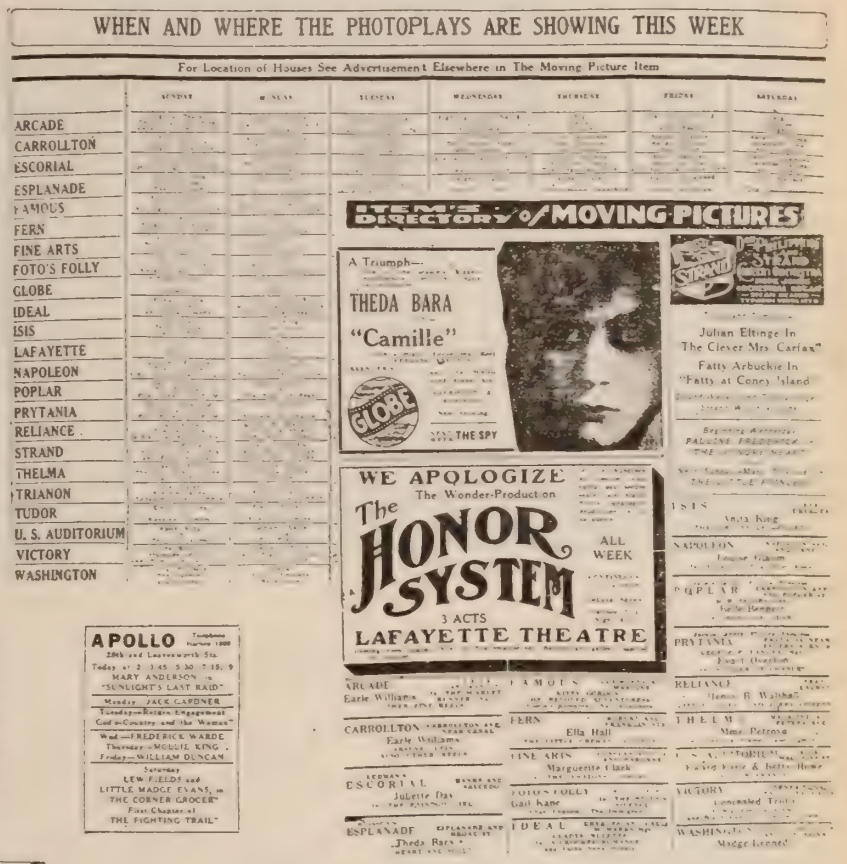
The strip of advertisements beginning with the Strafford are

(*Continued on page* 3982)

Putting the Neighborhood House in the Newspaper Running

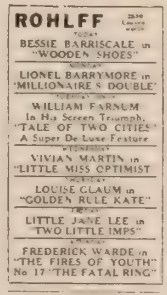
How community theatres in Cleveland, St. Paul, Indianapolis, Omaha and New Orleans line up their announcements and some specimens of cooperation given them by the newspapers.

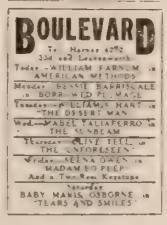






















Manager Thomas D. Sorerio, of the Park theatre, Boston, has paid especial attention to his stage effects, which he changes every few weeks. The symphony orchestra occupies a prominent place on the stage and special lighting effects are introduced during the overtures, bringing out the colors of the stage effects.

How Neighborhood Houses Are Putting Themselves In Newspaper Running

(*Continued from page 3980*)

from the Indianapolis Star. These theatres advertise every day and advertise their bills only for that day. They use a space two columns wide by an inch, more or less, deep. The Star co-operates with the neighborhood houses by running a small layout of pictures on Sunday, showing the attractions at the neighborhood picture shows, in contrast to the downtown attractions.

Cleveland theatres are among the best advertisers in the country. The big block of advertising reproduced under the heading of "Motion Picture Theatres" shows the group of one week day advertising in the Cleveland Plain Dealer. Note that the neighborhood houses are grouped with the downtown houses and that the motion picture attractions are kept separate from the legitimate and vaudeville theatres.

This is one point that you should strive to make with your newspaper. *Get the publisher to consent to group all of the motion picture advertising and contribute a little strip over them calling attention to it. This "directory" idea has been found extremely valuable by those who have adopted the scheme for that paper that uses it is always the ready reference sheet of the motion picture fan.* And let us say here that where the motion picture houses of a city show their readiness to advertise, they will find most of the newspapers ready to co-operate with them to the limit. No properly conducted newspaper is going to advise you to advertise to an extent that you cannot afford. On the contrary, when they see the neighborhood houses buying display space, they are pretty certain to be turned to a more liberal treatment of you in particular and motion pictures in general.

Two plans of advertising are followed in New Orleans. At the top at the left of the page is shown the advertising of several of the neighborhood houses in the Times-Picayune. In this case the theatres center on the Sunday display, giving their bills for the entire week. The paper, however, gives the theatres frequent "reading notices" during the week. At the right is the manner in which the *Item*, in the same city, treats the theatres.

In the first place notice the "chart" showing where and when pictures are to be seen during the week. This is a free contribution to the theatres, but of course none are included in this "chart" who do not advertise. The minimum advertising is five agate lines a day, for the full seven days, but the smallest advertiser gets just as much space in the "chart" as the biggest. For instance, the Strand is the largest theatre in the city, and the Reliance one of the smaller neighborhood houses. Now overlaid on this chart is a reproduction of the advertising as it appears every day in the Item. Note that in the case of the Cleveland paper, these advertisements are grouped together with a neat heading, and note also that the community houses are all represented. There is the name of the theatre, and in some cases that of the manager, the location, the star of the feature attraction snd the title of the picture. All of the essential elements of neighborhood houses are included.

Several other papers through the country, including the Baltimore American, the Baltimore Sun and the Philadelphia Evening Ledger use the same "chart" idea. In fact, those papers which have adopted this declare that it is one of the most valuable features. It is responsible for the sale of many copies of the Sunday issue because it throws the attractions of all of the liver theatres of the city before the reader at once. The only reason that the idea has not been followed by more newspapers is that it requires considerable time to prepare the table, but enterprising photoplay editors will find that they have made a hit by using it.

And right here comes the matter of co-operation of the newspapers. You and other proprietors of neighborhood houses should go to the publisher of your paper and lay the problems of your house before him. Point out what papers in other cities are doing to co-operate with the motion picture houses and the chances are that your publisher will be willing to do the same thing. Don't expect the newspaper to hunt up your troubles. *There has not been the co-operation between the press and picture houses in many cities, for the very reason that the exhibitors have pursued the "something for nothing policy" and the publishers have come to look at them as grafters of free space and not as a source of revenue. Meet your publisher half way and the chances are that you have made a valuable friend for life.*

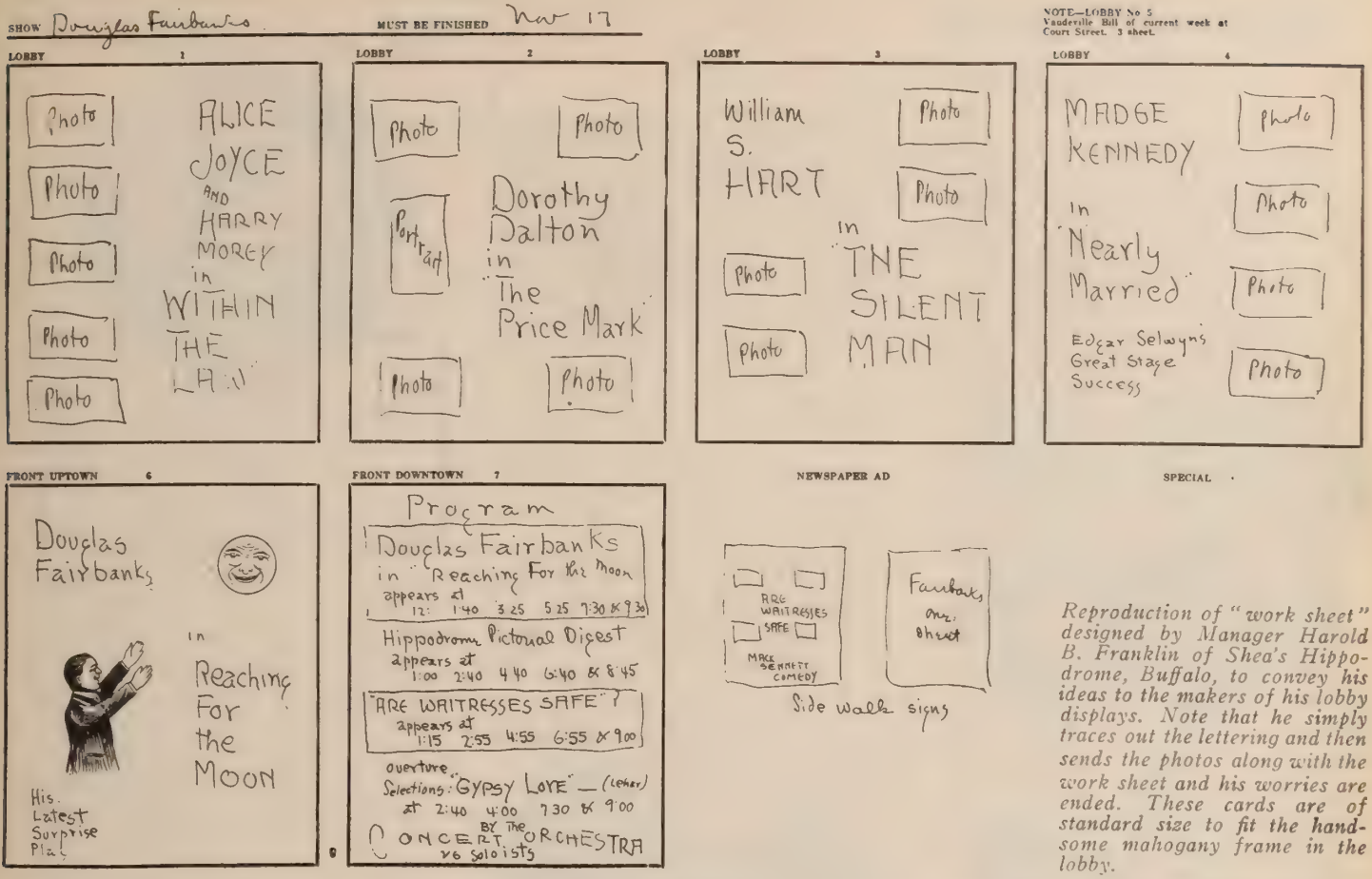
Newspapers which have entered into full co-operation have found that photoplay news is one of the best circulation *builders* and *holders* that they have and there is not one of them that has ever entered into real co-operation that ever abandons it.

We say these things for the results of advertising in your city may depend on the sort of co-operation that you do get. But even if that is not forthcoming to the full extent that you would like, don't forget that small advertising every day in the week is invaluable to you. You cannot afford to rob yourself of patronage because you cannot get everything that you want.

At least go to the daily advertising, and if your newspaper doesn't print a "chart" and few of them do, and if you can afford it, use the Sunday papers for the advertising of your full week's bill. It's an excellent combination that "gets 'em going and coming."

But what we want to impress upon you most is that a neighborhood house needs advertising as much as the downtown theatre, though not in the same volume. But with the same daily regularity.

Don't expect people to come out in the rain or snow and hunt up your theatre, to see what you are going to show that night. Keep the bill before their eyes in the daily papers every day. After a month's trial you will be amazed at the benefit you have conferred on your patrons, the waste that you have saved in unnecessary circulars, and in the new patrons that are coming to your house.



Reproduction of "work sheet" designed by Manager Harold B. Franklin of Shea's Hippodrome, Buffalo, to convey his ideas to the makers of his lobby displays. Note that he simply traces out the lettering and then sends the photos along with the work sheet and his worries are ended. These cards are of standard size to fit the handsome mahogany frame in the lobby.

How One Manager Outlines His Lobby Display-Cards for the Sign Maker

MOST exhibitors would like to get away from the mass of lithographs in their lobbies if they knew how. They are not artists themselves and they do not know how to direct others to do the work. Manager Harold B. Franklin, of Shea's Hippodrome, Buffalo, has solved this problem through a work sheet which he sends to his sign department each week. You may not have a sign department of your own, but there's likely to be some one in the neighborhood who can do the work for you.

Naturally the manager knows what he wants to say in his announcements. He has already on hand his portraits of the stars or scenes from the productions. Mr. Franklin has prepared a sheet that immediately conveys his ideas to the sign maker and with this blank go the necessary pictures for the display. The sign man makes the sketches, does the lettering, placing the photographs in the positions indicated, and the result is an artistic display that gets away from the luridness of the ordinary poster.

Shea's Hippodrome uses lobby frames which are the size of a one-sheet. The frame is hand-carved mahogany and the design blends with the decorative atmosphere of the theatre. In the lobby there are five of these frames used, four of them for coming attractions and one for another theatre operated under the same management which plays vaudeville. Each frame is identified by the number on the work sheet and all signs are made in uniform size so that they can be shifted about as necessity dictates and thus saving expense.

Except in the larger cities the average exhibitor will not wish to use so many of these displays, but this is a convenient plan to follow, not only in cities where there are decorators available, but where you have to send your displays to another city to get them made. Any sign maker can get the idea immediately from these diagrams even though the manager himself may not be able to do more than indicate the positions for the pictures and the design. And the whole thing is a whole lot clearer than all the letters of direction that you might write.

Nine-tenths of the showmen who read this will immediately say to themselves that this is a splendid idea, but that they cannot do it. There is no reason in the world why any enterprising exhibitor cannot have this sort of lobby cards that attract attention and at the same time are in keeping with the remainder of the theatre. The cost is not great. By buying in quantities you can get the cardboard stock which forms the basis of these displays for about ten cents a sheet. The lettering and arrangement should not cost you over fifty cents or a dollar, provided you make an advance agreement with the man who is to do the work for you. Of course there is the additional charge for the photographs that you use.

But the result is worth the expense to any theatre that is appealing to the better class of audiences and that wants to get away from the side-show style of advertising. And for the many exhibitors who are complaining about the kind of paper that is being sent out by the exchanges, here is an opportunity to practically select your own displays.

There is another point in Manager Franklin's plan and that is the program frame. It has been found of particular value in telling the patrons just what time each part of the show begins, saves confusion and prevents anyone missing the particular part of the exhibition that was particularly sought.



Finished Card in Lobby Frame

Your Idea—and Ours

RECENTLY we printed an article about the proper way to advertise a big picture in which there is no star featured. From the Strand theatre, Cedar Rapids, Iowa, comes a splendid example of the display of a double bill, with "Our Boys in France" featured. Note that the designer of this display has placed up at the top



of the advertisement a drawing of American soldiers, which catches the eye at the same time as does the name of the house. The scenes from the film add emphasis to it and then the crisp reading matter tells further what the film contains. The Charles Ray Picture is brought out, but attention to it is secondary. It is useless to try to make your advertisements "balance"—to give equal emphasis to two things. We repeat: Pick out the thing that you want to feature and go to it with all the power that you have at command. That is the only way to get results out of a real feature.

To stop advertising to save money is like stopping a clock to save time.

PACIFIC Coast exhibitors have long been setting the pace for the rest of the country in motion picture advertising. These theatre owners believe that the way to get the patronage is by big displays and they have not hesitated to use plenty of space. Most other exhibitors who are confronted with the advice to advertise liberally plead that their houses are so small that they cannot afford it. Then what do you think of a theatre seating less than 400 persons that uses half pages? Here is an example, the Lyric, Spokane, Wash. And if you want to figure further the value of advertising, take into consideration that the feature advertised was a reissue. But the Lyric went to the display, capitalized the name of Douglas Fairbanks, made its display dominate all others in that issue of the paper—and did the business.



Advertising is an insurance policy against forgetfulness. It compels people to think of your theatre.

WE showed you an example, a few weeks ago, of the way that Gordon's Olympia theatre, Boston, advertised the opening chapter of the Paramount serial, "Who Is 'Number One'?" He put it ahead of the feature, took advantage of the general newspaper advertising that was being done in Boston and hit it the biggest smash possible. This photograph shows the way Gordon displayed the announcement in his lobby, achieved a striking ef-



fect and made it stand out as the one dominant thing. And it was done without any great expense. The head was taken from one of the twenty-four sheets and the remainder of the sign is one that any painter can prepare.

The crowd in front of the theatre is the best answer to the question whether it pays one to exhaust every resource in advertising a serial. Remember our advice not to merely expect a serial to bring business to your house—make it do so.

Pictures are the bricks of the business, but exploitation is the mortar that holds them together.

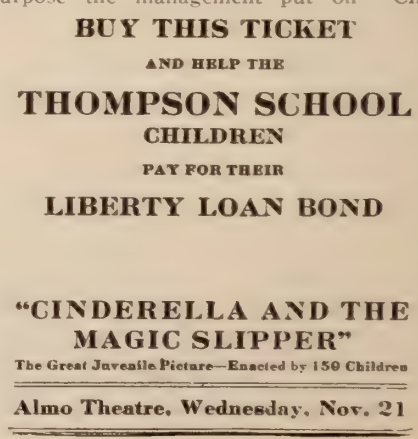
STANDARD theatre, Cleveland, O., gets into this column mighty often, for the simple reason that the man who writes the advertising for that house has a knack of



using the very best thought that the producers put behind the exploitation of pictures, together with his own original ideas. Here is a display on "Nearly Married" which reverses most of the good rules of advertising in that it does not use the name of the star or the name of the picture in especially large type but centers the attention on the illustration. The photograph itself is an exceptionally appealing one and it will attract attention in the midst of scores of other displays. The first thing that you ask yourself on looking at the picture is, "What's the matter with the bride?" And once your attention is centered you will read the particular appeal that is made in the reading matter. This is one of the exceptions that "proves the rule." You will find this style of advertising good when you have the "hunch"—the picture to illustrate it with. It's just one of the examples of going outside of custom to put over something with a particular appeal.

Every time you tie your tie in the morning, think how you can tie yourself to better business.

ALMO theatre, Raleigh, N. C., made itself solid with the people of the city and especially with the children by aiding the Thompson school to raise the money to buy a Liberty bond. The Almo gave a percentage of its receipts from special tickets for the purpose and the required amount was easily gained. For this special purpose the management put on "Cin-



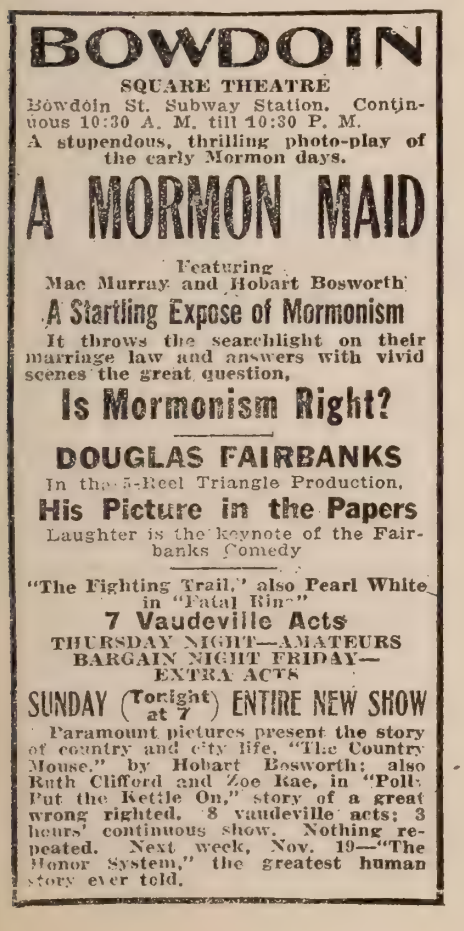
What Live Wires Are Doing

derella and the Magic Slipper," a picture that has special appeal to the younger patrons, but so thoroughly did the active ticket sellers work that the house was filled with adults as well..

Any sort of co-operation that you can give to war work is going to help your theatre, and especially anything that you do for the children is going to prove one of your best guarantees for future business. Circulation manager of one of the biggest daily papers once said: "Let a child read my paper for three months and I will have a subscriber for life."

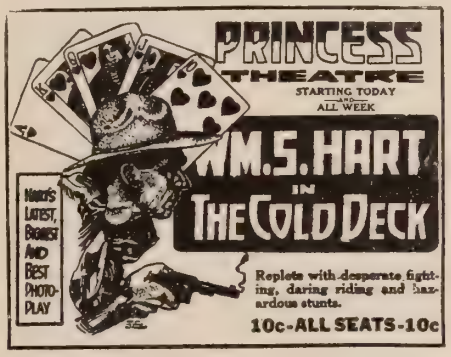
Fans and steam heat may keep your theatre from having CLIMATE, but your personality has to put the ATMOSPHERE in the house.

FROM time to time we have reproduced examples here of very bad advertising—a waste of money. Here is an excellent example of bad work. This display of the Bowdoin theatre, Boston, is reproduced in practically its actual size and stands out far more here than it did in the Sunday newspapers, where it was crowded up against a number of other larger ads. A hasty reading of it will show further why it is bad advertising. When would you say that "A Morman Maid" was to be shown? We happen to know that the Bowdoin starts its new bills on Monday, but how many of the thousands who read the newspaper last Sunday knew that. The advertisement was evidently banking on that fact BEING KNOWN. This might get by so far as regular patrons of the house are concerned, yet it is certainly confusing and almost misleading so far as others are concerned. Certainly it is not the sort of advertising to bring NEW business.



Successful exhibitors make mistakes, but unsuccessful exhibitors repeat them.

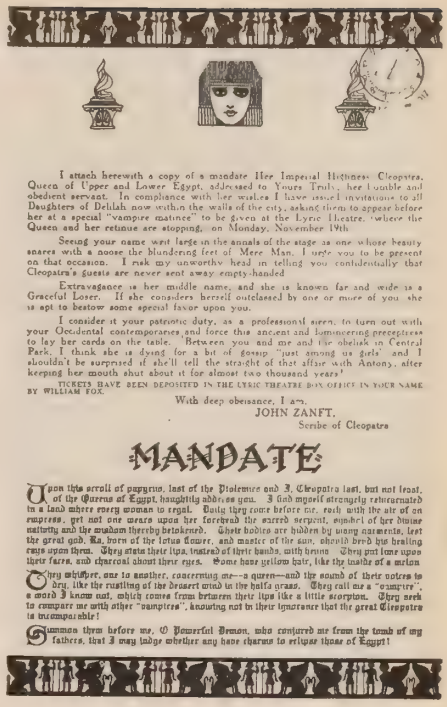
OUT of a big bunch of last Sunday newspapers we picked this as the best advertisement we had seen during the week, and it was quite a coincidence that we should receive from the Princess theatre, Milwaukee, a request for our opinion of it. Here it is: It is one of the most striking and convincing motion picture theatre ads that we have ever seen and meets our ideal of what advertising should be. Why? Because, in the first place, the



name of the theatre is strikingly brought out, but still the name of the star and the title of the picture dominate the display, while the picture of Hart with a gun in his hand and the "royal flush" behind him show clearly what the picture is about. There is just one sentence of reading matter, without exaggeration and without superlative. It's an advertisement that every one who runs this picture can afford to copy.

Advance knowledge of a picture is worth a hundred apologies afterward.

UNQUESTIONABLY one of the cleverest advertising campaigns is that which has conducted in New York city on behalf of the William Fox picture, "Cleopatra." Last week we called attention to one of the displays in which mention was made of the special "vampire matinee." Here is a copy of a herald which was mailed to hundreds of people in the city. Note that it is distinctive in style and content. No herald is worth the postage that does not have an appeal of its own. There should be just as much REASON for a herald as there is for your display advertising. If there is no reason, you will save yourself a lot of money for postage and your patrons a lot of trouble in opening envelopes by forgetting all about them. But there is scarcely a picture that does not


I attach herewith a copy of a mandate Her Imperial Highness Cleopatra, Queen of Upper and Lower Egypt, addressed to Yours Truly, her humble and obedient servant. In compliance with her wishes I have issued invitations to all Daughters of Delilah now within the walls of the city, asking them to appear before her at a special "vampire matinee" to be given at the Lyric Theatre, where the Queen and her retinue are stopping, on Monday, November 19th.

Seeing your name went large in the annals of the stage as one whose beauty snares with a noose the blundering feet of Mere Man, I note you to be present on that occasion. I risk my unworthy head in telling you confidentially that Cleopatra's guests are never sent away empty-handed.

Extravagance is her middle name, and she is known far and wide as a Graceful Loser. If she considers herself outclassed by one or more of you she is apt to bestow some special favor upon you.

I consider it your patriotic duty, as a professional siren, to turn out with your Occidental contemporaries and force this ancient and lonmocring preceptress to lay her cards on the table. "Between you and me and the obelisk in Central Park, I think she is dyeing for a bit of gossip. "just among us girls" and I shouldn't be surprised if she'll tell the straight of that affair with Antony, after keeping her mouth shut about it for almost two thousand years!

TICKETS HAVE BEEN DEPOSITED IN THE LYRIC THEATRE BOX OFFICE IN YOUR NAME BY WILLIAM FOX.

With deep obeisance, I am,
JOHN ZANFT,
Scribe of Cleopatra

MANDATE

Upon this scroll of papyrus, last of the Ptolemies and I, Cleopatra last, but not least, of the Queens of Egypt, haughtily address you. I find myself strangely reincarnated in a land where every woman is regal. Daily they come before me, rash with the air of an empress, yet not one wears upon her forehead the sacred serpent, symbol of her divine maternity and the wisdom thereby betokened. Their bodies are hidden by many garments, lest the great god, Ra, born of the lotus flower, and master of the sun, should bend his burning rays upon them. They stain their lips, instead of their hands, with henna. They put lime upon their faces, and charcoal about their eyes. Some have yellow hair, like the tassels of a melon.

They whisper, one to another, concerning me—a queen—and the sound of their voices is dry, like the rustling of the dessert wind in the halfa grass. They call me a "vampire", a word I know not, which comes from between their lips like a little scorpion. They seek to compare me with other "vampires", knowing not in their ignorance that the great Cleopatra is incomparable!

Summon them before me, O powerful Demon, who conjured me from the tomb of my fathers, that I may judge whether any have charms to eclipse those of Egypt!

offer a chance to do something "out of the ordinary" in this kind of exploitation. But find the appealing thing and center on that.

Pictures are part of life, and music is as much a part of them as it is of any other form of successful being.

WILLIAM FAIT, JR., managing director of the Avon theatre, Utica, N. Y., had adopted the program style for some of his advertising. This display appeared in the Monday newspapers and consists largely of a heart to heart talk with the patrons. There is a personal letter about the feature picture to be shown, but the advertisement is not confined to that, for there is display dominating the whole thing so that one who does not care to read the whole advertisement may immediately get the bill.

While this is not the sort of advertising that we would recommend for all theatres or as a regular diet, it is certainly unique and it is altogether likely that hundreds of Uticans watch for these talks and digest them thoroughly.





Cornelius Kennedy

Cartoonist Who Draws for Theatre Picked by Universal

Cornelius Kennedy, better known to readers of the Buffalo Evening News as "Ken," has been selected as one of the cartoonists of big dailies throughout the country to draw for the Universal Screen Magazine, and, of course, all Ken's Buffalo friends are mighty glad to see him jump into the limelight, because he has earned his "place in the sun."

It is not generally known that Ken used to be a boilermaker and while pounding rivets into lake steamers had little idea that some day he would be a famous artist. He asked a friend of his to show some drawing he made at home one night to John D. Wells, editor of the Buffalo Sunday News, about four years ago. The drawing was "different." The News needed an extra artist. Ken stopped pounding rivets and began pushing the pen in the art department of the Buffalo Sunday News.

One local theatre, the Academy, has attached him to draw its advertisements, and these have attracted much attention and incidentally helped to bring business to the box office.

Baltimore Theatres Aid Fund for Soldiers

To swell the fund for the boys at Camp Meade, Dr. Frederick W. Schanze donated Schanze theatre, Baltimore, for benefit performances held last Sunday afternoon and night. There was no admission charged but a collection was taken.

Mrs. J. Henry Strohmeyer, chairman of the Camp Meade Ladies' Auxiliary, was in charge of the arrangements, and there were a number of the soldiers from the camp at the performance. Paramount donated the use of a number of photoplays, the feature of which was Marguerite Clark in "Gretna Green."

Is This Your Theatre?

In this column the Exhibitors' Service Bureau will print comment from week to week on theatres actually visited, pointing out faults found and commendable features. The name of the theatre will not be mentioned, but if it applies to you and you want improvement, write to this department.

HERE is one of the most unique theatres in the country. Theatre K. is located in a town of about 20,000 people, where the State University, a co-educational school, forms a considerable element of the community during nine months of the year and a summer school claims an even larger attendance during the summer season.

There was already a large theatre in the city, and when the new house was built no one could see any need of it and practically everyone united in predicting speedy failure. That was three years ago. Both theatres are still running and prosperous. Theatre K. did not build up its business by tearing down that of the other exhibitor. *He simply created new demand and brought people to his house that had rarely attended motion pictures.*

The owner, who is also the manager, admitted that the theatre already there was apparently satisfying the demands of all the "fans," but he surveyed the field and found that not 10 per cent. of the population was going to the established theatre. He remembered that in the days when the legitimate was in its prime the local opera house was jammed every time there was a really good attraction. He realized that the legitimate attractions were now fewer and of an even lower quality than before. And the thing that struck him the hardest was the fact that the scores of people he used to see at the legitimate theatre were not regular attendants at the established motion picture house.

In the first place he determined that the theatre should be the handsomest building in the city, and again he surprised everyone and aroused new predictions of bankruptcy by spending more money than he really needed to spend. As he added feature after feature to the house he had the population literally "waiting at the gates" to see what would happen next. And then he forgot the "Bijou Dreams" and the "Happy Hours" and gave his house the name of the state. Then he announced that everything about the house was to be kept in keeping with the dignity of the building and the name.

The next people that got a jolt were the exchange men at their headquarters in the larger city, some eighty miles away. He descended on them and demanded the second run showing of the pictures that he wanted—the first run outside of the exchange city itself. Heretofore the films had been going to a larger city in the extreme northern part of the state, where an entire day was lost in transit, and then coming back to his city with the loss of another day. He had studied railroad tables and showed the exchange men how they could send the pictures to him first by using a night train; he could use them all day and then get them to the city in the northern part of the state at practically the same time that they arrived before.

He got the second run showing and the benefit of the big city publicity even if he paid a little more in rental, and no one was inconvenienced. No one else had ever thought of the plan before. As a matter of fact, there are many pictures which this theatre shows even before any house in the exchange city, simply for the reason that this man keeps informed in advance about pictures and generally knows what he wants while others are "taking their time" in reaching their decisions.

Now, Theatre K. had everything except one very essential thing—the patronage. In the first place, the established house had not been successful with the college trade. He had found that some of the youth practically broke up the shows with their noise and that they kept other patrons away. Theatre K. started out with an open appeal for the college patronage, but one of the first things that he did was to send season passes to every member of the faculty. At first few of them used these, and the doorkeeper kept this record carefully. Then the manager began sending personal letters to these holders of passes about educational pictures and other features of special importance, and soon practically every professor was a regular attendant. *The manager did this because he wanted them present for the effect they would have on the student body. It succeeded. Except on rare occasions there has not been a case of disorder in the house.*

And soon the professors began to mention in classroom pictures that they had seen at Theatre K., which not only stimulated attendance but advertised the specific pictures. The manager says that the passes that went to the faculty were worth all of the advertising that he could have done.

Now for the town attendance. He did not seek a list of his competitor's patrons, but rather of those who did not attend. The dignity of the house itself brought many out of curiosity, and a large percentage who had never been in the other house became regular attendants. The other house had been depending largely on handbills, which were scattered on the porches and lawns, for advertising. The new man in the field went to the only daily newspaper in the city and surprised the proprietor by agreeing to use what appeared at first blush to be a fabulous amount of space, for the other house had never advertised except on rare occasions and then with such a wealth of superlative that no one credited the statements.

Next he issued a neat program that would fit inside of a small envelope. This he mailed to every head of a household in the town. He kept this up for a month

(*Continued on page* 3987)

Seeing the Rialto with Rothapfel

IT is a rather remarkable thing that pictures of a parade, taken in this country, months ago, should bring one of the biggest bursts of applause that the Rialto has ever known. And it is all the more remarkable when it is true that the same audience had seen and applauded the same pictures a few days after they were taken—at the big farewell parade in New York.

But the answer is simple. It came from the way they were used. It came from the blending of music and picture and effect in a way that the Rialto stands out. But as we told you last week, it is something that every exhibitor can do on probably a smaller scale. Dr. Hugo Reisenfeld, who is in charge in the absence of Mr. Rothapfel, is responsible for this novelty, which comes right at the end of the Rialto Animated Magazine.

This pictorial review opens with pictures of the new French Cabinet and was followed by decorations for French soldiers and also decorations for the survivors of a sailing ship. With these "Sombre a Meuse" was played by the orchestra with excellent effect. Caterpillar tractors at work and U. S. Ambulance Corps demonstrating the efficiency of camp kitchen in the streets of Philadelphia brought great applause, being accompanied by "Admiral March," a stirring selection. Relief from the patriotic numbers was given by Pathe's colored picture of "Rare Parrots." There was a humorous touch to this picture and with it was played a delightful little caprice.

Now after the audience had been allowed to get their minds off the war for a few moments came the smashing patriotic effect. First there came pictures of King George and Queen Mary visiting the American Officers' Club in London and then some splendid pictures of American troops arriving in France. As they marched down the streets with their flags flying the big audience burst into one continuous furore of cheering. *But, wait; the biggest hrill was yet to come.* There flashed on the screen a title "Now, Let's Go Back to the Day the Boys Marched Away." Dr. Reisenfeld dug into the news weeklies of that date and got some very striking pictures of the marching troops and as they were thrown on the screen the great orchestra, which had been playing the "Columbia March," turned into "Over There." We have never seen an audience in any motion picture theatre make such a demonstration as that which came Sunday afternoon. Scores of people cried out their cheers, but they could barely be heard above the frantic clapping of hands. *It had been a simple thing—the use of a short piece of old film, but it brought the audience back with a rush to America. And after the pictures of the boys in France had appeared on the screen there came to the mind of every one who has read the first casualty lists that they should have paid an even greater tribute to the boys as they marched in that farewell parade—and they made it up by their tribute to the pictures of it.*

Then came the anti-climax. The light became dark blue and the curati curtains on either side of the screen parted showing on one side the water front of New York at night and on the other the Statue of Liberty and Miss Malvine Parry, alto, leading a little girl and wearing the widow's garb appeared on the stage and began to sing selections from "The Soldier's Farewell." When that had ended, Greek Evans, baritone, wearing a blue uniform, appeared and sang a new selection, "When the Boys Come Marching Home," written by John Hay and Oley Speaks. It is a very stirring number and delighted the audience, and when it was ended there was another wave of continuous applause that almost matched the first one.

There was another novelty introduced in the opening of the Animated Magazine. After the orchestra had played "Fantasy from I Pagliacci" in splendid fashion, another one of the wonderful scenics made under the direction of Robert Bruce and released by Educational Films was shown with the accompaniment of Borch's "Mountain Music." This picture, "The Chain Gang," contains probably the most wonderful water reflection that has even been seen in a picture. It illustrated a pack trail in the western wilderness. The titles are exceptionally clever and they got lots of laughs alternating with the beautiful scenery.

Immediately at the conclusion of this the orchestra began Luigi Boccherini's "Minuet,". After several minutes of this there appeared on the stage Misses Rielle Dorres and Yvonne Roberts of the Albertieri ballet school, and they danced a minuet, like two Dresden China dolls, ending it up by opening the curtains for the Animated Weekly. This week the dance was given on the program, but the real admirer of Rialto presentations never opens his program, because he wants to take in all the surprising effects. You will remember that we told you once that Mr. Rothapfel would never have a program in one of his houses if he was not compelled to do so. It is the novelty effect and the novel ways of doing what otherwise would be the ordinary thing that adds so much to the charm of the Rialto. And it is this thing that can make any theatre, no matter how small it is, distinctive.

In this day of the developed motion picture nothing counts so much as giving your patrons atmosphere. By attention to the little details you can make your house DIFFERENT from every other in the city and the public will quickly realize it. That is proven by the standing out success of probably a score of exhibitors of the country.

William S. Hart is the star this week in "The Silent Man," an Ince-Artcraft. Owing to legal difficulties the first of these Artcraft productions was not shown in New York state and it had been several weeks since Rialto patrons had seen a Hart picture and there was a big wave of applause when the title and the star were announced. This being, of course, a western picture, descriptive music, with a number of themes, was followed.

"As Others See Us," a Metro-Drew, was the only comedy on the bill, which was unusually well balanced.

An interesting musical novelty was Godfrey's "Duet of Two Trumpets," a spirited number written as if there were a contest for supremacy in technical skill between two trumpeters, but with the solos made to blend harmoniously as a duet.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

AT THE STRAND WEEK OF NOV. 25

MANAGING Director Howard Edel, of the Strand, is making a big hit this week by having the splendid orchestra play "The Star Spangled Banner" just before the overture. Just as the musicians break into the national anthem, the lights in the theatre go out and on the screen appears a huge American flag. Every theatre with a capable orchestra will make a hit by opening the performance with this number—provided it is real not tin-pan music. Following this was the overture, "Hungarian Rhapsody No. 2." Carl Edouarde is conducting. The overture included an original piano cadenza by William Lowitz.

Famous Watering Resorts of England were shown in Pathe color picture, "Tonic Towns," furnishing a number of striking views. This was followed by the Topical Review, which has a number of good subjects, the opening one showing scenes connected up with the breaking of the Hindenburg line receiving strong appreciation. It was followed by pictures of the anti-German riots in Buenos Aires. Another picture showed the dedication of the American officers' club in London and the visit of the king and queen. Davis college work in using tractors for war agriculture, gathering the beet sugar crop in California, and pictures of Camp Devens National Army camp and of artillery training at Fort Myer, Va., were other striking war numbers. All of these were Hearst-Pathe. Paramount-Bray contributed pictures of a new life-saving invention. Another interesting feature of the topical was the Ditmars-Educational picture of "Our Vanishing Game," which included a number of buffalos. The topical ended with a cartoon plea for Christmas gifts for our soldier boys.

The feature this week is "Nearly Married," a Goldwyn farce, with Madge Kennedy, and it got a wealth of laughs. More was added to the comedy effect with Mutt and Jeff in "The Hunters."

Musical numbers include Helen Scholder, 'cellist in Popper's "Mazurka," and Rosa Lind and Von Colignon in a duet from "Hamlet."



Program of the Elks theatre, Blackwell, Okla., showing rotagravure picture of star. A different picture is given each week.

Service Head Warns Against Patchwork Display in Announcing Coming Pictures

WILLIAM A. BACH, who is on a tour of the principal exchange cities for the Universal, writes this fifth of his articles on lobby displays as he has seen them in Chicago, Detroit and St. Louis. His criticisms reflect those that have already been printed in this department. He is in charge of the service work of Universal.

I've often watched a number of people stare bewilderedly at the patchwork display in front of some "movie house," wondering just what was playing today—or what tomorrow. And I'm positive that people go in many a time under the impression that a certain film is being shown, when as a matter of fact it is on the program for later in the week.

First of all, the exhibitor should beware of scattering "today"-"tomorrow" and "next week" signs all over his front. Especially so if he is catering to transient trade. They want to know what is running right now, and are not interested in the future.

The day's show should be prominently advertised, and if this is done by concentrating on the theme of the picture, making a drive on one point instead of half a dozen, the people cannot be confused and they cannot help being attracted.

Again, if you want to advertise a coming show, the use of a program frame is desirable, showing in its seven compartments, the show, the title, the star and the day of each film. This should be neatiy and carefully lettered and hung in a place to *catch the eye of outgoing crowds.* That is the time to interest them in your future program, not as they go in.

Watch your announcement slides. I've seen a good picture entirely misrepresented by a slide. If the slide you get from the exchange doesn't carry the point of attraction that you know is necessary from your own audience, make one of your own or call upon the exchange service men to help you. And don't announce more than three future pictures at one time, it is better to hold to one or two. A collection of slides shown between shows has much the same effect as the multitudinous trailers mentioned in my last article.

Another thing, do not hand your programs to ingoing people. They can't read them in the dark and the chance of advertising your coming show may be lost because of the people crumpling them up and throwing them on the floor, littering your house, into the bargain.

Give them to your patrons as they go out and if given with a pleasant word, chances are they'll at least glance at your coming list, perhaps they'll keep them for reference. At any rate, there is less waste this way than by the other. These are all little points but they count in the long run for dollars and cents.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Rotagravure Portraits of Stars Used on Programs

OFTEN it remains for an exhibitor in one of the smaller communities to put over a very attractive idea. This has been done by the Elks' theatre, Blackwell, Okla., with its weekly programs.

Each week the theatre issues a folder like the one illustrated above. Each one carries a rotagravure picture of one of the stars who will be seen during the week, the pictures just barely pasted to the card so that they can be removed and added to the "fan's" gallery.

It is interesting to notice that the Elks devotes but a small space to each of the pictures, using the name of the star and the title in prominent type, and then adding just a few lines to give an idea of the character of the production. The program doesn't try to tell the patrons "all about the picture"—one of the worst of faults.

The reverse side of the folder is devoted to snappy paragraphs about attractions during the week, coming productions and breezy news of the motion picture business. On the bottom of each sheet there is a small advertisement, the proceeds from the three going toward paying for the program. The fact that these advertisements are changed nearly every week show that the merchants of Blackwell appreciate the program as an advertising medium.

This sort of a program certainly has the advantage of permanency. You will rarely see a real motion picture fan throwing away one of these which bears an excellent portrait of a favorite star.



Two Views of the Lobby Display of the American theatre, Butte, Montana, on "Pay Me"

Butte Exhibitor Hammers Home Single Idea in His Lobby Display on Features

HERE'S another lobby display of P. E. Noble, the live wire of Butte, Montana.

When Noble puts on a picture at the American theatre he hits it a smash, and that means that he keeps busy with his blows, exploits each production for all that it is worth.

Take into consideration that Butte is a city of about 50,000. It is the biggest copper center in the world. It is a typical western city with a whole lot of the original western atmosphere to it. The sort of advertising and display that gets business there has to be striking—even breezy. And Noble accomplishes that.

For instance, when the American theatre played "Pay Me," the title of the picture itself was featured in all of the advertising and lobby displays. Here was a title breezy in itself and Noble kept hammering that home. There is a large element in the community that does not speak or read English readily, but practically all of them could get the expression "Pay Me."

A study of the photographs will show the way these two words were featured and the number of times they were repeated. Every card in the front was of a vivid red, while the "Pay Me" spots were of black outlined with gold and the smaller case letters of white. The idea was even carried out in the announcement of the cost of admission with the card "Pay Me Two Bits." The newspaper advertising on this production was equally striking, a bunch of five and twenty dollar bills being reproduced with the name of the picture in big type.

Here is an example of the name of the star being practically passed over in order to get the full benefit of the title.

There is but one secret to the success of Mr. Noble's exploitation of the pictures. When he books a film he immediately begins to study it. He seeks to grasp the one central idea that he can bring out and then he proceeds to do this with as little confusion of the patrons as possible. You will see at a glance that a confusion of placards about different attractions would have puzzled anyone looking into the lobby, but not when they are all hammering in the same direction.

Here is another thing that he keeps in mind—and that is to make every display as different as possible from the ones that have gone before.



One of the Ads of the American Theatre on "Pay Me," a Jewel Production

Mutual Designs Novel Minter Display

Mutual has devised a novel lobby photo display, the first of which will be issued with "The Mate of the Sally Ann," the Mary Miles Minter production, released November 26.

Two 22 by 28-inch photos will be added to each set, one of them a portrait of the star and the other a scene from the production.

How Theatre Made Place for Itself



"Close Up" View of Ticket Booth

(*Continued from page* 3896)

and then suddenly dropped it for a week, purposely, in order to find out how many would miss it. And the result was that people that he had heard complaining of the handbill nuisance complained now that they had failed to receive their programs.

The result was that Theatre K. is doing a splendid business. It may have slightly hurt the other house, but that theatre is using cheaper pictures and is not appealing to the whole city, as Theatre K. is doing. *In fact, Theatre K. has been responsible for the increase of motion picture patronage over* 200 *per cent.*

Here is a house that deliberately went into the field to develop new business—patronage which the manager knew was there. It's a lesson in showmanship.

And you can do it in your theatre.

Ready Made Ad-Talks

Sonia Markova, New Fox Star, in "The Painted Madonna"—Fox Special

(Fox Special Five-Reel Production)

Sonia Markova, recently added to the list of Fox stars, will be seen for the first time at the ———— theatre ———— week in her first William Fox production. It is from the pen of George M. Scarborough and titled "The Painted Madonna." It is one of the late Fox special features in five reels. Miss Markova presents the role of Stella Dean whose confidence in the man she loves is betrayed. Fearing the censorship of the inhabitants of the town of Pleasantville, she leaves a written confession for her mother and goes to the city where she can forget and be forgotten. Her mother dies of a broken heart and Stella is left alone to face the world. Milton Taylor, an artist, whom Stella had known in her home town, loves Stella and when he learns that she has gone to New York, he follows. She is engaged as a chorus girl in a Broadway show and Taylor in search for a model engages her to pose for him, concealing the fact that he knows her identity. Not until the picture is completed, does Stella discover that the artist is Taylor. She resents his action and leaves him. Taylor who is in love with her is heartbroken because he has lost her respect, and drinks heavily to forget. Stella, believing that all men are alike, devotes her time to the salvation of homeless girls. In the supporting cast are Sidney Mason, William Lampe, David Herblin, Albert Tavernier, Anita Navaro, Edith Reeves and Julia Stuart. O. C. A. Lund directed.

At the 6666 theatre on ———— of ———— week, "The Painted Madonna," a Fox special feature with Sonia Markova in the featured role.

Violet Heming, Wilfred Lucas, Conway Tearle in Parker's "Judgment House"

(Paramount Six-Reel Production)

Sir Gilbert Parker's first work to be produced under the direction of J. Stuart Blackton, "The Judgment House" will be seen at the ———— theatre on ———— of ———— week. Wilfred Lucas, Conway Tearle, Paul Doucet and Violet Heming are seen in the principal roles. "The Judgment House" is an adaptation from one of the famous English playwright's works. It is a Paramount production under the personal direction of Commodore Blackton. Violet Heming, known to the millions for her excellent work on the speaking stage, presents the principal feminine role of Jasmine Grenfel, a beautiful English girl who is placed in the situation of having to decide between two men, which one shall best serve her as a husband. One is of a strong, virile nature, the other a polished, highly educated gentleman. She asks a year in which to decide and chooses the strong, virile character. Rudyard Byng (Wilfred Lucas), the man who is her choice, is a large diamond mine owner in South Africa. Ian Stafford (Conway Tearle), the other suitor, who is rejected, goes to South Africa to forget. Here all three meet under circumstances which reveal their true characters. The events which lead up to the revelation in "The Judgment House," and the human interest that permeates the entire story as told on the screen, are examples of intensely entertaining drama.

Sir Gilbert Parker's "The Judgment House," with violet Heming, Wilfred Lucas and Conway Tearle, at the ———— theatre.

Montagu Love and Dorothy in "The Awakening"—Life in Paris

(World Five-Reel Production)

Dorothy Kelly comes back to the screen after an absence of some months in a corking good World picture, titled "The Awakening," with Montagu Love in the featured role. Mr. Love gives one of the best characterizations of his career in this picture and Miss Kelly in support, has a part that fits her like a glove and in which she shines. The story tells of life in Bohemia with Montagu Love as Jacques Reville, an eccentric artist, holding the center of the stage. The opening scenes show Jacques working in the wheat fields as an awkward, disliked farm hand. No one likes him. He is left alone. In his solitude he visits the parish church and sketches. He has a natural tendency for drawing and resolves to go where he can develop his talents. Paris is the place. In Paris he develops into a well-known artist, but still keeps by himself. He lives in a dingy room, dresses in tattered clothes and drinks heavily. One night while returning to his room in a snowstorm he comes upon a young girl asleep. He takes her to his room and provides for her. He finds in her the companion whom he has pictured in his dreams. From that day he leads a different life. The girl is attracted by his kindness and he in turn risks his life that her honor might be avenged. The story is one of human pathos, true to life in every detail and one that will hold your attention to the last flash on the screen.

Montague Love and Dorothy Kelly in "The Awakening" at the ———— theatre on ———— of ———— week.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

Dec. 1, 1917.

FEATURES

TITLE OF PLAY	PRODUCERS	
"Princess Virtue"	Bluebird	5 reels
"The Sudden Gentleman"	Triangle	5 reels
"Her Hour"	World	5 reels
"The Regenerates"	Triangle	5 reels
"For Valour"	Triangle	5 reels
"I Will Repay"	Vitagraph	5 reels
"A Little Patriot"	Pathe	5 reels
"Sadie Goes to Heaven"	Perfection	5 reels
"All for a Husband"	Fox	5 reels
"Jack and Jill"	Paramount	5 reels
"The Cricket"	Butterfly	5 reels
"The Mate of the Sally Ann"	Mutual	5 reels
"American Maid"	Mutual	5 reels
"The Ship of Doom"	Triangle	5 reels
"The Man from Montana"	Butterfly	5 reels

SERIALS

"Who Is Number One?"	Paramount, Episode,	3d 2 reels

Norma Talmadge in "Tess of the Storm Country"—Miss Talmadge's Latest Success

(Select Pictures Five-Reel Production)

Norma Talmadge's latest, "Tess of the Storm Country," is an adaptation from Grace Miller White's novel of the same name. It is one of the Norma Talmadge Select Star series. There is a lesson contained which all will be the better for having learned. Miss Talmadge is recognized as one of the most talented actresses in the silent drama and those who see her in her latest work before the camera, will not hesitate to attribute this praise to her. She presents the role of Tessibel Skinner, daughter of an ex-convict. Her father has spent the greater part of his life behind prison walls. Tess marries a divinity student who, shortly after the wedding, asks his wife to renounce him as her husband. His mother demands this, and Tess makes the sacrifice even though the act will brand her child with shame. Tess is taken into the home of Lawyer Young. She is educated and treated as his own daughter would be. After several years the husband returns and discovers the child. Her husband's brother-in-law does everything in his power to make life miserable for Tess, but she ignores him and suffers in silence. His child is kidnapped by Mother Moll, a witch of the village, and when her hut in which she has confined the child burns, Tess risks her own life in order that the child might be restored to the man who has worked to ruin her life. Her husband dies confessing the wrong he did her and she finds happiness in the love and respect of the man who had believed in her. "Tess of the Storm Country" is an example of human interest on the screen. Miss Talmadge is at her best in the role of Tess.

Norma Talmadge in "Tess of the Storm Country" will be seen on the screen of the ———— theatre on ———— of ———— week.

Harry Morey and Corinne Griffith in Robert W. Chambers's "Who Goes There?"

(Vitagraph Five-Reel Production)

When the public picks up a volume of Robert W. Chambers's works they are assured of Class A reading matter from cover to cover. You have noticed, no doubt, that Mr. Chambers invariably places adventure first, then action and through it all he weaves a line of adventure. If this be so, then this author's works when adapted for screen presentation, should afford excellent entertainment. The Vitagraph company have adapted to the screen Mr. Chambers's "Who goes There," with Harry Morey and Corinne Griffith in the featured roles. Those of you who have read this fascinating story will recall that it tells of the adventures of a Belgian officer who is captured by the Germans and allowed his freedom and that of the Belgian population if he will go to London and fetch the German general's sweetheart to him in Belgium. The adventures of the Belgian officer and the girl, after leaving London and the manner in which the tables are turned on the German officer, are related in this latest Vitagraph release. There is a punch in every scene, a thrill in every flash and an interest for all. "Who Goes There" is timely; is written by an author known to the millions for his works of adventure and romance. The characters as created by Mr. Chambers are impersonated by artists in the silent drama. Harry Morey has the role of the Belgian officer and Corinne Griffith presents the part of Karen Girard, the girl. Arthur Donaldson impersonates the German officer and Mary Maurice, better known as "Mother" Maurice, one of the oldest actresses on the screen, has the role of the Belgian mother.

At the ———— theatre on ———— of ———— week, "Who Goes There," with Harry Morey and Corinne Griffith.

Gladys Brockwell in "A Branded Soul," Story of a Woman's Influence

(Fox Five-Reel Production)

William Fox presents Gladys Brockwell in a thrilling spectacular photodrama, "A Branded Soul." In the supporting cast with Miss Brockwell are Colin Chase, Lewis J. Cody, Vivian Rich, Gloria Payton, Willard Louis, Fred Whitman and Barney Furey. The story was written by E. Lloyd Sheldon, scenarioized by Franklyn Hall and produced under the direction of Bertram Bracken. The story opens in Rome at the time when this city was at the height of its power. This setting is in the nature of a prologue and presents Miss Brockwell as a young Roman girl who converts Valerian, a Roman nobleman, to the Christian faith. The scenes of the story then shift to modern times in Mexico where Conchita Cordova, a Spanish girl, is seen doing good among her people. John Rannie, a wealthy oil magnate, has purchased the land occupied by the mission church and sends his men to tear it down. When the men arrive the congregation is at prayer. Conchita, because of her beauty, exerts a strong influence over Rannie and he orders his men to postpone the work of demolishing the church. Conchita has a sweetheart, Juan. Juan has lost heavily at gambling and in order to recover his losses, engages himself as a spy. Rannie obtains possession of a document incriminating Juan and uses this to persuade Conchita to accede to his wishes. In order to save Juan she gives herself to him. Rannie is touched by her willingness to sacrifice even herself. The people aroused by his action in destroying their homes, burn his oil wells and destroy his property. He loses everything and Juan saves him from death.

At the ———— theatre on ———— of ———— week, "A Branded Soul."

Taylor Holmes in His Fourth Screen Production, "The Small Town Guy"

(Perfection Five-Reel Production)

Taylor Holmes, idol of the vaudeville stage and hero of the comedy drama on the screen since his appearance in "Efficiency Edgar's Courtship" and "Two Bit Seats," will be seen on the screen of the ———— theatre on ———— of ———— week in his latest work before the camera "The Small Town Guy," produced by Essanay and released on the Perfection program. "The Small Town Guy" is adapted from a story appearing in Munsey's Magazine, entitled "A Picture of Innocence," and it affords Mr. Holmes a screen vehicle in which he can ride to the hearts of his audiences with humor and pathos blazing the trail. Helen Ferguson presents the leading feminine role. Fred Tiden and Mark Ellison are others in support. Mr. Holmes presents the role of Ernest Gledhill of Crompton Centre. His knowledge of the world is limited and when a couple of confidence men from Chicago meet with him he is easily persuaded to accompany them to the big city where he is told he can readily put his cleverness to valuable use. Eleanor, his sweetheart is left behind and he with his companions start for Chicago. He is elected secretary of a new club and is set to work soliciting funds for the erection of a new club house. The little game is detected and Ernest who is adjudged by the authorities, innocent of all wrong is sent back to the small town where he is united with his sweetheart and cleared of a stain he had unwittingly inflicted on himself.

Taylor Holmes in "The Small Town Guy" will be at the ———— theatre on ———— of ———— week.

Pauline Frederick in Adaptation from David Graham Phillips's, "The Hungry Heart"

(Paramount Five-Reel Production)

Pauline Frederick, one of the few accomplished emotional actresses on the screen today, appears on the screen of the ———— theatre ———— week in a photodramatized version of David Graham Phillips's story, "The Hungry Heart." Charles Maigne made the adaptation and the picture was produced for Paramount under the

direction of Robert G. Vignola. In the supporting cast with Miss Frederick are Howard Hall, Robert Cain, Helen Lindroth and Eldean Steuart, a child actress of unusual ability. Miss Frederick presents the role of Courtney Vaughn the wife of a chemist who devotes all his time to experimentation in the laboratory. He neglects his wife who longs for her husband's companionship. A young chemist comes to their home to assist the husband in his work and during his spare time he spends with Mrs. Vaughn. The husband leaves for New York and during his absence, the young chemist is seen with Mrs. Vaughn at times and under conditions that were compromising. The housekeeper grows suspicious and when she attempts to verify her suspicions, she is injured by a fall which injury deprives her, temporarily, of speech. The husband returns. Days after the housekeeper recovers and tells him what she saw. He, for the first time, realizes his neglect of his wife. The young chemist flees, but later returns when he learns that Mrs. Vaughn has obtained a divorce. Vaughn leaves also, but returns and asks permission to use the laboratory until he arranged to obtain the use of another. During his time spent at the laboratory, Mrs. Vaughn realizes that she had played unfair. The two are reunited and a better understanding and closer and more intimate friendship results.

"The Winged Mystery," with Franklyn Farnum in a Dual Role—All-Star Cast

(Bluebird Five-Reel Production)

Opening in Berlin in the fashionable district, swinging from this seat of action to one of the large cities of America, "The Winged Mystery," the late Bluebird featuring Franklyn Farnum, supported by Claire Du Brey, Rosemary Theby, Charles Hills Mailes, Sam De Grasse, T. D. Crittenden and Frederick Montague, is one of the most exciting stories of adventure ever projected on the screen of a theatre. It was adapted from Archer McMackin's story by William Parker and produced for Bluebird under the direction of Joseph De Grasse. Franklyn Farnum impersonates a dual role—brothers born in Germany of American parents. August is an officer in the German army and Louis is thoroughly American and in sympathy with the Allied cause. They meet in a restaurant in Berlin and August insults the American flag. Louis resents the insult and a fight follows in which August is beaten. Louis hurries to his apartment to prepare to sail for America and August by aid of his brother's passport sails for America with Gerda Anderson, a German spy. Louis is held up, but after difficulties is able to cross the frontier and eventually lands in America. August conceives a blackmailing scheme and through its operation entraps half of the millionaires of a social centre on Long Island. The party of millionaires find themselves entraped in a house of mystery. By the use of carrier pigeons, August sends notes to the imprisoned millionaires, demanding ransom for the women. Louis and Shirley Wayne are among the prisoners and they are attempting to devise ways and means to free the prisoners. August and confederate are operating in a room above them. How they are liberated and how the Germans are victims of their own scheme, is told in this late Bluebird production, "The Winged Mystery," featuring Franklyn Farnum in a dual role of brothers. At the ———— theatre on ———— of ———— week.

Douglas Fairbanks in His Latest Success, "Reaching for the Moon"—Different

(Artcraft-Paramount Five-Reel Production)

"Reaching for the Moon"—this is the latest as offered by Douglas Fairbanks, the prize winner of the screen drama and the one whose performances before the camera have done more toward making an evening at the theatre "the end of perfect day" than any other person whose aim in this life is to provide entertainment for the public. You may make one exception—Charlie Chaplin—but Charlie is in another line of comedy, usually referred to as slapstick. Doug never resorts to the slapstick. He deals straight from the shoulder and with very few exceptions delivers the knock-out with every punch. He will be seen on the screen of the ———— on ———— of ———— week in his latest, "Reaching for the Moon," written by Anita Loos in collaboration with John Emerson and produced for Artcraft Pictures under the direction of Mr. Emerson. In the supporting cast are Richard Cummings, Millard Webb, Eugene Ormonde, Frank Campeau and Eileen Percy, the charming feminine character who has been seen opposite Mr. Fairbanks in most of his Artcraft pictures. Doug impersonates Alexis Caesar Napoleon Brown, chief clerk in a button factory, who is thoroughly convinced that he is wasting his time in such menial business when he can rule as king. His best listener is Elsie who believes in the powers of concentration, but who devotes her concentrative energies to more plausible and practical ends than Alexis Caesar. Alexis Caesar is discharged in order that he may carry out his plan of revolutionizing the affairs of state, and takes an extended trip to Bulgaria where he is crowned king. He wakes from all this of a sudden and finds himself on the floor of his room. He hurries to the office and gets his job back, sees Elsie and they concentrate and decide that it is cheaper to live in Jersey than New York. At the ———— theatre on ———— of ———— week, Douglas Fairbanks in "Reaching for the Moon."

Ad Talks Supply Basis for Telling Patrons About Pictures

Be able to talk to your patrons in advance about the pictures they are going to see at your theatre. You probably know the followers of particular stars and which of your patrons like particular kind of pictures.

These Ad Talks give you, in brief form, a mighty good idea of what the picture is. They are valuable not only for newspaper and program use, but as a "talking" basis. When you yourself are familiar with the picture in advance, you will soon find yourself becoming more interested in the productions you show.

Read about the pictures, talk about them and then file these stories away for use in newspapers or program when you show the picture.

Gladys Hulette in "Over the Hill," Story of Girl Reporter Winning Out

(Pathe Five-Reel Production)

Gladys Hulette, supported by William Parke, Jr., Chester Barnett, Richard Thorton, Daniel Mason and J. H. Gilmour, is seen as the society reporter on a daily newspaper in one of our large cities. She presents the role of Esther Neal, the daughter of a minister, who, because of his advanced years, is compelled to go to the city and try his hand at seling books. His health fails him and Esther is left to shift for herself. Esther is acquainted with Allen Stone and Roy Winthrop, one the son of the owner of the Daily Pioneer and the other advertising manager of the same paper. She is engaged as society reporter. The paper has followed a policy of running scandalous stories and this practice has ruined its advertising. The owner of the largest department store in the city has withdrawn his advertising and unless his business is returned the paper will fail. Young Winthrop is responsible for the loss, having antagonized Lawlor. Stone sees a way of saving the paper and confides in Esther and they work together. Young Winthrop decides to publish a story which will show Lawlor in a bad light and Esther gets the copy and destroys it so that the edition does not come out with the story. Lawlor learns of her act and rewards her by giving her the credit for the contract which gives to the paper his advertising. Winthrop is recalled by his father and Stone is placed at the head. He succeeds in putting the paper "over the hill," and wins Esther. "Over The Hill" is the title of this Pathe product which will be seen on ——— of ——— week at the ———Theatre. Gladys Hulette featured.

Alice Joyce and Marc MacDermott in "A Woman Between Friends"—Tragical Scenes

(Vitagraph Five-Reel Production.)

The tragedy in the lives of two young American artists in Paris, as told by Robert W. Chambers, the best known writer of modern fiction, and picturized by Vitagraph is the next big feature to come to the screen of the ———— theatre. Alice Joyce with Marc MacDermott in chief support, is featured in this latest work of Chambers, to be adapted to the screen by the Vitagraph Company. In the supporting cast are: Robert Walker, Bernard Seigel, Edith Speare and Florence McCafferty. "A Woman Between Friends" is the title of this production, and it is assured a hearty welcome by all who see it for the reason that it contains the heart interest that is the prime essential to both the dramatic element and the entertaining element of any presentation on the screen or stage. In this picture Marc MacDermott, conceded by critics to be one of the most talented character actors and leading men on the screen, is seen for the first time opposite Miss Joyce in the leading male role. Mr. MacDermott has been seen on the screen since the five-reel picture came into vogue as the feature of motion picture exhibitions. He was with the old Edison Company, and played leads with Mary Fuller when she starred in Edison pictures. He has been seen to advantage in many Vitagraph successes, and is admired by thousands of picture-going people for his fine work before the camera. Miss Joyce is known to the millions and needs no introduction. In this her late picture, she presents the role of a flower girl drawn into a tragedy by her adoration of a wronged husband. The scenes are laid in Paris.

Marguerite Clayton Seen in Unusual Role of a Doll in "The Dream Doll"

(Perfection Five-Reel Production.)

Marguerite Clayton, who will be remembered as leading lady for Broncho Billy Anderson when Broncho Billy's Western dramas were popular, is the featured player in a late Essanay production releasing on the Perfection program, entitled "The Dream Doll," written by Howard S. Moss. In the supporting cast are: John Cossar, Bobby Bolder and Rodney La Rock. Miss Clayton presents the part of Ruby, daughter or the Toy King. A. Knutt, a chemist, claims to have discovered an elixir which when applied to dolls, will bring them to life. Among those who are invited to attend a demonstration of A. Knutt's discovered, is Ruby. A doll which he has brought to life accidentally spils some of the elixir on Ruby, and she is changed into a doll. The doll which has been brought to life, and Ruby who has been changed into a doll, leave the laboratory and rush to the display room where they bring to life the justice of the peace of the doll world, and they are married. In the meantime Ruby's father and A. Knutt start on a hunt for the lost daughter. The police are summoned and the city is searched. The dolls leave on their honeymoon, and on their return select a dog's kennel as their home. They make friends with the dog and their new friend supplies them with food. While strolling through the park one evening they discover a bomb, which explodes and then—well Ruby has had a lovely dream.

Irene Hunt in an Appealing Drama of a Sister's Sacrifice, "The Stainless Barrier"

(Triangle Five-Reel Production.)

"The Stainless Barrier," with Irene Hunt in the featured role tells of the sacrifices made by a sister that her wayward brother might be kept from the hands of the law. In the supporting cast with Miss Hunt are: Jack Livingston, H. A. Barrows, Rowland Lee, Thomas Guise, T. Barney Sherry, John Lince, Kate Bruce, Lena Harris and James G. Farley. The story was written by Louis Schneider, picturized by Jack Cunningham, and produced for Triangle under the direction of Thomas Heffron. R. E. Irish was behind the camera. Miss Hunt has been seen in hundreds of successful screen dramas. The members of her supporting cast in her late picture are all well known to the lovers of motion pictures. The story in which she appears was written by the author of innumerable screen dramas. The director, Thomas Heffron, has given to the screen some of its best known productions. In short, there is quality behind the production of "The Stainless Barrier," and it is bound to please the most varied audience. Miss Hunt has the role of Betsy Shelton, whose Aunt Ruth is the only mother she has even known. Her brother, Richard, is the victim of evil companionship. Betsy has sufficient money saved to purchase a pretty dress when she receives word from her brother that he needs money to save him from trouble. Betsy makes her first sacrifice for her brother, and from that time she gives up every enjoyment and pleasure that she may save her brother. Calvin Stone, a young attorney, is Betsy's sweetheart. Her brother is arrested for fraudulent use of the mails, and in defense he accuses the man who had betrayed him of betraying his sister. Betsy makes her last sacrifice to save him.

At the ———— theatre on ———— of ———— week, "The Stainless Barrier," with Irene Hunt featured.

"A Marine Miracle," Late Chapter of "Who Is Number One?"—Submarine Is Sunk

(Paramount Serial—Two Reels)

"A Marine Miracle" is the title of the fourth and late episode of Paramount's baffling mystery serial, "Who Is Number One?" with Kathleen Clifford in the featured role. Last week you saw the thrilling escapades of Tommy Hale and his followers when they donned diving suits and pursued the members of the T-T-T and engaged in an under-sea battle. In this late episode the submarine is sunk and Hale and his party are compelled to take to the open sea. Aimee and the crew are captured but Hale escapes. From her place of imprisonment, Aimee sends a message for help. The message falls into the hands of a child and then—"A Marine Miracle," the latest episode of "Who Is Number One?" serial with Kathleen Clifford, in the featured role, will answer.

LIVE NEWS FROM THE PRODUCERS

Goldwyn Releasing Plans Meet Approval

Organization Considers Four Big Pictures in Succession Great Aid to Exhibitors in Face of the War Problems

QUOTING the statement of Samuel Goldfish, president of Goldwyn Pictures Corporation, that "big pictures are the instant cure for box-office depression in the motion picture industry," exhibitors in all sections of America give hearty indorsement of Goldwyn's decision to release in straight succession four pictures in which public interest has been awakened to high pitch, according to Goldwyn announcements last week.

The giving of Rex Beach's "The Auction Block" to all Goldwyn contract exhibitors at their regular prices instantly won the approval, it is said, of exhibitors who for months had looked forward to playing this big production at higher prices.

For months "The Auction Block" had been announced and exploited as a special production, and everyone in the trade knew that it could be obtained only at advanced rentals. Suddenly when Mabel Normand's first Goldwyn production, "Joan of Plattsburg," had to be postponed, though completed, Samuel Goldfish saw an opportunity to do what is considered a profitable thing for all Goldwyn exhibitors. By paying a big price to the Rex Beach Corporation he obtained the right to release "The Auction Block" to all Goldwyn customers at the same prices they pay Goldwyn for its own productions. Already the effect of this step is said to be felt by Goldwyn in the form of increased bookings at all of the Goldwyn offices.

The unique value of this step will be better understood by considering the power of the next four Goldwyn releases which, in straight sequence, give exhibitors these pictures: November 18, Madge Kennedy in "Nearly Married" by Edgar Selwyn; December 2, Rex Beach's picture, "The Auction Block"; December 16, Mae Marsh in "The Cinderella Man" by Edward Childs Carpenter; December 30, Mary Garden in Anatole France's "Thais."

Pathe Buys Authors' Works for Pathe Plays

"For Sale," "Innocent" and "The Yellow Ticket" Among the Stories Secured for Fannie Ward—Drama for Frank Keenan

APPARENTLY in line with the company's big feature plans, Pathe has purchased a number of well-known books and plays by well-known authors, and also several additional stories written by people trained in the motion picture field, for productions in which the Pathe stars, including Fannie Ward, Irene Castle, Frank Keenan, Bessie Love and Bryant Washburn will appear.

"For Sale," play by Fred Jackson, "Innocent," and "The Yellow Ticket" by Michael Morton, have been purchased for Fannie Ward.

For Frank Keenan, Pathe has purchased "Simeon's Shadow," by Elizabeth Lee, and "Loaded Dice," by Hillary A. Clark, giving Mr. Keenan roles of the dramatic nature.

Henry Kitchell Webster's "The Painted Scene," has been purchased for Bessie Love and is being produced under the working title, "Spring of the Year." Another story for Bessie Love is "Bessie Beware," by Agnes C. Johnston.

Cyrus Townsend Brady's "The Cliff Dwelle's Pot," and Sir William Young's "A Japanese Nightingale," have also been bought but as yet no star has been assigned to them.

Three more A. H. Woods plays in addition to "Innocent" and "The Yellow Ticket," which will shortly be presented by Pathe, are "Wanted—Jim Bennett," "The Power of Money" and "The Other Woman." In the last named Peggy Hyland is the star. "The Other Woman" is the only story on this list which has been completed. The cast, hitherto unannounced, includes Peggy Hyland, Anna Lehr, Milton Sills, Horace Robertson, William Parke, Jr., Charles Gotthold and Dell Boone.

Wallace S. Clifton's famous story, "The Frame Up," has been purchased for Irene Castle and is now in course of production under the direction of William Parke, with Mrs. Castle, Harry Benham, Warner Oland, Paul Everton, Helene Chadwick, J. H. Gilmore, Ethel Cooke and Bert Starkey.

For Bryant Washburn the company has purchased "Kidder and Ko" story by John W. Grey, and scenario by Charles Sarver, and "Twenty-One," story by George Randolph Chester and scenario by Charles Sarver, who recently left Lasky to join the Pathe staff.

Olive Thomas Stars in Triangle. "Limousine Life"

Olive Thomas, who, it is announced, has completed work on her latest Triangle feature, "Betty Takes a Hand," which was directed by Jack Dillon, is ready to begin work on her next Triangle picture, "Limousine Life," adapted from the Ida M. Evans magazine story.

Artcraft Changes Title of Fairbanks' New Film

Walter E. Greene, president of Artcraft Pictures Corporation, last week announced that the title of the new Douglas Fairbanks picture, now in the course of production, has been changed from "D'Artagnan of Kansas" to "The Modern Musketeer." In this photoplay Douglas Fairbanks has the part of a modern youth who gets into all kinds of difficulties as a result of his chivalry. Casted are Marjorie Daw, Frank Campeau, Kathleen Kirkham, Eugene Ormonde and Tully Marshall.

Honolulu Furnishes Settings for Hayakawa Feature

Island settings in and about Honolulu will be a feature of Sessue Hayakawa's Paramount picture, following "The Secret Game," a December release. The new picture is to be called "Hidden Pearls," and is expected to be as picturesque and novel in character as "The Bottle Imp," in which the Japanese star appeared some months ago.

Florence Vider has the role of the girl spy in "The Secret Game." Others in the cast are Jack Holt, Charles Ogle, Raymond Hattan and Maym Kelso. The story was written by Marion Fairfax and directed by William C. De Mille. The next picture, "Hidden Pearls," is being directed by George Melford.

William S. Hart Teaches Youngster Screen Art

One of the first official acts of Pete Schmid, Artcraft publicity representative, following his recent return to New York, was the announcement that William S.



Bill Hart Has Discovered a Future Star and Is Giving the Lad a Tryout in "The Silent Man," an Ince-Artcraft Feature

Hart has taken unto himself a protege in the person of Harold Goodwin, a youngster of whom the star expects much in future years. The lad, it was announced, scored nicely when given a try-out in Hart's new Ince-Artcraft picture, "The Silent Man."

Lasky Returns from California with Progressive Plans

Imbued with Conviction That Famous Players-Lasky Corporation Is in Better Condition to Carry on Extensive Development Than Ever Before—Enthused by System Perfected for Economical Achievement—Features in Production Also Please the Executive



JESSE L. LASKY, vice-president of the Famous Players-Lasky Corporation, has returned to New York from California, thoroughly imbued with the conviction that never before in its history has his organization been in more satisfactory position, from every point of view, to carry on its extensive developing business of making the best pictures that time, money, art and experience can produce.

The recent trip was Mr. Lasky's first visit to the Coast since Thomas H. Ince and Mack Sennett became affiliated as producers. To converse with Mr. Lasky concerning his sojourn in the West is proof that he took in every detail of the present and future arrangements at the various studios where the Paramount and Artcraft stars are engaged.

Studios Buzz with Activity

"I am perfectly frank to state," said Mr. Lasky, "that I am more enthusiastic over productional activities in our organization, both East and West, than ever before. Arriving in California I found our studios and those of the other producers releasing through Paramount and Artcraft, humming like beehives. I found a perfection in organization that was most gratifying. I saw with a clearer vision, perhaps, than at any previous time, the wonderful opportunities that lie before us and of which we are striving to take entire advantage. I also saw the infinite potentialities of the work and with every day, during which I watched the activities of each department, I grew more and more thoroughly convinced that nothing could stop the forward impetus.

"Returning to the East I was again edified and enthused by the splendid system that has been perfected for economical achievement; for perfect distributing arrangements and for the collation of the vast amount of material that is constantly required to supply our producers with material for photoplays of the most modern quality.

"During my absence the details of my Eastern work had been handled admirably by Hugh Ford and Whitman Bennett, and from them I learned of the splendid work progressing in the studios, which are under the supervision of Mr. Ford. I was gratified to learn that Marguerite Clark is engaged upon a Christmas play, and that Pauline Frederick is completing George V. Hobart's fine allegorical drama.

Subjects Please Surpassingly

"Another notable achievement is 'The Judgment House,' by Sir Gilbert Parker, produced by J. Stuart Blackton. I heard with no little satisfaction of the successful completion of Mme. Cavalieri's first Paramount picture and of the recent release and cordial reception of Ann Pennington's new picture; also of Elsie Ferguson's progress with 'Rose of the World' for Artcraft. Nor may I omit mention of Billie Burke's forthcoming picture, 'Eve's Daughter,' a Paramount release. I found Robert E. MacAlarney, head of the scenario department, here, with his desk piled high with future photodramas and, indeed, wherever I look I constantly note with more satisfaction than I can express, the perfect organization by means of which we are perpetually advancing in our field of endeavor."

While in the West, Mr. Lasky attended the opening of the new California theatre in San Francisco, under the management of Eugene S. Roth.

"The New California theatre," said Mr. Lasky, "is the finest motion picture house west of New York. Mr. Roth began his career as an exhibitor with the Portola theatre on Market street, a comparably small house, but with the profits he derived therefrom, he was enabled to erect this new and beautiful structure, which opened with an Artcraft picture, 'The Woman God Forgot,' featuring Geraldine Farrar. The success of Mr. Roth is, to my mind, visual evidence of the certain results of properly exhibiting and exploiting high-class motion pictures.

De Mille Makes Specials

"Cecil B. De Mille, recently left New York after a brief visit, returning to the Coast where he is engaged in the production of the first of several 'special' De Mille pictures, which will be entitled, 'The Whispering Chorus,' from a story by Perley Poore Sheehan. Mr. De Mille is enthusiastic over this story, which he says possesses one of the strongest psychological plots that he has ever come across. I am inclined to agree with him that it will be one of the best pictures we have ever made.

"We are approaching the threshold of a new year," concluded Mr. Lasky, "and I have no hesitation in saying that personally I can see only success of the most flattering character ahead. Despite the present day conditions, which are looked upon by some persons as fraught with uncertainty, to me there appear only indications of greater activity in our organization and the development of many cherished plans for even greater perfection in the production and distribution of the highest form of motion picture entertainment."

Addition Built to Studio

As evidence of the increase in business that has developed recently, Mr. Lasky announces that it has been found necessary to erect an addition to the laboratories at the Lasky Studio in Hollywood, Cal. This addition will accommodate a third projection room, drying and printing rooms, etc., and this will make it possible to turn out nearly a million feet of positive film per week.

For the last year, in order to handle the total number of prints of Paramount and Artcraft pictures made at the Lasky Studio, the laboratory has been running two shifts, handling approximately 600,000 feet of positive each week. Two years ago, when the laboratory was built, it had a capacity of double the number of Paramount releases then required.

One of the strongest evidences of continued and future motion picture prosperity, as seen by Mr. Lasky during his Western trip, is contained in the indications of continual advancement in exhibiting methods and in the constant addition of new theatres for motion pictures. The exhibitor personnel, he believes, is of a calibre that assures the best possible use of the material supplied by the makers of photoplays and, as a consequence, perfect entertainment for the patronage that has arisen for this form of amusement.

Vitagraph Secures Right to "The Son of Kazan"

Albert E. Smith, president of Greater Vitagraph, announced last week that he has obtained exclusive rights to "The Son of Kazan," the story by James Oliver Curwood, which ran serially in a magazine not long ago. This story, in the estimation of its publishers, is the strongest story ever written by this virile writer, and President Smith declares that it will be one of the strongest pictures ever turned out by Vitagraph.

"The Son of Kazan," the latest of the Curwood stories to be taken for screen production, is a story of the Arctic north. A dog, half wolf and half canine, is the link that binds the characters together and develops the stirring situations. In it busy beavers are seen at work, there is a fight between Baree, the half-wolf dog, and an eagle, and numerous other animal episodes. These, it is announced by Vitagraph, will be incorporated in the film story, and President Smith, before he accepted "The Son of Kazan," made sure that a "husky" was at hand for the important role of Baree. The work of rehearsing the dog is already under way, it is declared.

Blackton Goes West to Produce Parker Novel

Will be Third of Series, Under Title of "Wild Youth," and Comes to Screen Following Release of "The World for Sale"



A Representative Scene in "The World for Sale," Which J. Stewart Blackton Produced for Distribution Through Paramount

TWO of the most important announcements made by Vice-President Jesse L. Lasky, of the Famous Players-Lasky Corporation, on his return from the Pacific Coast recently, were that Commodore J. Stuart Blackton, producer for Paramount of "The Judgment House" and "The World for Sale," would go to California about December 3 to produce his third Sir Gilbert Parker picture, "Wild Youth," and that a decision has been reached to release "The World for Sale" in January.

Commodore Blackton, for the new feature, will be surrounded by all the extensive facilities afforded by the Lasky organization, which should enable him to give even more time to the actual work of supervision and provide him as well with greater scope for the realistic staging of what is claimed to be undoubtedly one of the most vital stories of the British novelist. The producer is said to be highly pleased with the prospect because he realizes that it will be an unexampled opportunity to accomplish a masterpiece and achieve his ambition, which is to produce pictures that are the last word in screen entertainment.

It has now been decided that "The World for Sale" will probably be a January Paramount release, and the producer, J. Stuart Blackton, is of the opinion that it will be as thoroughly artistic in every respect as "The Judgment House," which is a current production and is also the work of the British novelist.

"The World for Sale" was completed before the other picture, but was held back, inasmuch as the producer, for several reasons, wished always to be at least two pictures ahead of his releasing schedule; and furthermore, abhorring the idea of haste in making his photoplay adaptation of books that have become known from one end of the world to the other, desired to devote more time to the work.

At the time when he first decided to postpone the release of "The World for Sale," Mr. Blackton said: "My personal affection for Sir Gilbert Parker and my earnest desire to surpass anything I have ever accomplished on the screen before, prompt me to beg the indulgence of the trade. . . . The idea of completing a picture, and immediately rushing it to the laboratory, is abhorrent to me, and I believe much better results can be obtained by devoting the extra time thus gained to welding the entire production into a harmonious whole."

Constance Talmadge Plans to Visit California

Constance Talmadge, whose debut as a Select Pictures star was made in the current release, "Scandal," directed by Charles Giblyn, is planning to leave shortly for California, where some of her future productions will be filmed, it was announced by Select Pictures last week.

Miss Talmadge, following the completion of "Scandal," completed "The Honeymoon," which is scheduled as her next release by Select. After this picture came work on the screen production, "The Runaway," which was to have been called "The Cliffs," as announced previously by Select, but which will be produced under the screen title of "The Studio Girl," it is announced. In this production Miss Talmadge is supported by Earle Fox, leading man; Russell Bassett, Isabel O'Madigan, John Hines, Gertrude Norman and Grace Barton.

Government Helps Universal Spread Education

Will Announce in Official Publications Films Concerning the Department of Agriculture—Shown in Universal Screen Magazine

THE United States Government, supporting its oft repeated assertion that motion pictures are one of the chief necessities, in so far as entertainment and education are concerned, in the United States, will help the Universal Film Corporation spread the doctrine of knowledge throughout the land, it was announced last week by Jack Cohn, manager of the Animated Weekly Department of Universal.

The Government decision comes close on the heels of the contract which Universal recently signed with the Government, whereby the former will gain the exclusive rights of all Government films of an educational nature made by the Department of Agriculture, and to be released through the medium of the Screen Magazine.

There are three chief channels of publicity through which the Government will make announcement of the Universal releases of pictures made in accordance with this contract. One of these is the Official Bulletin, published daily by the Committee on Public Information, of which George Creel is chairman. The Official Bulletin is furnished without charge to newspapers, to all post offices in the United States, to Government officials, and agencies of public character equipped for the dissemination of official news of the United States Government.

The second channel of publicity, established and maintained by the United States Government through which announcement of Universal's coming educational releases will be made is the Weekly News Letter of the United States Department of Agriculture. This publication is sent regularly to all agricultural newspapers, to all newspapers published in rural communities, to agricultural colleges and colleges having agricultural departments and to societies and associations interested in agricultural matters.

The third channel is the series of mimeograph sheets issued by the various branches of the Department of Agriculture. For instance, while the release illustrating the work of the forest ranger is announced through the Official Bulletin and the Weekly News Letter, it is also especially announced in the mimeograph issue of the Forest Service, and this issue is sent to all publications, associations and private individuals interested in forestry. The same is the case with releases showing the work of other branches of the Department.

"Taken together, these three publications issued by the Government have a combined circulation largely exceeding anything that can be claimed by any newspaper or periodical appearing in this country," said Mr. Cohn.

Gladys Brockwell Celebrates First Year as Star

William Fox, through his general publicity bureau, called attention last week to the fact that Gladys Brockwell is now celebrating the end of her first year in stardom. "Sins of Her Parent" was the production in which she made her debut twelve months ago, and "A Branded Soul," recently released, is the latest picture in which she has been filmed. Between the two are six other features; hence it follows that an average of six and one-half weeks has been required for each picture.

Two New Fox Productions Get Under Way

Virginia Pearson, it was announced last week, has commenced screen work on another William Fox feature, the name of which has not been made known. Walter Law, the heavy of many photoplays, is appearing in the rôle opposite the star. Ethel Hallor also has a principal rôle.

Murdock MacQuarrie, player and director, has been added to the Fox forces for a rôle in Jewel Carmen's first starring photoplay. Others in Miss Carmen's company, it is announced, will be Genevieve Blinn, G. Raymond Nye and Nancy Taswell.

Dave Morris Begins Series of L-Ko Productions

The services of Dave Morris have been transferred, among the other shifts at Universal City, to the general direction of J. G. Blystone, although his first L-Ko was turned out by Craig Hutchinson, who has been directing Universal comedies for some time. Mr. Morris becomes an L-Ko attraction December 19, when "Bullets and Boneheads" will be distributed through Universal Exchanges.

When he left the musical comedy stage, he first worked in Biograph comedies, playing opposite Charley Mack, until Mr. Mack joined Keystone. Then Mr. Morris became principal comedian, also appearing in several "legitimate" roles with Biograph. After two years, Morris likewise became a Keystone comedian, going from there to Kalem, and then changing to Fox. He has been at Universal City, in comedies, for a long time. He will now appear in a series of L-Kos, starting with "Bullets and Boneheads."

New Lois Weber Feature Shows Gold Mining

Lois Weber is busily engaged in the photographing of her third independent production, "The Man Who Dared God," a dramatic portrayal of a strong man's redemption, based upon her own story of the same name. Playing opposite Mildred Harris is William Stowell, who has been leading man for Dorothy Phillips in Bluebirds; while among the other members of the cast may be named Clara Whipple, Alfred Paget, Hayden Jones and Willis Marks.

"The Man Who Dared God" has gold mines, and gold mining as a sort of general background, in developing the story. With her usual thoroughness in matters of detail, Miss Weber took the principals of her company, some thirty strong, to Oatman, Ariz., in order to get an accurate portrayal of this background in its relation to the plot.

The managers of the Great Eastern, one of the largest mines in the United States, were cordial in their welcome, showing the entire party, headed by Miss Weber and Phillips Smaley, her husband and codirector, every process of the work.

Pathe Adds George Proctor to Scenario Staff

George D. Proctor, the scenario writer formerly with Lasky and Triangle, has been added to the Pathe scenario staff, and has already taken up his new work at the Pathe headquarters in New York. The big and growing force of writers is now bending every energy to creating bigger, better stories in line with Pathe's progressive production policy, and George D. Proctor should prove a valuable addition.

Empire All-Star Makes Picture in California

The Empire All-Star Corporation announced last week that it will make its next feature at the American Film Studio in California.

Mrs. Hpmphrey Ward's novel, "Lady Rose's Daughter," will be picturized as Empire All-Star's next production.

Petrova Releases First Picture December 23

"Daughter of Destiny" Is Scheduled to Make Debut at Rialto in New York as Forerunner of Star's Eight Pictures to Come



Madame Petrova Is a Charming Bride in the Wedding Scene of Her First Petrova Picture, "Daughter of Destiny." Thomas Holding Is the Groom

PETROVA PICTURE COMPANY, through its publicity department, last week announced that, in answer to the inquiries from exhibitors and others, the release date of the initial starring subject of Madame Petrova has been set for Sunday, December 23.

"Daughter of Destiny," the first of the eight pictures in which the star will appear during the forthcoming year, will be shown on this date and throughout the entire week at the Rialto theatre, New York, and also in photoplay houses throughout the country.

"Daughter of Destiny," the first picture to be produced under the auspices of the Petrova Picture Company, was finished and ready for showing on the date originally scheduled, but following a conference between the executives of the Petrova organization and the First National Exhibitors' Circuit, through the offices of which the Petrova productions will be issued, it was deemed advisable to withhold the film until all of the exchanges were in active operation. It was also decided by the producing and releasing factors to have the second Petrova picture entirely completed and its successor in course of production before definitely fixing the release date of the initial presentation.

Inasmuch as the objects outlined above have been completely attained, "Daughter of Destiny" will be given to the first-run theatres in the United States on the date announced. The selection of this date is regarded by the officials of the First National Exhibitors' Circuit as exceedingly appropriate because of the holiday season.

The Polish star has finished her second picture, the title for which has not yet been chosen, and has started on the third of the eight special features which will make up the Petrova Cycle.

Vitagraph Selects Brand Name for Comedies

Series Will Be Called "Vitagraph Comedies," with First Release on December 3—Subjects to Be of One-Reel Length

"VITAGRAPH COMEDIES" is the brand name decided upon for the series of comedies, announcement of which was made recently by Albert E. Smith, president of the Greater Vitagraph company. The first of these new one-reelers, which are expected to be kept on a high plane of humor, will be released on December 3 and will bear the title of "A Family Flivver."

Edward Earle, star of "For France," and Agnes Ayres, who has scored individually in O. Henry pictures and Blue Ribbon features, are to be starred in these comedies. Graham Baker will direct.

President Smith in his announcement of the comedies said: "We feel that in producing these little comedies, most of which will be stories taken from real life, we will fill a long-felt want. We shall continue to make 'Big V' slapstick comedies because the demand for them proves their popularity, but we realize that there is a large proportion of the motion picture going public which is desirous of seeing comedy of more polite form. It is about the same, in comparison, as the difference between the audiences that go to the theatre to see good farces and those that go to burlesque shows or circuses. One element prefers the subtle, neatly developed humor, while the other enjoys the more hilarious type of fun-making.

"'Vitagraph Comedies' will be found as high class as anything in motion pictures on the market to-day, because in story, cast, direction and setting we are devoting the same amount of care and attention to them as we do to our regular Blue Ribbon features and our super-features.

"Before we decided to make these pictures I had a straw vote of exhibitors taken and the result of this canvas proved to us that they were hungering for just this type of entertainment for their patrons."

Dorothy Dalton Likes "Price Mark" Supporting Cast

Dorothy Dalton believes that the supporting cast which Thomas H. Ince gave her for "The Price Mark," her first Paramount picture, is the best she has had since deserting the speaking stage for the screen. Associated with Miss Dalton are Thurston Hall, well known on the legitimate stage; William Conklin, Dorcas Mathews, who has been under the management of Mr. Ince for some time; Adele Farrington, well known on stage and screen, and others.

James W. Gerard Visits Mary Pickford

Ex-ambassador James W. Gerard recently paid Mary Pickford a visit at the Lasky Studio, in California, it was announced last week by the Artcraft department that looks after all happenings of interest and sees that proper publicity is given events in order of their importance. James Neill, it is said, conducted the introductory ceremonies.



June Elvidge and Carlyle Blackwell Turn the Clock Backward to the Early Days of This Country in "The Beautiful Mrs. Reynolds," a World-Picture Brady-Made. Arthur Ashley, as Aaron Burr, and Evelyn Greeley, as Margaret Moncrief, Are Making Love Through the Spindles of the Wheel

World-Brady Select Stars for January Feature

Carlyle Blackwell, June Elvidge, Evelyn Greeley and Arthur Ashley Included in "The Beautiful Mrs. Reynolds," Weller Story

WORLD-PICTURES BRADY-MADE, it was announced last week, will put forward another characteristic star cast when "The Beautiful Mrs. Reynolds" is published in January. The members of this acting company whose names are included in the advertising matter are: Carlyle Blackwell, June Elvidge, Evelyn Greeley and Arthur Ashley, and the remaining cast, which is quite numerous, contains Pinna Nesbit, Rose Tapley, Lionel Bellmore, George MacQuarrie, Ethelbert Hale and others who are well known.

This picture introduces to the screen, it is announced, the romantic career of Alexander Hamilton, one of the most fascinating personages of the early history of this country. The story, written by Samuel M. Weller, a New York newspaper man, is not similar to the stage play upon the same topic acted by George Arliss for a long run at the Knickerbocker theatre, excepting that both introduce many of the same characters and certain episodes of great national importance appear in each version.

In addition to Hamilton, the film story embraces George Washington, Martha Washington, Aaron Burr, Gen. Israel Putnam, Thomas Jefferson, James Monroe, James Reynolds and Mrs. Reynolds.

Carlyle Blackwell has the role of Hamilton, and Arthur Ashley that of Aaron Burr, while June Elvidge is Mrs. Reynolds, and Evelyn Greeley is Margaret Moncrief.

Author Weller, in leading up to the climax of his story, makes the rather volatile sentiments of the beautiful Mrs. Reynolds cling to Hamilton after she is in the arms of Burr, whom she loathes—to the end that she suggests to Hamilton that he challenge Burr and kill him. This provides a plausible "planting" of the duel and the frantic grief which leads the fair and frail Maria to cast herself over the Palisades at the very spot where her dashing lover fell before his rival's pistol.

Accident Holds Up Production of Two Artcraft Films

IT was announced last week that the production of two forthcoming Artcraft release on the West Coast are being held up temporarily as a result of accidents. From the Thomas H. Ince offices comes the news that William S. Hart has again met with an injury in staging a perilous scene. While making an escape from the window of a building which plays a prominent part in "The Bloodhound," the new Hart film, the star was called upon to descend from a window by means of a lariat. During his hurried descent his right hand was caught in a windowsill and badly torn. In addition, one of his fingers was smashed. Hart is resting at present but expects to continue work in the near future. This is the second accident he has had during the past two months.

A telegram from Douglas Fairbanks just received by Walter E. Greene, president of Artcraft Pictures, also announces the temporary discontinuance of work on the new picture being staged at Grand Canyon, Ariz., due to the fact that Marjorie Daw, leading lady, has broken a leg. The actress was thrown from her horse in a scene for the new photoplay and was immediately rushed to a doctor. Soon after her accident Miss Daw received the news that her mother passed away and her condition immediately took a turn for the worse. Three doctors and a surgeon attended Miss Daw and report that her injury is very serious.

Director Allan Dwan has been compelled to hold up work on this production and the completion of the film will have to await Miss Daw's recovery. This picture marks the debut of the actress in the capacity of leading lady to Douglas Fairbanks.

Frank Keenan Nears Completion of "Loaded Dice"

Frank Keenan has now all but completed what is claimed to be the strongest story in which he has ever appeared, "Loaded Dice," for Pathe, which is expected to prove an artistic and dramatic success. Keenan's part is that of "the man who denied God," and his handling of the role under the direction of Herbert Blache, is said to be an outstanding example of a new art in photodramatic expression. "Loaded Dice" is from the book by Ellary H. Clark, and the scenario is by Gilson Willets.

Titling of "Madam Who" Shows Another Step Forward

One of the striking features of Bessie Barriscale's first Paralta play, "Madam Who," which will be released the middle of December, is said to be the manner in which the titling of the production has been handled. Illustrated titles were found to be a great improvement over those which were displayed in cold type, but Paralta Plays claim to have taken another step forward in the development of an artistic effect that holds the interest at the same time giving the audience the message that can be interpreted only through reading titles.

The new titles, which will be used for the first time in the production of "Madam Who," are animated scenes built in sunch a manner that the wording appears to stand out in mid air. In one instance, where the title is descriptive of a battle which is supposed to be raging, a shell bursts, obliterating the entire title and showing, just for an instant, a field of battle with the cannon smoking. This is the only element of battle that is really shown in the play, as the story is not that of the trench and conflict, but of the secret service.

Mary MacLane Finishes Production for Essanay

Mary MacLane, whom Essanay enticed into motion picture acting, has completed her seven-reel vampire photoplay, "Men Who Have Made Love to Me."

Coming to the Essanay studios without ever having thought of screen acting, the author of "I, Mary MacLane," has proven, it is said, that the genius who drives the pen can often illustrate the thoughts it transcribes.

Miss MacLane herself, it is claimed, was surprised at her interpretation of a vampire. In reviewing the picture at the studio projection room, her comments were many and interesting.

Miss MacLane wrote the script out of a writer's fund of knowledge regarding the world of men and women. This knowledge, combined with her dramatic talent, has produced a cinema classic that will probably rival the popularity of her strange book.

Don Meaney Handles Casts for Thomas H. Ince

Don Meaney, who for some time past has conducted a players' agency in Los Angeles, and who has been given credit for the "discovery" of more than one star, has closed his office and has signed an agreement with Thomas H. Ince whereby he becomes the latter's casting director, effective December 1.

Mr. Meaney has been identified with the Motion picture industry for eight years, entering the business as advertising manager for Essanay. He was later assistant general manager at Universal City.

Helen Gibson Surpasses Herself in Her New Series

Helen Gibson, it is claimed, performs one of the nerviest feats she has ever attempted in "The Deserted Engine," the current General Film release in the new "Daughter of Daring" series. Noticing that the fast mail speeds by her station with the engine deserted, Helen takes a short cut across country to a nearby trestle and leaps from a barrel to the platform of the last coach. She then prevents a collision between the mail train and a special. This release completes the current "Daughter of Daring" series.

Triangle Directors Wait for Stories

Triangle announced last week that Thomas N. Heffron, who directed William Desmond's last picture, "The Sudden Gentleman"; Jack Conway, whose last Triangle offering was a seven-reel feature, 'Because of a Woman," and Gilbert P. Hamilton, who handled the megaphone on "The Maternal Spark," are waiting for stories and expect to begin work within a few days.



Charlie Chaplin Turning the First Earth on the Site of His New California Plant. First National Exhibitors' Circuit Will Distribute His New Productions.

Freuler's Idea for New Coin Gains Prestige

Need for It Is Also Evidenced in Other Industries Than the Motion Picture—Many Advantages Apparent in Plan

THE idea for a new fifteen-cent coin, which was organized by John R. Freuler, president of the Mutual Film Corporation, has gained in prestige recently and has been greatly accentuated by conditions caused by the war, with its attendant taxes and other little intricacies. Mr. Freuler's apparently wise contention that a new coin is needed has not only spread within the realm of the motion picture, but has likewise branched to other industries and big businesses, with the result that manufacturers and merchants have added their names to the list of supporters of the movement.

"The plan to coin a fifteen-cent piece," said Mr. Freuler, "does not involve the abolition of any coin now in use, but the introduction of a new coin between the dime and the quarter in size. It would probably be a silver coin.

"There is a widespread demand for a fifteen-cent piece due in a measure to the rise in prices which has established a fifteen-cent piece for innumerable small articles of commerce.

"For instance, in the department stores a huge volume of fifteen-cent articles is handled, the sale of which would be facilitated and perhaps heavily increased by addition of a convenient coin to the currency. In the cigar trade, the need for a new coin is being particularly felt, but in no avenue of business is the necessity greater than in the motion picture field, since fifteen cents is rapidly becoming the standard admission price.

"The psychology of salesmanship recognizes as a handicap to trade the necessity for changing a quarter to pay a fifteen-cent bill, or for searching a handful of small change to extract the necessary nickle and dime. In many instances the prospective purchaser, unable promptly to lay hands on necessary change, passes on without making a contemplated purchase."

Josephine Whittell Makes Debut in "Alimony"

Feature Is Expected to Be Released by First National Circuit Early in December—Lois Wilson and George Fisher Support

JOSEPHINE WHITTELL, formerly on the musical comedy stage, will make her debut in "Alimony," the divorce drama described as sensational, to be released early in December by the First National Exhibitors' Circuit, it was announced by the latter organization last week. Miss Whittell has the role of Mrs. Bernice Flint, who, with the other two characters playing the supporting leads, interpreted my Lois Wilson and George Fisher, forms the triangle of the play.

Miss Whittell went on the stage, it is said, because it sent for her. Born in Phoenix, Arizona, and educated in a San Francisco private school, she realized at the age of fifteen years that she possessed a good voice. This inspired her parents to send her to Europe to study. She remained in Paris for two years, studying voice culture.

Upon her return to America in 1912 Miss Whittell met and was married to Robert Warwick, the actor. Shortly after this George Cohan made her his leading woman in "The Little Millionaire," at the Cohan theatre. Her successive appearances were with Lina Abarbenell in "Miss Princess"; the prima donna, in Victor Herbert's operetta, "The Madcap Duchess"; in Victor Herbert's "The Only Girl," and with Donald Brian and Julia Sanderson, in "Sybil."

Miss Whittell visited Santa Barbara and Hollywood and evinced a keen interest in moving picture work, with the result that when offered a part in "Alimony" by Director Flynn she readily consented.

Eddie Polo Barely Misses Death in Universal Serial

THE Universal publicity department, in admitting that publicity stories born of imagination are sometimes given more credence than the actual truth, offers the experience of Eddie Polo, while filming a scene in Universal's new serial, "The Bull's-Eye," as one more proof that truth is stranger than fiction.

Polo's fall down the steep side of an embankment, with horse and rider rolling to the bottom, is said to clearly show in one of the episodes of "The Bull's-Eye" and constitutes a "thrill" that was not originally devised by Director James W. Horne. The scene was enacted on location in southern California while a troop of cowboys was riding in pursuit of Polo in an effort he was making to escape a band of supposed raiders who thirsted for his blood.

When the brink of a cliff accidentally crumbled and gave way, horse and rider plunged, according to Universal, sixty feet down the steep, rocky declivity and landed in a heap at the bottom. Other members of the company who witnessed the fall rushed to the spot, expecting to find the leading man, killed, or at least fatally injured, but to their surprise he dug himself out of the avalanche of loose earth that had followed him down the cliffside and smilingly began a personal inspection to invoice the numerous minor dents and scratches he had received.

Fortunately it was found that neither man nor mount was seriously injured.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Universal Calls Public Into "Mystery Ship"

Will Present Liberty Bonds and Thrift Stamps for Ideas with Which to Form Last Episode of Wilson-Gerber Serial

THE final episode of "The Mystery Ship," it was announced by Universal last week, will be shaped by means of a co-operation plan which Universal has decided upon, and by which the boys and girls of the country will be called in to supply best endings for the serial. For these suggestions and ideas Universal will award Liberty Bonds, War Certificates and Thrift Stamps to the total of $1,000. There will be a total of 438 awards available to juveniles fifteen years of age and under, ranging from $2 thrift stamps to $100 Liberty Bonds.

The Universal serial features Ben Wilson and Neva Gerber, who have already started upon a routine of sixteen adventures of two reels each, the final one of which is expected to come from the public.

Universal will put the plan into effect December 1, according to announcements, and will close it at noon on March 30 next.

Judgment of the "best ending" suggestions and the selection of those deserving awards will be made by a committee of four newspaper writers—Bide Dudley, New York World; Louella Parsons, Chicago Herald; Harriette Underhill, New York Tribune, and T. E. Oliphant, New York Mail. "That which has the highest degree of excellence" is the definition of the word "best," which is to govern the judges in their decisions.

It shall not be necessary of a participant to witness the progress of the serial upon the screen. The story will be written and distributed in the sequence displayed in the various episodes, and entrants for awards may base their "best ending" upon the ideas they gain from perusal of the written story. No entrance fee whatever shall be required; no special blanks for writing the "best ending" upon are necessary. The only restrictions are embodied in the condition that not more than 300 words shall be employed in submitting the idea.

Every requirement exacted by the Post Office Department in opening the mails to the idea have been met, it is said, and the competition has been sanctioned by the department officials in Washington. There will be a first award of $100; second, $50, and a third of $20, first and second to be paid in Liberty Bonds, and the third in War Certificates. Then there will be 20 awards of $5 each, running from fourth to twenty-third; and the next 415 awards to consist of $2 War Certificates or Thrift Stamps that will be placed upon the market by the Treasury Department within a very short time.

It is believed by Universal that the interest this plan will awaken may be properly considered an educational adjunct to exploiting and showing the serial. That the children will take a personal interest in the story as it advances, either in printed form or upon the screen, will vastly enhance the exhibiting value of "The Mystery Ship" is unquestioned. It is fair to assume that the boys and girls will content themselves with simply reading about the adventures of the hero and heroine—they are sure to see for themselves just how the exciting episodes are worked out upon the screen.

General Shows O. Henry Pictures to Literary People

A REPRESENTATIVE gathering of New York literary people attended a private showing of O. Henry pictures, released to date, on the evening of November 14, at Wurlitzer Hall, under the auspices of General Film Company and Doubleday, Page and Company.

Relatives of William Sidney Porter, as O. Henry was known in private life, intimate friends, business acquaintances, newspaper and magazine editors, literary patrons, artists and some of the screen stars and directors who have helped produce the O. Henry pictures, were represented in the unique assemblage.

Probably the greatest interest was caused by the showing of four favorite stories in screen form. "The Defeat of the City," a four-reel subject, featuring Agnes Ayres and J. Frank Glendon, under the direction of Thomas R. Mills, was the main offering of the O. Henry evening. Other pictures screened were: "A Service of Love," featuring Mildred Manning and Walter McGrail, directed by John Robertson; "The Guilty Party," featuring Patsy DeForest and Frank Brule, directed by Thomas R. Mills, and "The Lonesome Road," featuring S. R. Jennings, Chet Ryan and Francis Parks, directed by David Smith. An intimate touch was given the evening's program by special slides of newly discovered portraits and scenes from the life of O. Henry.

Mildred Manning, J. Frank Glendon, Agnes Ayres, Patsy DeForest, Carlton King, of the stars who have appeared in O. Henry pictures, and John Robertson, a director of one of the earlier O. Henry subjects, attended the showing. Evidence that the screen versions of the O. Henry stories measured up to the high standard of the original stories was found in the unstinted applause of the audience.

Jewel Reports Good Business on Its Productions

Jewel Productions, Inc., last week reported that it is experiencing business of the best kind on Jewel productions, which include "Come Through," "Pay Me," "Sirens of the Sea," "The Man Without a Country," "The Co-Respondent" and "The Price of a Good Time."

Officials of the Jewel organization have expressed themselves as well pleased with the praise from exhibitors and public over the features in question. Two features to be added to the list shortly are "K," a Lois Weber production, and "The Grand Passion," in which Dorothy Phillips stars.

"Hidden Hand" Makes Its First Appearance on Screen

"The Hidden Hand," the latest Pathe and International serial, was shown for the first time last Sunday, Nov. 25. Doris Kenyon, the star of the production, brought into being a character conception in a manner that will do doubt increase her popularity.

The first episode of this serial is called "The Gauntlet of Death," and tells of a prophecy made to the Emperor of a European country, by Rascon, the Mad Monk. "This day a girl is born in this court, who will be the most beautiful woman in the world, and will bring about the madness of the Emperor and the destruction of the Empire before her eighteenth birthday," the prophecy ran, and pointed at the daughter of the Grand Duke. Frightened, the Emperor makes an agreement with Judson Whitney, an American millionaire, for the child's bringing up, her identity to remain a secret. The picture opens in the Whitney home, eighteen years later. There are two girls in the household, Whitney's daughter, Doris, and Verda Crane, his ward.

Miss Kenyon is supported by Sheldon Lewis, "heavy" of many serials; Arline Pretty, who played the part of the Princess in "The Scarlet Kingdom," and Mahlon Hamilton, leading man.

"The Hired Man" Serves Charles Ray as New Subject

Following the release of "His Mother's Boy" in which Charles Ray, the Thomas H. Ince star, in Paramount pictures, will be presented during December, "The Hired Man" is announced as the third photoplay in which he will be featured.

"The Hired Man" is by Julian Josephson. It is a story of New England life and includes among other features a typical country fair, the setting for which is said to be one of the most effective ever employed for a motion picture. Ray, in this play, will have a part that, while differing considerably from his previous rôles, is said to possess these qualities which render it exactly suited to the actor's talents.



Clarine Seymour, a Bathing Beauty, in Pathe Comedies Opposite Toto, the Clown

Cincinnati Thanks Marguerite Clark for Presence

In a set of resolutions adopted recently, the City Council of Cincinnati thanked Marguerite Clark, the Paramount star, for her work in that city on behalf of the Liberty Loan, and the unusual example of appreciation was forwarded to the diminutive star in New York last week, just about seven days prior to the presentation of her third sub-deb story, "Bab's Matinee Idol."

Regarding the latest, and last, sub-deb feature, which was released November 26 and which found ready acceptance and hearty approval at the hands of the critical picture audiences, it is not amiss to remark that "Bab's Matinee Idol" was directed by J. Searle Dawley and photographed by Lyman Broening. Director Dawley, at latest reports from Famous Players-Lasky, was completing "The Seven Swans," Miss Clark's Christmas photoplay.

Wolbert Completes Shipman-Whitman Vitagraph Feature

William Wolbert has completed the filming of "The Eight Great Grand Parent," featuring Nell Shipman and Alfred Whitman, for Vitagraph and is preparing for his next production, to be "Cavanaugh, Forest Ranger." Hamlin Garland, the author of "The Gray Horse Troop" also produced by this director, wrote the story and Mr. Wolbert expresses himself as delighted with it.

Many of the exterior scenes will be photographed in Arizona, and as this story is a Western, this will include the largest part of the picture. Mr. Wolbert will not make it a West of the stereotype class, but he will direct his scenes and have his settings and costuming so that the atmosphere will be without exaggeration, and the action that of real people—logical, sane and withal, thrilling.

Atmosphere and Surprise Combine in O. Henry Story

Genuine Western atmosphere and O. Henry surprise twist are said to make "One Dollar's Worth," the current Broadway Star Feature release, one of the most attractive two-reel O. Henry pictures offered to date. Chet Ryan, Frances Parks and W. L. Rodgers, who have been appearing in most of the Western O. Henry stories, do some good work in this General Film picture.

A lead dollar, taken from a young Mexican counterfeiter, plays a most important part in the happy ending in the picture, saving the life of one couple and bringing happiness and freedom for two other lovers. Nancy Derwent, the judge's daughter, pleaded so energetically for the release of the counterfeiter that Bob Littlefield, the district attorney, pocketed "Exhibit A" for further consideration of the case. That afternoon the two went grouse hunting and were caught in the coils of "The Rattlesnake," a Mexican, just released from prison. How "Exhibit A" furnishes the climax is told as only O. Henry can tell it.



Merely a Little Domestic Difficulty. The Scene Occurs in Triangle's "The Sudden Gentleman," with William Desmond as Star

Triangle Begins Five Features at Culver City

Companies in Action Both Night and Day to Keep Ahead of Production Schedule Recently Set—New Faces in "Mr. Butterfly"

FIVE new productions, including what are described as some of the most elaborate and unusual things yet attempted at the Triangle's Culver City studio, have been commenced during the past week, and companies are working both night and day to keep ahead of the strenuous production schedule recently set.

Among the new subjects are offerings from the pens of some of the best known magazine writers, as well as a play by one of the Triangle's staff authors. The research department, under Elsa Lopez, and the costume department, directed by J. S. Fishenden, have been working overtime preparing data and costumes for these new subjects, which include a Japanese story.

Two directors, Walter Edwards and Jack Dillon, have completed pictures in the past week, the former having begun work on another screen feature. Three directors, Jack Conway, Gilbert P. Hamilton and Thomas N. Heffron, are either preparing or waiting for stories.

With several faces new to Triangle included in the cast, and costumes costing several thousand dollars, Director E. Mason Hopper has begun work on a new Triangle story, the working title of which is "Mr. Butterfly." The story, written by E. Magnus Ingleton, is a reversal of the situation and characters in the story, "Madame Butterfly," by John Luther Long. Thomas Kurihara, in the role of the father, and Jack Abbe, as the disappointed lover, are Japanese actors who have been engaged for leading parts in this new Triangle picture. Teddy Sampson has also been engaged by Casting Director Arthur Hoyt, who declares she will make a winsome Japanese girl.

Director Hopper is working on the exteriors now and will begin shooting the first of the week at San Diego, where the principals will work in a Japanese garden. On his return from San Diego, Hopper will begin work on the interiors and the Triangle experts are now busy turning out the "props" for these settings.

George Scarborough Writes War Play for William Fox

George Scarsborough, the author of the dramas "The Lure" and "At Bay," has written a war play that William Fox is to produce. Mr. Scarsborough, who has been lawyer, reporter, detective and dramatist, is called by members of the United States Secret Service, with which he was long associated, "the man who met the Kaiser."

Mr. Scarsborough recently became affiliated with the Fox scenario staff and has written a number of photoplays.

Drafted Film Folk Return to Triangle Jobs

Word was received last week at the Triangle West Coast Studios from the training camp at American Lake that Ray Griffith, former Triangle-Keystone comedian, who was called to the colors three weeks ago, was rejected on account of his near loss of speech, and has started back to the Triangle--Keystone lot.

Roy Del Ruth, of the Triangle-Keystone scenario staff, who was drafted and departed for the training camp at American Lake, three weeks ago, has been rejected on account of defective eyesight, and is back on his civilian job again. MacNamara has occupied the same office with Del Ruth for so long that they have become inseparable friends, and he and the other members of the Keystone "brains department" was overjoyed at his colleague's return.

Vitagraph Engages Hedda Nova for Features

President Albert E. Smith Plans to Star Her in Productions Under His Personal Direction—Scored in "Bar Sinister"



Hedda Nova (Vitagraph)

ALBERT E. SMITH, president of Greater Vitagraph, has announced that he has engaged Mlle. Hedda Nova, the young Russian actress, on a long term contract and will star her in super-features to be produced under his personal direction. Hedda Nova created a mild sensation in the role of Belle Davis, the supposed negress, in "The Bar Sinister."

The announcement of the acquisition by Vitagraph of this young star is one of the most important that has come from the Blue Ribbon company's president in many months, and equally important is his statement that he will assume personal direction of her features. Mr. Smith, pioneer of the motion picture industry and inventor of many of the photographic devices that have modernized picture-making, has always given close personal supervision to every product of his company, and in many cases he has personally directed important features. However, the announcement that he is to get into directorial harness regularly carries special significance to exhibitors and the public, because it means that entire production from script and cast to final release will be the work of one of the recognized creators of cinema art.

In selecting Hedda Nova for special Blue Ribbon features exclusively, Mr. Smith seems to be inaugurating a new policy in this branch of Vitagraph productions. In the super-features hitherto made by the company he has employed stars of the regular program, using at various times Anita Stewart in "The Girl Philippa," Alice Joyce and Harry Morey in J. Stuart Blackton's production "Womanhood," and likewise in "Within the Law"; William Duncan and Nell Shipman in "God's Country and the Woman," etc.

It is understood that Hedda Nova will appear in a number of features each year, with a splendid company, the subjects to be taken from big stories by noted authors. The first feature has already been chosen and Mr. Smith and Mlle. Nova began conferences on the script the latter part of last week. It is stated that the title of the picture and the full cast to be used in it will be announced shortly.

Artcraft Presents Elsie Ferguson in "Song of Songs"

IT was announced last week that the motion picture rights to Edward Sheldon's play, "The Song of Songs," have been acquired by the Famous Players-Lasky Corporation, for Artcraft release.

"Miss Elsie Ferguson will be the star in 'The Song of Songs,'" said President Greene of Artcraft, "which is a powerful sociological drama. The play was produced three years ago by A. H. Woods, who thought so well of it that he engaged a star cast that made Broadway gasp, including Maud Allan, Irene Fenwick, John Mason, Dorothy Donnelly, Thomas A. Wise, Wm. Stone, Florence Winant, Ernest Glendinning, Eleanor Seybolt, Helen Rapport, H. C. Lewis, Josephine Robbins, A. Romaine Callender, Claus Bogel, John Coss, Cyril Kneightley, Francis M. Verdi, Rita Otway and Grace Wall.

"The play opened at the Eltinge theatre, and proved a veritable sensation, though the limitations of the stage could not do justice to this virile and broad subject. The adaptation for the screen has been made by Charles Maigne.

"Miss Ferguson has completed her work in 'Rose of the World,' which is another strong story in which her emotional acting will no doubt cause much comment, and has already started work on 'The Song of Songs.' The play is intensely human, and in film form should prove much more popular than the stage presentation. Motion pictures are the great popular amusement and entertainment of the masses, and in Lily Kardos, the daughter of a poor musician, which is the part played by Miss Ferguson, they will see a character who begins life's battle in the same manner as millions of girls.

Domestic Flavor Permeates Mutual Stars' Subjects

There appears to be a strong domestic flavor to the present activities of Edna Goodrich, Ann Murdock and Olive Tell, Mutual's triumvirate of stars.

Miss Goodrich is engaged in the production of Hamilton Smith's play, "Her Second Husband," Olive Tell has just completed "Her Sister" and Ann Murdock is at work on "My Wife."

"Man Without a Country" Gets Big Money in Week

"The Man Without a Country," which Jewel Productions announces, is backed by every patriotic organization in the country, is said to be attracting so much attention that large box office receipts and pleased patrons form the subject of almost every letter that pours into the central office of the company.

At the Strand theatre in Minneapolis the attraction is said to have played to $4,004.15 gross in one week. Jewel announced last week that Manager Charles Branham, of the Strand, concluded his letter with "thanks for the splendid co-operation given by the Jewel staff."

Metro Engages Wheeler Oakman for Storey Subject

Wheeler Oakman, the well-known leading man, was engaged this week by B. A. Rolfe to appear opposite Edith Storey in her forthcoming Metro wonder play, "Revenge," from the scenario by H. P. Keeler.

Mr. Oakman had the leading role opposite Mae Murray in her recent picture, "Princess Virtue." He has lately been identified with several of the West Coast producing organizations.

L'Estrange Appears with Emily Stevens in "Daybreak"

Julian L'Estrange, it was announced last week by Metro, is appearing in the leading male role in support of Emily Stevens in the Metro picturization of "Daybreak," by Jane Cowl and Jane Murfin. Albert Capellani, who adapted the story for the screen, is directing.



Julian L'Estrange, Leading Man with Emily Stevens in Metro's "Daybreak"

In motion pictures, Julian L'Estrange has been leading man for Pauline Frederick in the Famous Players' production, "Zara," "Sold" and "Bella Donna." He was co-starred with Katherine Kaelred in Pathe's "The Girl With the Green Eyes."

New Hart Pictures Grow in Demand Through Re-Issues

The Artcraft Pictures Corporation last week asserted that as a result of the abundance of William S. Hart re-issues on the market the new Thomas H. Ince productions starring this actor and released by Artcraft are now in much greater demand than every before. Everywhere throughout the country Hart pictures are now being shown, bringing about a wave of popularity for the well-known delineator of Western characters. The demand for new Hart subjects by photoplay patrons has caused no little competition among exhibitors for bookings on "The Narrow Trail" and "The Silent Man," the first and second Hart-Ince films to be released by Artcraft.

In speaking about the bookings on Hart-Ince pictures, Walter E. Greene, president of Artcraft Pictures, said: "From every exchange in the country we are receiving enthusiastic reports on the manner in which requests for bookings on William S. Hart pictures are pouring in. Houses that ordinarily run pictures in one and two day bookings are requesting extra runs, and the rebookings on 'The Narrow Trail' far exceed our expectations."

Lockwood Completes Interiors for "Avenging Trail"

Harold Lockwood is now well under way with the production of his forthcoming Metro wonderplay of his "The Avenging Trail," a Northern woods story adapted by Fred J. Balshofer and Mary Murillo from Henry Oyen's novel, "Gaston Olaf."

The photographing of the interior scenes has been completed, and the star with Director Francis Ford and a company of over twenty is near N. Conway, N. H., putting on exterior scenes.

"The Avenging Trail" is set in a lumber camp of the North. It is a drama of love and adventure and provides Harold Lockwood with the most powerful vehicle of his career.

American Selects Cast of Second Fischer Play

The complete cast of the American-Mutual production entitled "Molly Go Get 'Em," has been selected. This is the second Fischer feature, in which Miss Fischer will have, it is said, a widely different role from any that she has yet done. True Boardman has been engaged by the American Film Company for a principal role. Emma Kluge has a prominent part and others in the cast are Hal Clements, Margaret Allen and Alfred Ferguson. Jack Mower will play opposite Miss Fischer, who as Molly Allison, a mischievous girl, manages to gather a remarkable amount of fun in life at the expense of a long-suffering family. Lloyd Ingraham will direct it. Mr. Ingraham also directed Miss Fischer's first picture, under the working title of "A Daughter of Joan," but which will be released under "Miss Jackie, the Army Girl." Beatrice Van wrote the story of "Mollie Go Get 'Em," and Elizabeth Mahoney adapted it for the screen.

Paralta Gets Good Notices on Kerrigan Film

Clune's Auditorium in Los Angeles Shows "A Man's Man" to Capacity Audiences—Critic Reviews the Feature Favorably



Lois Wilson, with J. Warren Kerrigan in His First Paralta Play, "A Man's Man"

PARALTA PLAYS, INC., announced last week that it has received congratulatory notices in reference to "A Man's Man," which, if there is any doubt in the mind of exhibitors as to the merits of the production, should set all minds at rest.

"A Man's Man," with J. Warren Kerrigan as the star, had a prerelease booking a short time ago at Clune's Auditorium in Los Angeles, where the Paralta Studios are also located. This theatre has a seating capacity of over 3,000. During the entire week the production played to capacity audiences and on the day of the final performance Mr. Clune states that he was compelled to turn away more people than the theatre would hold. In a letter addressed to the New York offices of Paralta Plays, Mr. Clune writes, in part, as follows: "Clune's Auditorium, having had the premier presentation of the world's greatest pictures, such as 'The Clansman' or 'The Birth of a Nation,' 'Ramona,' 'The Eyes of the World,' etc., we are particularly gratified that 'A Man's Man' should have approximated the business of those pictures." It is especially interesting that this first Paralta Play, "A Man's Man," while playing at the regular scale of prices, should approximate the business of larger productions.

In the review of the picture, written by the dramatic critic of the Los Angeles Express, it states that "if the initial offering of Paralta Plays, Inc., one of the newest members of the motion picture colony in Hollywood, is to be taken as a criterion, the show-going public will be justified to any future Paralta output. Yesterday's audiences at the auditorium were practically unanimous in pronouncing this picturization of Peter B. Kyne's dashing story of South American intrigues and revolution one of the corking films of the past two years. It has magnificent sets that were apparently built with no regard for expense. 'A Man's Man' looks like a sure-fire hit. Its action is swift, its story convincing and graphic, its interest cumulative and its quality of acting better than the average. The acting is invariably good and the types well chosen. Mr. Kerrigan is fitted with a role obviously to his liking and he makes an attractive hero, with his personality and screen experience standing out at all times."

Metro and Frohman Merge in Barrymore Films

Star Expects to Begin Season of New Plays Following Completion of Metro Series—Will Read Scripts in Leisure Moments

ETHEL BARRYMORE, according to plans, will have the co-operation of Metro Pictures Corporation, and the Charles Frohman estate in making out the program of her activities for the year.

Miss Barrymore is now completing her latest series of Metro productions with a screen version of the Kellett Chambers comedy, "An American Widow," and at an early date will begin her season of new plays and dramatic revivals of the speaking stage, in accordance with the plan arranged for in advance by the late Charles Frohman. One of the most important features of this program will be Miss Barrymore's creation of the leading role in the new version of "Camille" adapted by Edward N. Sheldon, not from the old stage productions, but from the book itself by Dumas.

The star's screen career, however, will not be forgotten during the development of this program, for in her leisure hours during the daytime at her home in Mamaroneck, Miss Barrymore will read manuscripts of new screen productions, and pass on their merits, deciding upon the program of feature motion pictures to follow. One activity is thus made the relaxation from one and the preparation for the next. Miss Barrymore's list of screen appearances for the coming year will include stories by American novelists and scenario writers, and some of the most notable directors in the screen world will prepare these stories for public presentation.

Some time ago it was announced that Miss Barrymore had permanently given up the stage for the screen, and she began a long series of feature productions under the management of Metro, the only motion picture company with which she has ever been associated. Later this program was varied by the appearance of the star in a revival of Barrie's one-act play, "The Twelve-Pound Look," the leading role in which Miss Barrymore created in this country, although she did not interrupt her screen work for the purpose.

Pathe Plays Prove Their Value to Exhibitors

Fannie Ward in "Innocent" Is Expected to Surpass Other Pictures She Has Made—Seven Studios Used in Production



Fannie Ward Is in the Midst of Production Work for Her First Pathe Play, On the Coast

REPORTS from all sections of the country tabulated in a statement from Pathe indicate that the new Pathe plays are looked upon as a big, important feature proposition by leading exhibitors.

"The Pathe plays now booking are getting unusually high rentals because they are showing that their drawing power makes them profitable for the showman," said an official in this connection, "and we are literally deluged with requests for particulars concerning the others to come. It is clear that the Pathe plays are going over and that the pictures on the way will prove the equal of any on the market at the present time. 'Box-office value and drawing power' is our aim, dictated by long experience.

"Such producing facilities as we have in our seven studios assure artistry in photography, lighting, setting, etc., and these Pathe plays will disclose new achievements along these lines, but a hit depends mostly on story and acting, and the following announcement discloses what we are accomplishing in this regard."

Probably the biggest of the big things Pathe has in course of production is "Innocent," with Fannie Ward starred. This is considered a very valuable theatrical property, deserving big handling.

This picture gives Fannie Ward, it is said, the best part since her triumph in the title role of "The Cheat" and is expected to prove an even bigger success because "Innocent" is a play which was originally accepted by one of the shrewdest judges of box-office values in America, A. H. Woods, and it is now being produced at the Astra-Pathe Studios by George Fitzmaurice.

Bessie Love is at work on "Spring of the Year," from Henry Kitchell Webster's "The Painted Scene," and scenarioized by Agnes C. Johnston, author of some of the biggest comedy-drama hits of the past year. This production is under the direction of Madame Alice Blache. It is looked upon as Bessie Love's best vehicle to date.

Pauline Frederick Stars in Allegorical Play by Hobart

PARAMOUNT, in an announcement last week, intimated that a complete departure from Pauline Frederick's usual style of photoplay will be found in the forthcoming production of "Jealousy," a new allegorical drama written by George V. Hobart, author of "Experience," in which the Paramount star will have the title role.

No production of recent months, it is said, offers greater opportunity, not alone for exceptional dramatic action, but for striking settings, startling photographic effects and elaborate production.

According to Paramount, the screen affords a field for the depiction of a story of this character of far greater scope than the limited confines of the stage provide. In this production the ingenious use of every new and, in many cases, unprecedented photographic novelties are expected to render it exceptionally interesting. In the preparation of settings, the invention of the scenic artists at the studio has been taxed to its utmost. For example, there is shown "The House of Heavy Hours," a bizarre boudoir, with decorations indescribably weird and at the same time fascinating. As a contrast will be shown the "Garden of Delight" where exquisite examples of scenic investiture are said to be employed. The characters will embrace various emotions of the human mind as well as such industries as commerce and finance.

The date of release has not yet been announced, but it will be, no doubt, some time after the holidays. The production has been directed by Robert G. Vignola and Ned Van Buren is responsible for the camera work.

Director Walsh Gets Boosts in Daily Newspapers

In an announcement last week the Goldwyn Pictures Corporation suggested that nothing can be taken as a better index of R. A. Walsh's popularity with the public than comments in the daily press upon the announcement that he has joined the Goldwyn forces.

As an example, Goldwyn quoted from a recent issue of a Denver paper as follows: "Now we may expect still other new types of productions from the versatile Goldwyn organization—dramas of great power; things dynamic and chock full of manstuff and action."

A Salt Lake City paper remarked, Goldwyn announced, that "R. A. Walsh is a director of tremendous force. He is a master of the action-drama and his screen children have a certain sweep and possess a certain dramatic impetus that are not found in pictures made by anyone else."

Goldwyn Changes Plans for Mabel Normand Films

According to latest developments in the Goldwyn camp, Mabel Normand is quite likely to find her second Goldwyn picture, recently begun under the direction of George Loane Tucker, the first of her releases under the Goldwyn banner.

As previously announced in MOTION PICTURE NEWS, Miss Normand's first Goldwyn picture, "Joan of Plattsburg," has been shelved immediately following its completion because, according to Goldwyn, it contains material of a military character that should not be flashed on the screen at this time.

It is said that even before Goldwn had "Joan of Plattsburg" in completed form Miss Normand was working with Mr. Tucker in her next picture, which is claimed to be a most unusual one. Nothing concerning its nature has emanated from the Goldwyn offices, not even the title.

World-Brady Names Next Kitty Gordon Picture

"Diamonds and Pearls" is announced as the name of the next Kitty Gordon contribution to World-Pictures Brady-Made. This photoplay was formerly titled "The Hour Glass." As a fact, she was a lovely Southern girl whose impoverished planter father was a hard, overbearing citizen and would not let her participate in the innocent frivolities of maidenhood. So that when he finally became sufficiently considerate to die he left her penniless and yearning for a glittering life. She marries a rich man, hits up too fast for him, and nearly ruins her own life before a very trying lesson causes her to pull up.

Mae Murray Begins Her Third Bluebird Production

Mae Murray, it was announced this week has started her third Bluebird photoplay. "The Eternal Columbine" is the title, and Robert Leonard, under whose direction "The Princess Virtue" and "Face Value" were filmed, is staging the production. The story is by H. Sheridan Bickers, known in England as a former dramatic critic of prominence, who has been engaged especially to write for Miss Murray.

In "The Eternal Columbine" devotees of the stage, Bluebird insists that those who failed to see any of her Broadway performances, will have a chance to realize how fully Miss Murray is entitled to her fame as a dancer, for she appears as a down-to-date Columbine and several of the dances which won the acclaim of theatre audiences are executed for the camera.

The production includes a short prologue founded upon the romantic tragedy of Pierrette and her suitors, Pierrot and Harlequin. This incursion into the realm of classic pantomime marks a new advance, it is claimed, in the art of the photoplay. Kenneth Harlan, who has been featured in several recent Bluebird productions, will appear opposite Miss Murray and Albert Roscoe will play the heavy role.

Paramount-Artcraft Publications Merged in One

The two weekly publications issued by Paramount Pictures Corporation and Artcraft Pictures Corporation, called Paramount Progress and Artcraft Advance, have been merged into one magazine and will appear weekly hereafter under the name of Progress—Advance, it was announced by Famous Players-Lasky last week.

According to plans, the new publication will number twenty pages, and will pursue the same policy as was characteristic of the house organs in the past.

B. P. Fineman, editor of Paramount Progress, has been appointed editor of Progress—Advance, and Charles Kenmore Ulrich has been named as associate editor.

Cohan Permits Use of "Over There" Song with Picture

George M. Cohan, who extended to Charles Richman permission to use the title of his song, "Over There" as the title of the six-part photodrama which is being distributed by Select Pictures Corporation, has granted permission, it was announced by Select last week, for the use of the song as the musical theme accompanying the presentation of the screen production.

James Kirkwood, who directed the feature, maneuvered so that his co-stars, Anna Q. Nilsson and Charles Richman, figured prominently in many scenes in which New York streets provided backgrounds. The setting of "Over There" is almost entirely in New York and vicinity.

Metro Uses Old New York Theatre for Scenes

The old Garden theatre, at Twenty-seventh street and Madison avenue, New York, the scene of many stage successes of a decade ago, was used recently for the staging of scenes in Ethel Barrymore's forthcoming Metro wonderplay, "An American Widow," under the direction of Frank Reicher.

This story called for scenes showing the premiere of a comedy success on the stage with a capacity first night audience, and the presence of the author and his wife in a lower box. Scenes were also taken of a panic of the audience at the supposed call of "fire." For the photographing of these various scenes in the theatre a score of high powered studio lights were installed by Frank Detering, Metro Electrical Director, and his staff.

Frank Packard Joins Goldwyn Literary Forces

To the long list of writers who have furnished the literary material for Goldwyn Pictures has been added Frank Packard, whose novel, "The Beloved Traitor," is now being filmed with Mae Marsh as the star. He thus takes his place beside Margaret Mayo, Edgar Selwyn, Irvin S. Cobb, Roi Cooper Megrue, Basil King, Porter Emerson Browne, Edward Childs Carpenter and Anatole France in the motion picture ranks of Goldwyn.



Theodore C. Dietrich, President of the Newly Formed De Luxe Pictures, Inc., and His First Star, Doris Kenyon, Who Will Head Her Own Company

Deitrich Announces Formation of New Company

Will Be Known as De Luxe Pictures, Inc., and Plans to Star Doris Kenyon in Features—Production Starts in February

THEODORE C. DEITRICH, who retired last week as advertising and publicity director of the International Film Service Company, Inc., has announced the formation of De Luxe Pictures, Inc., a $200,000 concern, which will produce high-class feature photoplays with Doris Kenyon as the star. Miss Kenyon is at present with Pathe, starring in the new serial, "The Hidden Hand." She will sever her connection with Pathe, it is said, about the first of the year, upon the completion of the serial.

At a meeting of the stockholders of the new company, Mr. Deitrich was elected president and general manager; William L. Chilvers, vice-president and secretary, and Edward V. Goerz, treasurer. The board of directors consists of the officers and D. M. Kenyon, of this city, and Assemblyman Raymond Kenyon, who represents Essex County in the State Legislatlre. He is a brother of Miss Doris Kenyonfl The new concern is now fitting up executive offices at 516 Fifth avenue, which will be ready for occupancy on December 1.

In outlining the policy of De Luxe Pictures, Inc., Mr. Deitrich said: "Miss Kenyon and I have decided that there is a growing demand for clean, wholesome, artistic, human interest pictures. We have reached this conclusion after watching and carefully weighing the reports from exhibitors all over the country. We propose to make this kind of pictures in five, six and seven-reel features exclusively. Miss Kenyon will appear as the star in all of the first productions of our company. It is our intention, however, to take on other stars as rapidly as possible and present them in the same manner as Miss Kenyon will be presened.

"We have many splendid stories in hand, which I have been collecting during the past two years. Some are book adaptations, some are original scripts. I have also commissioned two of the best known authors before the public to-day to write original stories for Miss Kenyon.

"We expect to start making pictures in February or March, but we will not start until I am fully satisfied with my stories. My long experience in newspaper and magazine writing and editing, and more recently my film experience fits me, I believe, to judge the quality of stories the public wants. Titles will be given the most serious consideration, and no picture will be released until the title is satisfactory. We are negotiating now for one of the best-equipped studios in the East, although some of our work will be done either in Florida or California.

Mary Pickford's New Picture Nears Completion

Mary Pickford's newest photoplay to be released by Artcraft Pictures is now rapidly nearing completion at the Lasky studio in Hollywood. The new production is an adaptation from William J. Locke's novel, "Stella Maris," prepared for the screen by Frances Marion and staged under the direction of Marshall Neilan. Miss Marion and Mr. Neilan have been respectively responsible for the scenario work and the staging of Miss Pickford's last two features, "Rebecca of Sunnybrook Farm" and "The Little Princess."

The story of Stella Maris, it is felt by both director and scenario writer, gives to Miss Pickford the most tenderly appealing role in which she has ever appeared on the screen. For the first time in her career the Artcraft star portrays two roles in the same production. The two parts that Miss Pickford enacts are those of Stella Maris, who has been a paralytic for ten years, living in a home of wealth, surrounded by every luxury and with the tender and devoted care of the circle of friends, who are worshippers at the "Court of Stella Maris," and that of Unity Blake, a veritable Ugly Duckling, the slave of an orphanage, living on the scraps and dressing in the rags which are given to her in the name of charity.



Little Zoe Rae and Gretchen Lederer in an Unusually Restful Scene in Bluebird's "My Little Boy"

Bluebird Promises "Spoken Title" Innovation

Violet Mersereau Release Will Inaugurate Carl Laemmle's New and Interesting Idea of Having Characters Read Titles in Story

NOT only lip readers, but others will no doubt be interested in the experiment Managing Director Carl Laemmle, of Bluebird photoplays, has ordered undertaken in the production of Violet Mersereau's next release. The titles will all be rehearsed and "spoken" into the features as it progresses. The characters will thus speak the titles, and the printed word will serve as a confirmation of what has been said during the production of the scene, immediately preceding the title.

To further develop the public interest, the advertising and press work will make reference to the "spoken" titles, and there will be printed lists of the complete set of titles provided for the use of exhibitors in distributing them to their audiences. No less a benefactor than "Constant Reader" is responsible, in a letter to the editor of one of New York's dailies, for the idea that will be worked out by Mr. Laemmle in the forthcoming Bluebird.

The newspaper reader, in his expressions to the editor, related how he was able from the last row of a theatre to clearly hear the dialogue when his eyes were open; but declared that with his eyes shut the lines spoken by the actors on the stage were a mere jumble of sounds.

"Constant Reader" went on to say: "I was greatly interested in this experience. The eyes take in at a glance a conversation; they note from the expression on the face of the person speaking whether what he says is serious, amusing or otherwise, and, in many instances, without previous training, they recognize the actions of the visible speech organs, interpreting the word pictures formed by them with the aid of the mind into spoken language, even if the sound of the voice cannot be heard. Many of us are unconsciously doing just the same thing when attending a moving picture play and are, perhaps, startled by the sudden voices coming from the silent screen."

Mr. Laemmle proposes to have these "voices from the screen" speak in absolute harmony with the action that has led to the title being inserted.

Zukor and Rothapfel Register Joy Over New Feature

WALTER E. GREENE, president of Artcraft Pictures Corporation, last week received from Adolph Zukor and S. L. Rothapfel, who are now in California, two enthusiastic telegrams concerning the new Douglas Fairbanks picture, "Reaching for the Moon."

Both Mr. Zukor and Mr. Rothapfel viewed the new Fairbanks picture at the Lasky studio, Hollywood, and immediately upon conclusion of the showing wired Mr. Greene their appreciation of the merits of the film. "Just viewed Douglas Fairbanks' latest picture, 'Reaching for the Moon,'" read Mr. Zukor's telegram. "He hits the bull's-eye more vigorously than ever in a typical up-to-the-minute American vehicle. Mr. Fairbanks' versatility, coupled with a splendid story, will add new laurels to his already inimitable fame. Reviewing this picture is one of the high lights of my trip to California."

Mr. Rothapfel's wire was as follows: "I feel like a two-year-old boy, full of the old pep and vitality. Just attended a projection of Douglas Fairbanks' new picture, 'Reaching for the Moon,' which I think tops the already monumental Fairbanks standard. Even though I am out here in California, 3,500 miles from the Rialto, I will revel in the enjoyment of those who religiously turn out to smile with Old Doc Cheerful. My enthusiasm prompts me to exhaust all my superlatives."

Paul Scardon Urges Meeting the War Tax in the Studios

According to Paul Scardon, under whose direction many of the current Vitagraph successes have been produced, the Federal war tax on motion picture films can be made up in the studio by every one "doing his bit." Mr. Scardon has studied the problem from the angle of the studio, and in an interview on the subject, said:

"I believe from personal experiments in facilitating production, that the tax imposed upon the production of pictures can be made up to the producing companies in their own studios, if all directors and heads of departments, who are given a free hand, will inject a little patriotism and a deal of system into their daily work. If they do," said Mr. Scardon, "the war tax will not only be met, but the business efficiency of the studios will be increased as well.

"A company of players remaining idle for one day, as a result of the failure to plan the work ahead, results in the loss of enough money to pay the war tax on at least thirty-five reels of film. This loss can be avoided if the director is given his script in time and the work is intelligently planned, and if the errors in system are corrected as a result of the present emergency, the war tax will eventually be classed as a blessing in disguise.

"The average director in the personnel of the producing forces is hard working and conscientious, but improvement is always possible and if we all get right on the job with a firm resolve to do our bit by increasing efficiency, the present menace to the industry will be met and conquered at its source. Delay exists in all studios and all efforts should be directed to eliminating the evil."

Mae Marsh Draws New Phrases Concerning Personality

It appears that Mae Marsh, sometimes termed the "enigma of the screen," and sometimes referred to through other phrases equally as descriptive, if baffling, is about to get a corner on the phrase market. Goldwyn Pictures Corporation, for whom Miss Marsh appears in features, has tabulated a few of the terms used by writers and others in reference to Miss Marsh's personality, and it cannot be denied the whole makes interesting reading.

Goldwyn cites Miss Marsh as an exception to the supposedly established rule that stars must stick to the "artistic and temperamental personality," and backs up its claim with phrases taken at random from reviews and other literary efforts of writers. To one she is "the quaintest girl in pictures." Another hails her "eerie charm." In one picture a writer finds her "deliciously amusing;" in the next she "wrings the heart with the pity of angels." A critic once called her "the girl who has everything."

Another dubbed Miss Marsh "the chamelion of the screen." Her facial expression drew from R. J. McCoy the nickname, "the girl of a thousand faces." Janet Priest dubbed Miss Marsh "the whim girl of the films."

Dorothy Dalton's Stardom Results from Inborn Desire

THE stellar heights to which Dorothy Dalton, the Thomas H. Ince star, has risen are not the result of mere chance, accident, opportunity or any of the other names by which players sometimes reach the topmost goal of the profession.

A story of Miss Dalton's life, if related truthfully, would prove that even as a schoolgirl the dimpled star evinced a strong desire for a dramatic career, and after a course at an academy was given her first opportunity through a professional engagement with Virginia Harned during a season of stock at a Chicago theatre. The Windy City was Miss Dalton's home town.

Associated with Miss Harned was Wright Huntington, and when, the following season, he established a stock company of his own in a mid-Western city Mr. Huntington procured Miss Dalton to play the ingenue roles. Her work with the Huntington players was so uniformly good that she received numerous offers for other stock engagements, all of which she refused for a chance to play a prolonged engagement over the Orpheum circuit in a vaudeville sketch called "The Smugglers." Having achieved no little distinction as an actress Miss Dalton was anxious to test her ability as an authoress, and the fact that "The Smugglers" was continued for two entire seasons was sufficient proof of a literary talent.

Following her vaudeville engagements Miss Dalton went to Denver, where she played leading ingenue roles with Elitch's Garden stock company, from which organization she went to Portland, Maine, the following season as leading woman for the B. F. Keith stock company, where she scored pronounced success in a wide range of dramatic parts.

From the Keith company Miss Dalton went to Los Angeles on a visit and was immediately engaged by Thomas H. Ince to appear under his direction in photoplays. Her first camera work was in "The Disciple," in which she supported William S. Hart.

"Nan of Music Mountain" Claims Good Story

For the patrons of the motion picture theatre who maintain that the "story is the thing" in "fillums," Paramount, in an announcement this week, heartily recommends "Nan of Music Mountain," adapted from Frank H. Spearman's novel of that name, and which is scheduled for early release with Wallace Reid in the star role.

As an example, Paramount cites a quotation from a Boston daily, as follows: "Western stories are as plentiful as strawberries in June, but a good Western story is as rare a thing as a strawberry in December. 'Nan of Music Mountain' attains the latter classification."

In regard to the supporting cast, it is hardly necessary to make further comments than to state the fact that Theodore Roberts, considered the premier character artist of the screen, is "in it." James Cruze, Raymond Hatton, Charles Ogle, Hart Hoxie, Guy Oliver, Henry Woodward, Ernest Joy, H. B. Carpenter, James Mason and Alice Marc complete the cast.

Greene Asserts Women Take Lead in Industry

Declares Scenario Field Has Improved Since Gentler Sex Stepped In—Amazed at Their Usefulness in Film Business

THAT the woman in business is here to stay, and that the gentler sex in the motion picture industry will stay as long as, if not longer than, any in other industries, is the opinion of Walter E. Greene, president of Artcraft, in an announcement issued from his office last week.

In addition to declaring that women writers are usurping the scenario field and are excelling their male brethren, Mr. Greene, whose organization includes as stars Mary Pickford, Douglas Fairbanks, William S. Hart, Geraldine Farrar, Elsie Ferguson and George M. Cohan, and such wizards of the screen as D. W. Griffith, Cecil B. De Mille, Thomas H. Ince, John Emerson, Allan Dwan and Marshall Neilan, said: "I have never realized how important a part the women of the country were taking in national affairs until the recent election set me thinking, and I was amazed to find to what extent we have been dependent upon the brains of women in conducting our vast business.

"The selection of vehicles for our stars is of paramount importance, and a subject that is given the utmost consideration. On each play depends the success or failure of a production running into six figures. The stars know that their continued popularity—and their big salaries—are dependent upon the pleasure of the public, and they and their directors analyze and dissect the material offered by playwrights. It is a fiery crucible in which these scenarios are tested, and but few survive the ordeal. And we have found that our best stories are coming from women. In the great majority of cases a woman has written the original play or book, or the work has been adapted to the screen by a woman.

"The stupendous Geraldine Farrar spectacle, 'The Woman God Forgot,' is from the pen of Jeanie Macpherson, who has also written the scenario of 'The Devil Stone,' Miss Farrar's next photoplay. Miss Macpherson was the author of two of Mary Pickford's successes, 'A Romance of the Redwoods' and the patriotic subject, 'The Little American.'

"Miss Anita Loos has been writing scenarios for Douglas Fairbanks for some time, being responsible for such productions as 'In Again—Out Again' and 'Wild and Woolly.' Douglas Fairbanks' latest picture, 'Reaching for the Moon,' is also one of her contributions."

Universal Exploits Several Special Features

One Said to Be Exceptionally Well Fitted for Holiday Showing Is "Beloved Jim"—"Bucking Broadway" Features Harry Carey

OUT of the production work at Universal City has come several features that are considered by Universal of special merit, and to fittingly exploit them an effort to advertise and promote these attractions, not alone to exhibitors but before the general public, has been inaugurated. Universal producers seem to have found uncommonly good subjects for a group of attractive releases, and this fact will be heralded, it is planned, through a campaign for increased publicity that will draw attention to these particular offerings.

Stuart Payton has made a feature said to be especially suited to the holiday season, in "Beloved Jim," featuring Harry Carter, Priscilla Dean and Joseph Girard. The full cast employs Morris Foster, Charles Hill Mailes, Frank Dachio, Sidney Dean, Ed Brown and Mrs. A. E. Witting.

Jack Ford's production, reflecting both the East and West, engages Harry Carey as the star of "Bucking Broadway." Molly Malone will be featured as Mr. Carey's leading lady in George Hively's latest work. Herbert Rawlinson and Brownie Vernon are featured in "The High Sign," an Elmer Clifton production created by Waldemar Young and J. Grubb Alexander. Hayward Mack, Ed. Brady, Mark Fenton, Nellie Allen, Frank McQuarrie and Harry Mann provide the support.

"The Wolf and His Mate," an offering shown during the current days at the Broadway theatre, New York, is another production Universal is advancing as a subject for extra advertising and exploitation. Louise Lovely is the star in Julia Maier's play, directed by Edward J. Le Saint. Hart Hoxie heads a supporting company that also includes Hector Dion, John O'Dell, Betty Schade and Baby Georgia French.

When Harvey Gates had finished his presentation of "Madam Spy," in which Jack Mulhall, Donna Drew and Claire Du Brey will be featured, what is said to be another unusual offering developed in Lee Morrison's story of intrigue and adventure. The scenic equipment and the supporting cast are declared to be elements that contribute to the conspicuous merits of "Madam Spy."

Louise Lovely, in "Painted Lips," a production made by Edward J. Le Saint, and still another Harry Carey feature, "Phantom Riders," created by Jack Ford, are among the Universal productions that promise to attract more than the customary exploitation and profitable attention.

Vampires Flock to Theda Bara Matinee in New York

Theda Bara, William Fox star, gave a matinee at the Lyric Theatre, on November 19, to her man-snaring sisters of the silent and speaking stage in honor of Cleopatra, their old-world preceptress. Vampires, amateur and professional, real and imaginary, filled the playhouse and witnessed historic competition as exemplified by the siren queen who changed the history of the globe.

Miss Bara was the cynosure of curious attention in a stage box. She could not be prevailed upon to do more than bow her acknowledgements during the intermission.

Most of the fair, frail and fascinating vampire role stars in the city's theatres were present.

"Within the Law" Books Briskly in Chicago

Exhibitors of Windy City Make Rush for Feature After Court Rules Against Funkhouser—Orpheum First to Book

THE stampede of Chicago exhibitors to book "Within the Law," following the court victory against Major Funkhouser by Greater Vitagraph, continues unabated, according to reports received by Walter W. Irwin, general manager of the Vitagraph distributing organization the cause of this stampede being as follows:

Greater Vitagraph, through a legal fight directed by Irwin and Albert E. Smith, president of the company, obtained an order of mandamus against the city officials, but they refused to recognize it and appealed from the order. Vitagraph then went into court and applied for an order restraining the police from interfering with the showing of the picture. On October 26 an injunction was granted which barred the police from interfering with the picture pending the decision of the city's appeal in the first case, and immediately there was a rush of exhibitors to book the big Blue Ribbon Special.

The Orpheum theatre on State street was the first to book the feature. Following the completion of the Orpheum run, the picture is to play through the entire Ascher Brothers Circuit of sixteen theatres. Other theatres which have booked the feature for runs of varying lengths are: Strand, Twentieth Century, Crawford, Madison Square, Newberry, Franklin, Kimbark, Vision, Lyric, Curtis, Avon, Rosewood, Playhouse, Chateau, States, Lincoln, De Luxe, Tiffin and White Palace.

These bookings almost equal the record set by "Within the Law" at the time of its release in New York. Then it was booked and played simultaneously over the Loew, Moses, Keith, Poli, Proctor, Fox and Mayer and Schneider theatre circuits.

Paramount Credits Serial Success to Novelty

Tries Out Original Idea in "Who Is Number One?" by Avoiding the Obvious—Keeps Audiences Guessing All Way Through

ONE of the many reasons for the success of "Who Is Number One?" according to a recipe announced last week by Paramount's serial department, is that Paramount has been careful to keep away from the obvious throughout the entire action of the serial starring Kathleen Clifford.

Concerning this Paramount said: "When Kathleen, in her war upon the conspirators led by "Number One," gets into a predicament she always escapes by some new method. And Paramount has avoided the old "nick of time" rescues that have lost their thrill now that the motion picture fan is educated in melodrama and knows that when the ordinary heroine is in peril, somebody is going to happen conveniently around and save her.

"In the fourth episode, for instance, Kathleen is locked in a room and one of the conspirators is smashing down the door. Kathleen writes a message for help on her cuff and throws it out of the window. A child finds it and goes to a policeman. The spectators guess that the policeman will see the message, call for help and rush to the rescue. But that isn't what happens. The child borrows a pin from the policeman and he helps her fashion the cuff into a cape for her doll, then walks away, leaving the child to play with the message that would bring aid to Kathleen. Thus, crossing the guessers and throwing Kathleen's scheme awry.

"In a later episode, Kathleen is in danger of death from a dynamite blast. A rescuing party is on the way. The fans guess that the rescuers will arrive in time to prevent the blast. But they don't. The blast is shot, the building is wrecked and in an astonishing closeup of the falling wreckage, Kathleen is buried and crushed by falling timbers.

"It is this sort of treatment, the departure from the obvious, the introduction of continual surprises that is making "Who Is Number One?" a serial with a powerful pull that is holding the big following it has created."

General Tabulates Film Rentals by Machine

Prodigious Weekly Accounting Task Now Easily Accomplished by Auditor Gulick's Department—Tries Out System First

AFTER more than six months of successful operation General Film Company has adopted as permanent an advanced method of tabulation for its volume of accounting details with bookkeeping machinery. General Film Company is probably the only moving picture organization that employs such a labor-saving aid in its auditing department, and, in fact, it is said so far to be the only one with operations so extensive as to oblige it thus to handle clerical details by wholesale. The system in use is the same as that used by the U. S. Census Bureau in tabulating its myriad of statistics.

By the use of several sets of machines consisting of three units in each set, General Film makes weekly a minute and separate accounting of its every film rental—by serial number, manufacturer, subject, date, branch, exhibitor and price throughout the United States. Auditor W. M. Gulick estimates that the machines dispose of from 14,000 to 16,000 ordinary bookkeeping entries per week, and that it would need about forty clerks to do the same work that the machines are doing.

What swells the volume of necessary entries in the General Film Company auditing department is the company's position as the distributor for a dozen different motion picture manufacturers. The data required about film rentals is virtually multiplied by the number of manufacturers, whereas it would be comparatively simple to keep account of the film rentals as a whole Each separate manufacturer, however, is entitled to an accounting of each day's rental of each reel of film in each of the company's twenty-eight exchanges, and this accounting General Film Company successfully undertakes to render.

With the use of the machines it is possible, promptly and regularly, to give each manufacturer a report presenting in exact detail the performance of each reel of film in dollars and cents.

A force of four or five girls and as many young men, as the work varies, are kept on the tabulation of film rental charges by General Film. This work is under the management of C. H. Coburn, an expert in this sort of accounting. The completeness and accuracy of the history of each piece of film among the thousands handled each week, make the machine system regarded as indispensable by the company.

Frank Lloyd Directs Jewel Carmen for William Fox

It was announced last week from the William Fox offices that Frank Lloyd will supervise the direction of Jewel Carmen's first starring production under the Fox banner. Among films Lloyd has directed are "A Tale of Two Cities," "When a Man Sees Red" and "Les Miserables."

For exterior scenes in Mme. Sonia Markova's second Fox production, the Russian star and her company have gone to a point in Massachusetts. In the cast are David Herblin, Eric Mayne, Bradley Barker, Stanley Heck, Wu-Soy-Fa and Charlie Fang.

Essanay Shows Lake Louise in New General Release

Lake Louise, said by some to be the most beautiful spot in North America, is the subject of the second release in the new Essanay scenic, released by General Film Company. This one-reel feature is said to be literally crammed with some of the most wonderful scenery ever caught by the camera, presenting novel and interesting views never before screened.

Petrova Delays Scenes to Get Proper Atmosphere

Madame Olga Petrova has exerted the utmost personal attention in making "Daughter of Destiny," her first production for the Petrova Picture Company, as nearly perfect as possible, and, according to reports this week, her efforts will surely meet with full success.

The initial offering of the star's own picture organization is said to contain several important scenes which required the use of the Royal Grenadier Guard. Petrova, refusing to attempt a "studio imitation," caused, according to news this week from her publicity department, the picture to be held up until the city was combed for ex-members of the European regiment.

Clara Kimball Young Secures Rights to Curel Novel

CLARA KIMBALL YOUNG has secured the rights for the screen to "La Fille Sauvage," by Francois Curel. This work, which is variously known as "The Barbarian Woman" and "The Daughter of the Wild" in its English translation, should present to Miss Young a wonderful opportunity for characterization in a role in which the primal passions and appetites are ever contending for mastery of a soul endowed with the love of beauty. While in the original French, "La Fille Sauvage" proves what might be considered somewhat strong meat for Anglo-Saxon taste, the screen adaptation made for use by Miss Young will, it said, contain nothing offensive.

An elaborate production of this work will be made by Miss Young in the West Indies—probably in Jamaica—during the winter months, it is announced. She will be directed in this play, as in all others in the future, by Emile Chautard, who has signed a long term contract as Miss Young's director. Jacques Bizuel will again do the camera work.

In the meantime, Miss Young and Mr. Chautard are busily engaged bringing her production of "The Marionettes" into shape. It is expected that another week will complete the screening of this play.

Louella Parsons Pays Visit to Brenon Studios

Louella Parsons, writer on motion pictures, spent a day at the Brenon Studios on Hudson Heights recently.

Although Mrs. Parsons has been in the East for several weeks, and it is by no means her first visit, it was the first time that she and Mr. Brenon had met. Mrs. Parsons watched Mr. Brenon and Sir Johnston Forbes-Robertson at work during the filming of some scenes of "The Passing of the Third Floor Back." Afterwards she and Mr. Brenon had a long chat on the scope and possibilities of the silent drama, a subject which, of course, held much in common for the writer and the director.

Mrs. Parsons remarked before leaving the studios that the studio was run on almost an entirely different basis to any she had visited before, and that she would remember her visit to the Brenon Studios as one of the pleasantest experienced during her stay in the East.

Mary Miles Minter Starts Fifth American Subject

Mary Miles Minter will start work on her fifth American Film picture immediately, it is announced. The new play makes its bow as "Mademoiselle Tiptoe," and was written by Arthur Barthelet. Henry King will supervise the direction. Miss Minter is so interested in it that nothing but a base ball game—of which she is very fond—took her away from the studio the other day when she wanted to study the script for her new play. But Bill Russell offered her the chance to throw the first ball at a benefit game for the Santa Barbara boys who are in camp and promised to knock it to kingdom come if she would pitch for him.

Fox Changes a Standard to Special Feature

"Babes in the Woods," with Francis Carpenter and Virginia Lee Corbin, Named as Year-End Gift to Wm. Fox Exhibitors



Francis Carpenter and Virginia Lee Corbin, Youthful Stars in "Treasure Island," a William Fox Production

WILLIAM FOX claims credit for having added three weeks to the holiday season this year. As a year-end gift to exhibitors, and particularly to those who have contracted for his special features, he announces that one of his most elaborate Standard Pictures—the one he had selected for his Christmas release—will be transferred December 2 to the special features classification.

The production is "The Babes in the Woods," in which Francis Carpenter and Virginia Lee Corbin are starred under the direction of C. M. and S. A. Franklin. It is a six-reel feature in the same class as "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp."

"Our intention had been to handle 'The Babes in the Woods' on exactly the same basis as the other Carpenter-Corbin productions," Mr. Fox explains. "We had set it down for release as one of the Standard Pictures on December 23. We had prepared all the elaborate advertising material, press sheets, lobby displays, lithographs and exhibitor helps which we have been accustomed to furnish with out extra-special attractions.

"We had been planning also to give practical expression during the holiday season of our appreciation of the hearty support we have had from exhibitors this year. The idea of releasing a Standard Picture as a Fox special feature suggested itself and 'The Babes in the Woods' was selected as being the production which would prove the most generally satisfactory to exhibitors and at the same time permit of carrying out our idea of making the transfer early in December so that all the theatres might have an opportunity to profit from the gift before the first of the year."

International Plans New Animated Comedies

Insists That as Much Pains Will Be Taken with Them as with Five-Reel Feature—Katzenjammer Kids Subjects Ready

FOR the past two years, the International Film Service Company, Inc., which controls the cartoons of all the comic artists of the chain of Hearst newspapers, has been striving for bigger and better animated cartoons, with such subjects as the "Katzenjammer Kids," "Happy Hooligan," "Jerry on the Job," "Krazy Kat," "Bringing Up Father," "Jimmy," and Tom Power's fanciful "Joys and Glooms" at their command.

Edgar B. Hatrick, who has direct charge of the Animated Cartoon Department of the International, announces this week the bigger and better animated cartoon, which in future will be known as "animated comedies." The present animated cartoon is usually 500 feet in length, and is issued as a part of a split release, in association with a scenic or educational film. Two of the latter will shortly be released, one of them, entitled "The Tale of a Monkey," and the other, "The Last Straw." Both of these comedies have the Katzenjammer Kids as the principal actors. The scenarios were written and the animating done under the direction of Gregory La Cava, director of the Animated Department of the International.

"We are taking as much pains with these animated comedies as is ordinarily taken with a five-reel feature," declares Mr. La Cava. "The scenarios are written and rewritten with the utmost care, and each character is faithfully worked out by some different artist, so that each one of the little actors has an individuality of his own. A number of critics who have just been shown 'The Tale of a Monkey,' declare that it ranks as strong in delicious comedy as the famous story of 'Androcles and the Lion.' It is the desire of the International to impress upon the exhibitor as well as upon the public that these comedies have long since passed the experimental stage and are worthy of a place on any program."

Mr. La Cava, director of the department, is one of the best known cartoonists in the country, having for many years been associated with the Hearst papers, the New York World, the New York Herald, the American Press Association, and other publications. He has been making animated cartoons, however, for more than six years.

Among other animators employed by International are John Foster, Frank Moser, Edward Grinham, George Stallings, Jr., William Powers, the younger brother of Tom Powers, and Gil Martin. The news cartoons are animated by Bert Green, considered in a class by himself for that character of work. In addition to this force of artists International has more than twenty-five tracers and assistants in its Animated Department.

ADVANCE OFFERINGS OF THE PROGRAMS



Lina Cavalieri, Whom Paramount Numbers Among Its Most Lovely Stars, Promises Many Unusually Dramatic Moments in "The Eternal Temptress," Announced for Release on December 3

Paramount Dazzles Trade with December List

Lina Cavalieri Makes First Appearance on Program with Billie Burke, Marguerite Clark, Jack Pickford and Others

FROM all appearances Paramount is planning to make December its banner month, concerning releases, for in an announcement last week the organization named enough stars and features of the highest calibre to trim the Christmas tree of every exhibitor in the country who considers himself hard, or easy, to please.

One of the features is the presentation of Lina Cavalieri's first Paramount picture, "The Eternal Temptress," by Mme. Fred de Gresac, the senario by Eve Unsell. This production was directed by Emile Chautard and is said to be one of the most exquisite examples of the perfect photoplay ever released.

Billie Burke will be presented in "The Land of Promise," in which she also starred upon the stage. This play is by W. Somerset Maugham and it is said to be one of the best pictures in which Miss Burke has appeared.

Christmas is Marguerite Clark's own month. Following an annual custom, begun last year with "Snow White," Miss Clark will appear in a new fairy play, "The Seven Swans," directed by J. Searle Dawley, from all accounts to be the most elaborate production of its kind ever attempted. As a delicious little princess of a mythical and mystical kingdom, Miss Clark will assuredly appeal alike to young and old.

Another picture in the nature of a Xmas gift is "Tom Sawyer," in which Jack Pickford will create upon the screen Mark Twain's immortal hero of boyhood's happy days.

Wallace Reid, screen hero of manly and virile type, appears in "Nan of Music Mountain"—directed by George Melford—a story of the spreading West, written as a novel by Frank Spearman.

Dorothy Dalton, Thomas H. Ince star, is the youthful heroine of a dramatic story by Shannon Fife, called "Love Letters," the production of which was supervised by Mr. Ince.

Charles Ray, also an Ince star in Paramount pictures, is to be seen in "His Mother's Boy." Victor Schertzinger directed this picture, which was also supervised by Mr. Ince.

Sessue Hayakawa will play the role of a Japanese detective in "The Secret Game," directed by William C. De Mille.

Vivian Martin is heroine of "The Fair Barbarian," from a story by Frances Hodgson Burnett; the scenario by Edith Kennedy, and directed by Robert Thornby.

Humor Combined with Strong Situations in "Uneasy Money"

"Uneasy Money," Taylor Holmes's newest vehicle, soon to be released by George K. Spoor as a special feature, is said to combine a rare bit of humor with strong and fascinating situations.

The picturization has lost none of the verve and humor, it is claimed, that emphasized the original story in the Saturday Evening Post. Taylor Holmes is cast as Lord Dawlish, the polished, though quaintly impractical, Englishman, whose love for justice overbalances his desire to be a "vulgar millionaire."

Lord Dawlish is bequeathed the enormous fortune of an American millionaire whom he had taught to overcome a difficulty in golf. But although the riches would enable him to gain the hand of Claire Edmont, a fortune-seeking actress, Lord Dawlish determines to make proper distribution of the money, giving at least half of it to Elizabeth and "Nutty" Nutcomb, American niece and nephew of the millionaire.

Lillian Drew plays Claire Edmont, the fortune hunter, who finally weds a fat, pudgy new-rich. Frederick Tiden, Rod La Rocque, Virginia Bowker, Charles Gardner and Arthur Bates are others in the cast.

Pathe Promises Ingenue-Vampire in Russian Film

The most wonderful "ingenue-vampire" ever seen on the screen is promised in the title rôle of "Her Sister's Rival," which Pathe announces for release December 9. This is a Russian Art Film, in five reels, and marks the first appearance here of Vera Colodna. She is expected by Pathe officials to prove such a sensation that arrangements have already been made looking toward surmounting the difficulties to be encountered in bringing her to this country.

"Her Sister's Rival" is looked upon by Pathe as the best of the Russian Art Films yet released, the others being "The Painted Doll" and "The Queen of Spades," both featuring Ivan Mozukin.

Helen Holmes Flirts with Death in "Daring Death"

Helen Holmes is said to do the most risky bit of business of "The Lost Express," her new fifteen-chapter Mutual-Signal photo-novel, in "Daring Death," chapter twelve, which is scheduled for release December 3.

"The Lost Express" is nearing completion at the Signal Studios, near Los Angeles. Chapter fifteen will reveal the mystery of the lost express train which disappeared in chapter one.

Victor Moore Takes Gas in December 3 Release

The perils and pleasures of laughing gas are said to figure very prominently in "Toothaches and Heartaches," the Paramount-Klever Komedy, starring Victor Moore, scheduled for release December 3. It was written by Thomas J. Gray and was directed by Chester M. De Vonde.

The story is said to carry the comedian from a wife whom he picked in the lemon garden to the dentist's office to have a fractious tooth pulled. Gas being the order of the day, Vic consents to be put to sleep, and floats through a fairy kingdom entirely surrounded by pretty girls. This happy state of affairs took the sting away from the dentist's fifty dollar bill, but Vic's wife spoils the whole symphony in laughing gas by appearing on the scene.

Petrova Inaugurates Department in Women's Magazine

What is said by the Petrova Picture Company to be probably the only department of its kind in the fields of the national magazines has been inaugurated by Madame Olga Petrova. Commencing with the December issue of The Ladies' World, the star will conduct an intimate department devoted solely to the dispensing of advice and helpful hints to the girls and women who believe they possess the vital spark necessary to the accomplishment of great things in motion pictures. Madame Petrova, it is said, will give the benefit of her extensive experience as a picture star to the readers of her articles. She is said to have contributed to other magazines under the name of Estelle Baird.

Chester Conklin Emulates Spy in Sennett Comedy

Chester Conklin, in the guise of a foreign spy, is one of the leaders of the fun-making in "An International Sneak," a Paramount-Mack Sennett creation due to flicker across the screen for the first time December 2, bringing a wave of hilarity in its wake. Ethel Teare will donate her presence to the picture in the character of a female detective, and William Armstrong, Lillian Biron and Earl C. Kenton are cast in parts that are said to go a long ways toward lifting the lid from the Sennett box of reserve laughs.

Billy Ruge Plays Detective in His Latest Comedy

Will Huntem, a shrewd and calculating detective, who isn't afraid of anything from bombs to gunpowder, is introduced in the current Sparkle comedy of General Film Company, "The Detective." Billy Ruge, as Huntem, no sooner emerges from one triumph than he is plunged into another laugh-making adventure. He saves himself from an untimely fate by weeping copiously upon the fuse attached to the barrel of powder upon which he is tied, and returns to the pursuit of the captors of Jennie Million.

In the current Jaxon comedy, "Disappointed Love," Burns and Stull are said to present some of their liveliest fun-making stunts as heartbroken suitors.



Sonia Markova, One of the Newest of William Fox Stars, Scored a Distinct Hit in Her First Fox Release, "The Painted Madonna"

Fox Schedules Nine Releases for December

William Farnum, Annette Kellermann, Jane and Katherine Lee, George Walsh, June Caprice, Jewel Carmen and Others Are Stars



William Farnum, in the Quality Production, "Les Miserables," of William Fox

NINE releases, four Standard Pictures and five Special Features are scheduled by William Fox during December. William Farnum, Annette Kellermann and Jane and Katherine Lee will be represented in the Standard Pictures, and Francis Carpenter and Virginia Lee Corbin, George Walsh, June Caprice, Jewel Carmen and Virginia Pearson in the Special Features.

"A Daughter of the Gods," the Kellermann production, which had a run at the Lyric theatre, New York, and which since has been shown and advertised in all parts of the country, will be released December 2 as a Standard Picture. On the same date the Carpenter-Corbin picture, "The Babes in the Wood," originally scheduled as one of the Standard Pictures and to have been available December 23, will be offered as a Special Feature, a 52-a-year issue.

"Troublemakers" will be the Standard Picture released December 9, and in which Jane and Katherine Lee perform pranks. The Special Feature of the same date, a war drama, "The Pride of New York," tells a story beginning with the draft and ending in the trenches. The star is George Walsh.

William Farnum will be seen in a December 16 issue, "The Heart of a Lion." This is a visualization of Ralph Connor's novel, "The Doctor," a tale of the Canadian Rockies. At the same time there will be released the Caprice picture, "Unknown 274," in which is told the story of a foundling's troubles, ending in her unexpected restoration to her father.

The week of December 23, the only one of the month in which there will be no release of Standard Pictures, has been exclusively reserved for Miss Carmen, who will make her debut as a star in "The Kingdom of Love," a production dealing with a young woman's career in a mining camp and especially with a minister's interest in her.

The last releases of the year, December 30, will be an interpretation of the character of "Du Barry," mistress of King Louis XV of France, and a Virginia Pearson picture entitled "Stolen Honor." The latter tells of the theft of a painting and the attempt to fix the crime on an innocent woman. The "Du Barry" picture was directed by J. Gordon Edwards.



Geraldine Farrar, Stripped of Armor, Feathers and Jewels, is Just a Simple Sea-Coast Maiden in "The Devil Stone," Her Next Artcraft Picture, Which Is Expected to Accent her Versatility

De Mille Returns to California—and Work

Is Putting the Finishing Touches on "The Devil Stone" Geraldine Farrar's Next Artcraft Feature, Released Shortly

AFTER a month's vacation, during which time he visited New York, Cecil B. De Mille, the director of Artcraft pictures, has returned to the Lasky Studio, in Hollywood. Immediately after his arrival at the studio, Mr. De Mille took up the work of finishing the new Geraldine Farrar production, "The Devil Stone," to be released by Artcraft next month.

The newest Artcraft vehicle for Miss Farrar is said to be considerably different from any of the film plays in which she has thus far appeared. In this production the diva creates the role of a simple Breton fisher woman, removed after the early part of the story to America as the wife of an unscrupulous milliionaire owner of the fisheries, Silas Martin. The similarity of the man's name with that of Silas Marner, the miser of fiction, is particularly appropriate because Martin, who meets the fisher girl in Brittany, whither he has gone to subdue his employees who are clamoring for higher wages, demonstrates his miserly impulses by marrying the girl in order to get possession of a valuable emerald which she has found along the seashore. This stone, in her simple, superstitious belief, is a relic of the legendary Queen Grenelda, of Norse folk lore.

The underlying theme of the narrative, namely, the sinister effect of the world-old stumbling block of man, superstition, furnishes the basis of the story.

The scenario of "The Devil Stone" was written by Jeanie Macpherson, author of "The Woman God Forgot" and "Joan the Woman," and based on the story by Beatrice De Mille and Leighton Osmun. Miss Macpherson, who also recently visited New York with her mother, has just returned to the Hollywood studio and has commenced work on a new script for Artcraft.

Mr. De Mille is now putting the final touches to the new Farrar production and it is expected that this film will be finished within a week.



Detail Is Not Overlooked in This Scene from "The Tenderfoot," a Wolfville Blue Ribbon Feature by Vitagraph

"France in Arms" Leads in Ranks of War Films

"France in Arms,' 'the French official war picture produced by the Cinematographic Division of the French Army, seems established as one of the best of the war pictures yet shown in this country, the reason being chiefly that it is an impressive historical document chock full of human interest without any attempt at sensational presentation of the war.

The best testimony to the worth of this picture, as pointed out by Pathe, is the fact that a number of the best houses throughout the country have already played it and numerous others are booking it for long runs.

Madge Kennedy Feature Plays Strand This Week

Madge Kennedy, the Goldwyn star in "Nearly Married," is the feature attraction at the Strand theatre, Broadway, this week.

Vivian Reed Makes Candy for the Soldier Laddies

It will not be the fault of Vivian Reed if the U. S. soldiers warriors are not bountifully supplied with all kinds of candy, for this young Universal star is spending all her spare time in making candy at her home in Hollywood for the boys, and she has interested more than a score of others in this worthy cause. Miss Reed started the campaign in behalf of the young soldiers now in Europe a month ago, when she made known her plan to a number of her girl friends.

She and several others formed a committee, the members of which served notice upon their friends that they must dig down into their jeans for the wherewithal to purchase sugar, butter, nuts, and other ingredients for the candy that was to be made for the boys away from their homes.

New York Priest Writes Brady About "Over Here"

William A. Brady announced last week that he has received from a Roman Catholic priest in New York a letter concerning the new cantonment picture, "Over Here," distributed by the World Film Corporation, that speaks volumes for the timeliness and appeal of the picture.

The letter, which was quite lengthy, said in part: "This film is to be an important factor in the education of our people. It teaches the masses the necessity of a little sacrifice "here" to prevent greater ones "over there."

Mutual War Spectacle Shown at Minnesota School

"Heroic France, Our Allies in Action," the eight-reel Mutual war spectacle, was shown to capacity audiences recently at the State Normal School, at Moorhead, Minn.

The auditorium of the Moorhead Normal seats 1,000 people. The Moorhead chapter of the American Red Cross received a perceritage of the ticket receipts and Mutual donated a share of the film rental to the local Red Cross organization. Tickets for the show sold at $1 each.

Triangle Engages New Players on West Coast

Three new players have been engaged by Casting Director Arthur Hoyt for the new Triangle production, "Mr. Butterfly," on which Director E. Mason Hopper has begun work. Teddy Sampson will appear in the leading feminine rôle as a Japanese girl, and two Japanese actors, Thomas Kurihara and Jack Abbe, will also have important parts in the picture. Darrell Foss will appear in the tile rôle.

Audelle Higgins, well-known stock actress, who was recently a member of the Morosco company in Los Angeles, has also been engaged for a prominent rôle in the new Triangle production, "Evidence," from the pen of Jack Cunningham.

Lillian West, who has a large following among fans of both the legitimate and the pictures, has been added to the Triangle playing forces at Culver City, and has been cast in an important rôle in Director Wyndham Gittens's latest story, which was begun this week.

Metro Offers Two Lockwood Subjects in December

During the month of December, Metro will offer Harold Lockwood in two Metro wonderplays, "The Square Deceiver," released December 3, and "The Avenging Trail," released December 31. The two vehicles are said to differ widely in type and nature, the former being a comedy-drama while the latter is frankly melodramatic.

This variance is in accordance with the policy of the producers to avoid sameness is subjects. Each picture, therefore, comes to the exhibitor with the interest creating possibilities of new material. The wisdom of this policy is shown in the steadily growing popularity of Harold Lockwood and his greatly increasing value as a box-office attraction.



Mae Marsh, Goldwyn's "Whim" Girl, is Said to Add Even More Enigmatical Twists to Her Screen Personality in "The Cinderella Man"



Mary Miles Minter Makes a Charming Mariner, Pants and All, in "The Mate of the Sally Ann," Mutual-American Star Production, Released by Mutual This Week

Edna Goodrich Heads Mutual List December 3

"American Maid" Is Fourth of the Series of Features Star Is Making for Mutual—Billie Rhodes in Comedy December 4

MUTUAL'S schedule for the week of December 3 is led by Edna Goodrich in "American Maid," which is the fourth of the series of feature productions in which Miss Goodrich appears for Mutual. It was directed by Albert Capellani, at Mutual's Long Island studios.

"American Maid" is the story of a typical American girl, doing "her bit" behind the trenches in France, who falls in love with an American doing "his bit" in the trenches. He is wounded and retired from active service, returns home, discovers the social gulf which separates them and goes back to the West.

Appearing with Miss Goodrich in "American Maid" are mauy well-known players, chief of whom are George J. Henery, who played the judge in "Get-Rich-Quick-Wallingford, and William B. Davidson, who has had a long and successful screen career with Vitagraph, Fox, Metro and Mutual.

Billie Rhodes plays the rôle of a little girl in "Just Kidding," the one-reel Strand Mutual comedy scheduled for release on December 4. She wears a Buster Brown suit, plays with a Teddy Bear and gets her face smeared with blueberry pie. The plot affords many laughable situations, it is said, and ends in a romance.

"Jerry Takes Gas" is the subject of the Cub comedy, released by Mutual, December 6, which shows George Ovey with suicidal inclinations and results with a mistaken dose of gasoline. A match, a tube and—puff.

From the first-line trenches, where the news is thickest, comes Mutual Weekly Number 153, released December 3. This newsy one-reel subject is said to be gladdening the hearts of parents, whose boys are at the front, for it shows, in vivid living pictures what letters never could.

"Hidden Hand" Seems Assured of Ultimate Success

From the reported reception accorded "The Hidden Hand," Pathe's Big Four Serial, released November 25, by the exhibitors who have seen the first episode and from the number of bookings on this serial, the success of this continued photoplay seems insured.

It takes its name of the Big Four Serial from the fact that Pathe claims it is the first serial ever released which contains stars of such magnitude in the cast. They are Doris Kenyon, the star of the production; Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

"Spooks and Spasms" Big V Comedy for December 3

"Spooks and Spasms" is announced as the title of the Big V comedy to be released by Greater Vitagraph the week of December 3. It was written and directed by Lawrence Semon, who also plays the leading comedy role. With him are Florence Curtis, the little dancer, Joe Basil and Pietro Aramondo.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Annette Kellermann, the Shapely Slave Girl in William Fox's Production of "A Daughter of the Gods," Would Induce Any Miser to Part With His Gold

Fox Points Out Interesting Phases of Kellermann Film

"A DAUGHTER OF THE GODS," probably one of the best advertised pictures in America, and which will be released to exhibitors Dec 2, has been before the public for more than one year, during which time it has been shown in all parts of the country. It is a fantasy of the sea—a fairy story—and its keynote, as one reviewer has said, is, beauty. The cost is said to have been in excess of $1,000,000, and the total number of persons appearing in the picture is placed at 21,218 Most of the scenes were taken on an island in the Caribbean According to William Fox, the producer, 223,000 feet of the film were used, but only about 7,500, or eight reels are shown.

There is an unusually large assortment of publicity material available for this picture. This includes two styles each of one, three, six and eight-sheets and a twenty-four-sheet; lobby display photographs, press sheets, rotogravure heralds, cuts and mats varying in size from one to four columns, piano score, music score, a variety of slides, an assortment of forty by sixty paintings, several sorts of flashy window cards and other suitable material.

Annette Kellermann is the star of the production, doing spectacular diving and swimming, and among the very large supporting company are Jane and Katherine Lee.

Baby Marie Osborne Stars in Pathe Program December 2

BABY MARIE OSBORNE in what is said to be one of the best pictures she has ever made, the second episode of "The Hidden Hand" serial which is starting out as another "Elaine," the twelfth chapter of "The Seven Pearls," a Lonesome Luke two-reel comedy, and another installment of the Argus Pictorial are announced as features of Pathe's program for the week of December 2.

Baby Marie Osborne's play is entitled "A Little Patriot." It is a five-reel Gold Rooster play, produced by Diando, scenario by Lela Liebrand, story by John W. Grey and directed by William Bertram.

Doris Kenyon stars in "The Hidden Hand" No. 2, entitled "Counterfeit Faces," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, produced in two reels by Pathe.

Mollie King is seen in "The Seven Pearls" No. 12, "Buried Alive" with Creighton Hale and Leon Bary, produced in two reels by Astra.

The Lonesome Luke two-reel comedy is called "We Never Sleep." It was produced by Rolin, with Harold Lloyd appearing as Lonesome Luke. Harry Pollard is Snub.

"Fishing in Japan" and "Along the Tagus" (Portugal), form a split reel.

The four articles in Argus Pictorial No. 2, the unique screen magazine in one reel, are "Fighting Forest Fires," "Spearing Eels," "Stenciling" as demonstrated by Professor Thatcher, Department of Fine Arts in Columbia University, and "Pride Goeth Before a Fall," a sad tale of Helena Smith Dayton's "Clay Folk."

An International Cartoon and Educational and Hearst Pathe News No. 98 and No. 99 complete this program.

Tom Mix Begins Work as Fox Star in Western Dramas

Tom Mix, termed by some the horseman extraordinary, began work last week, it was announced, as a star in Western dramas for William Fox. Wanda Petit will be the leading woman in the company. Miss Petit has a list of successes to her credit, her last appearance having been opposite George Walsh in "This Is the Life."

Mix's director will be Edward J. LeSaint, who had a long stage career prior to his entrance in the motion picture field. Mr. LeSaint has screened dozens of productions for several of the leading film producers. Tom Mix's photoplays will be made in the Fox studios on the West Coast.

Tom Mix holds a unique position in the screen world. He is not only a cowboy, but is recognized as a player of talent and individuality. As a portrayer of a distinct phase of American life he is said to stand among the foremost in a rapidly disappearing class.

Mr. Fox has, it is said, provided a new and absorbing drama for Mix, written by George Scarborough. The action of the story commences in the middle west and leads to the more rugged territory of the mountains themselves. It is said to be replete with thrilling incidents and adventure and tells a deeply human tale.

Prominent in the supporting company, in addition to Miss Petit will be Verne Messereau, Al Padgett and Dick Crawford.

Big Set Erected for Metro's Feature, "Daybreak"

A large five-room set was erected at the Metro Studios for the staging of important scenes in "Daybreak," the play by Jane Cowl and Jane Murfin, which is being made into a five-act Metro wonderplay under the direction of Albert Capellani. The stage play was adapted for the screen by Jane Mathis and Mr. Capellani.

This pretentious set was designed and erected under the supervision of Edward J. Shulter, technical director for Metro. It represents the first floor of the Riverside Drive residence of Mr. and Mrs. Arthur Frome (Julian L'Estrange and Emily Stevens), and much of the vital action of this play takes place in these rooms.



Vivian Reed and Eddie Polo Are Stars of the New Universal Serial, "The Bull's Eye"

Pathe Promises Thrills in Irene Castle Release

In addition to an interest-holding story of high finance and society, and the clothes worn by the star, "Vengeance is Mine," the release of the Irene Castle-Pathe plays series of five-reelers scheduled for December 16, is said to offer some of the best thrills yet seen in the Castle pictures.

Probably the most daring feats yet accomplished by Mrs. Castle in making her Pathe features are shown in this picture.

To prove her father's innocence of a crime of which he was accused by unscrupulous financiers, she goes under an assumed name to the home of the man who ruined him. His daughter, whom the heroine knew at school, loses her paddle and her canoe is carried down the stream and over the dam. In these scenes Mrs. Castle dives thirty feet into the rapids near Boonton, N. J., and rescues Helene Chadwick, who plays the other role. The pool in which she does this is said by the natives to be bottomless.

"Seven Pearls" Holds Interest of Audiences

That "The Seven Pearls," Pathe's serial featuring Mollie King, Creighton Hale and Leon Bary, released in September, holds the interest of audiences throughout the country, is evident from reports from the exhibitors in all sections. The manager of the Beacon Theatre, Boston, Mass., reports as follows: "'The Seven Pearls' very good; interest well retained."

The work of Leon Bary has received favorable comment, and his followers in "The Shielding Shadow" and "Mystery of the Double Cross" have transferred their interest to "The Seven Pearls." He is known as one of the most versatile "screen villains" of the day. Audiences of the legitimate theatre remember him for his work as leading man with Sarah Bernhardt in some of her tours of America.

Broadway Theatre Shows Bluebird and Butterfly

The Broadway Theatre, on Broadway, New York, is this week presenting "The Scarlet Car" and "The Wolf and His Mate." The former, a Bluebird production, is a picturization of the novel by Richard Harding Davis. The story is said to abound in stirring adventure and mystery with romance enough to keep the dashing hero on the jump. Franklyn Farnum plays the leading role. "The Wolf and His Mate," for which Louise Lovely acted before the camera, is a Butterfly production in five reels.

The usual short subjects, the weekly news events, scenic and educational pictures and a comic are also given.

Vitagraph Engages Louise Du Pre for Williams Film

Louise Du Pre, well known in stock circles, has been engaged by Tom Mills for the part of Rosa in the next Earl Williams feature, "The Stars and Their Courses," it was announced last week by C. J. Giegerich. While this will be the first Vitagraph picture in which Miss Du Pre appears, it is not her first attempt at pictures.



Louise Lovely and Hart Hoxie Are the Popular Leads in "Wolves of the North," Universal Subject

Vitagraph Begins Billboard Drive in December

Arrangements Made to Post Twenty-four Sheets in All Towns Over 10,000 Population—Smaller Towns After January 1

WALTER W. IRWIN, general manager of the distributing organization for Greater Vitagraph, makes the announcement this week that the nation-wide billboard campaign in connection with "Vengeance—and the Woman," the new fifteen-episode serial, will begin early in December. Arrangements have been made to post twenty-four sheets in all towns of 10,000 population and upward between Dec. 15 and Jan. 1 and after the later date posting will begin in towns under 10,000.

Mr. Irwin declares that the company proposes to cover twice as many stands as were covered in the campaign for "The Fighting Trail," double and in many cases triple the amount of space being leased all over the country.

The twenty-four sheet, Vitagraph officals believe, is one of the most effective ever gotten out in conjunction with a serial. It is printed in five colors, the background being exceptionally light and bright so that the figures and the lettering stand out with sharpness. William Duncan, star and director, and Carol Holloway, heroine, of the serial, are the dominating figures of the picture presented on the sheet, the sketch showing Miss Holloway on horseback furiously riding to escape capture by two outlaws who pursue her. One of the outlaws has sent a lariat whirling through the air and the noose is poised above the girl's head, seemingly about to fall and pinion her. On the opposite side of the stand is an heroic figure of Duncan just coming out on the plain and apparently halted in horror as he sees the predicament of the girl.

The lettering on the twenty-four sheet describes "Vengeance—and the Woman," which was written by Albert E. Smith, president of Greater Vitagraph, and Cyrus Townsend Brady, as "A Stupendous Melodramatic Photoplay Serial." At the bottom of the twenty-four sheet, in the left-hand corner, a space is provided in which the exhibitor may snipe the name of his theatre and the date of the serial's showing.

In addition to posting these thousands of sheets Vitagraph has arranged for a surplus of them to be given free to exhibitors who desire to supplement the posting in their immediate neighborhood.

Brenon Completes Cast for Forbes-Robertson Film

Herbert Brenon has been putting the finishing touches on the cast of his forthcoming production of "The Passing of the Third Floor Back," in which Sir Johnstone Forbes-Robertson is to appear in his characterization of the Stranger.

In addition to Sir Johnston and Molly Pearson, whose engagements have already been announced, Ketty Galanta, who made her screen debut in "The Fall of the Romanoffs," and is soon to be seen as "Maryla" in "Empty Pockets," will play Vivian, and Grace Stephens and Ben Graham are to be the Major and Mrs. Tompkins, respectively. Miss Kite, the painted lady, will be played by Ricca Allen, and Mrs. Sharpe, the landlady, by Augusta Haviland. Dora Mills Adams has been chosen for the part of the aristocratic Miss de Hooley, while Germaine Bourville is to be the sister.

The rôles of Jape Samuels, Larkoom and Joey Wright will be played by Sydney Golden, Thornton Bastion and Robert Fisher.

This comprises the entire company, with the exception of Christopher Penny, the young artist, who has yet to be cast.



Emily Stevens, the Well Liked Emotional Star, Is Said to be Given Ample Sphere for Her Exceptional Talent in "Alias Mrs. Jessop," a Metro Feature

Metro Chooses Unusual Cast for "Gaston Olaf"

Harold Lockwood Is Star of the Production, Which Fred J. Balshofer Adapted to Screen—Francis Ford Is Directing

WHAT Metro describes as a superb cast has been engaged to appear in support of Harold Lockwood in his forthcoming Metro production, "The Avenging Trail," an adaptation by Fred J. Balshofer and Mary Murillo of Henry Oyen's novel of the North Woods, "Gaston Olaf," now in course of being screened under the direction of Francis Ford.

Mr. Lockwood, of course, plays "Gaston Olaf," and in this he is said to have the most powerful rôle of his eight years before the camera. Gaston Olaf is a man of the woods, a fine specimen of physical manhood, with a well developed sense of justice and of undaunted courage when pitted against wrong-doers.

Mr. Lockwood's leading woman is Sally Crute, whose six years' experience both as leading woman with Lubin, Edison and other companies and as a player prominent in Metro wonderplays, notably "A Wife by Proxy," with Mabel Taliaferro and "Blue Jeans," with Viola Dana, have made her name familiar with picture followers throughout the country. Miss Crute plays Rose Havens.

Joe Dailey is cast for the part of Tom Pine, Gaston Olaf's partner. Mr. Dailey is an old stock favorite and also a picture player of note, having appeared in Biograph, Metro and other company's productions.

The heavy rôle of Taggart is interpreted by Walter Lewis, another player with long stage and picture experience.

Warren Cook, who has been seen in support of many of the screen's biggest stars, and who was prominent in Metro's "Draft 258" and "The Snowbird" is cast for Dr. Saunders.

William Clifford, remembered for his old tutor in Mr. Lockwood's recent picture, "Paradise Garden," plays Hale, the storekeeper, while Art Ortego, who has played in many Metro productions, is also cast for an important part.

Still another Metro players cast for "The Avenging Trail" is Tom Blake, who played throughout the entire Bushman and Bayne serial, "The Great Secret" as "Bull Whalen," one of the secret seven. Mr. Blake's most recent Metro picture is "Blue Jeans" starring Viola Dana.

Fairbanks' Next Artcraft Comes in December

"The Modern Musketeer" Is Scheduled for Release on Last Day of the Old Year—Is Allan Dwan's First Artcraft Film

FOLLOWING the current Douglas Fairbanks release, "Reaching for the Moon," Walter E. Green, president of Artcraft Pictures, has announced that the next Fairbanks picture, "The Modern Musketeer," has been scheduled for release on December 31.

This production is now being staged at Grand Canyon, Ariz., and is expected to prove the most beautiful picture, in the way of natural backgrounds, in which the acrobatic actor has ever appeared. In the new photoplay Douglas Fairbanks has the role of Ned Thacker, a youth from Kansas who inherited the spirit of D'Artagnan through parental influence, his mother having been an ardent reader of Dumas works. The self-reliance of the modern woman as compared with her sister in past generations, is said to be strikingly shown, for in many cases the chivalry of the modern D'Artagnan is mistaken, and his gallant attempts to assist ladies in distress lead to rebukes from the independent maidens who are on the alert to squelch flirtatious youths.

In addition to its other features, this production will mark the initial efforts of Allan Dwan as a director of Douglas Fairbanks pictures for Artcraft release. Not only is Mr. Dwan staging the picture, but he is the author of the story as well.

Prior to Douglas Fairbanks's affiliation with Artcraft, Mr. Dwan staged several photoplays for him. He has an enviable reputation as a producer of cinema features, and is himself an athlete of no little repute. In the cast of his first Fairbanks-Artcraft subject are Marjorie Daw, Kathleen Kirkham, Frank Campeau, Eugene Ormonde and Tully Marshall.

Paramount-Bray Show Mounted Police in Action

In the ninety-fifth release of Paramount-Bray Pictographs, "The-Magazine-on-the-Screen," the training of the mounted police of New York is shown in detail and it is said that the film is one of the most interesting that has ever been released. The work of stopping runaways, and similar dangerous feats, are shown in this subject.

J. V. Leventhal, of the Paramount Bray Studios, Inc., with the assistance of the Popular Science Monthly, has animated for the Paramount-Bray Pictographs, ninety-fifth release, drawings portraying the operation of the gasoline motor in all its various functions.

Blackwell Completes Second Year as World Star

On Wednesday, November 14, Carlyle Blackwell completed his second year as a star of World-Pictures. "And," said Mr. Blackwell by the way of showing what an unusual figure he is in the moving picture world, "I expect to be where I am for another year or longer. In my next contract I hope to figure on not quite as many pictures (this year I have acted in thirteen, which makes the work rather too constant), but I do not wish to change bosses. Another thing is that I am not going to ask for more money. In the first place, I get all I want, and in the second, if I received four times as much as I do I'd be broke most of the time anyway—so why fret about more?"

Essanay Completes Short Comedies for General Film

Three of a series of Essanay one-reel comedies have been completed for release through General Film. These are of the slapstick variety, inaugurating what are said to be some new types of rapid-action comedy, and are titled "Hard Luck," "The General" and "All Aboard."

Featuring Amedee Rastrelli, the French comedian, they are produced by Arthur Hotaling, whose theories regarding light comedy are said to be out of the ordinary. It is claimed Mr. Hotaling does not underestimate the importance of plot. Along with the rapid action and rough and tumbling in each comedy, he believes in a story that is farcical and complicated.

Holmes Returns to Chicago for Spoor Feature

Taylor Holmes, former stage comedian, now being featured in Essanay sanay comedy-dramas, has returned to Chicago from New York where he has been at work, since completing his last picture, in selecting the cast for the George K. Spoor special production, the picturization of "Ruggles of Red Gap," by Harry Leon Wilson, which ran as a serial in the Saturday Evening Post and was published in book form, and in which Mr. Holmes will take the part of "Ruggles."

For the part of "The Honorable George" Mr. Holmes has engaged Lawrence D'Orsay, known for his parts in "The Earl of Pawtucket," "The Embassy Ball," "The Rented Earl" and other productions.

Frederick Burton, the comedian of "Mrs. Wiggs of the Cabbage Patch," "Sky Farm" and other successes, will be seen as the "Cousin Egbert" of the production. Mr. Burton, at the time of receiving Mr. Holmes's offer was engaged in a stellar rôle of "The Arabian Nights" at the Punch and Judy theatre, in New York, but an amicable agreement was reached with his management and he will start work with Essanay immediately. Both Mr. D'Orsay and Mr. Burton will have the part they had in the Shubert dramatization of the story for the stage.

Edna Phillips, also widely known to legitimate stage, will be seen in the part of "Klondike Kate," and Miss Lillian Drew, an Essanay player, will have the part of "Miss Effie."

A number of parts still remain to be chosen and Mr. Holmes is securing the stage and picture world for the best possible support for his part of "Ruggles."

The entire company will leave soon, it is said, for location in Arizona where the exteriors will be taken under the direction of L. C. Windom.

Director Edwards Begins "Evidence" for Triangle

Director Walter Edwards, Triangle director, who recently completed "I Love You," a story of life in southern Italy and France, in which Alma Ruebens has the leading role, has begun work on the West Coast on "Evidence," a new play by Jack Cunningham, which promises to be one of the most interesting of the forthcoming Triangle productions. Cunningham also did the continuity.

J. Barney Sherry will appear in "Evidence" as a lawyer and will be supported by Audelle Higgins, Pauline Starke, Eugene Corey and Howard Davies. Miss Higgins and Davies are new faces at the Triangle studio.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Triangle Starts December with Desmond Film

Will Follow "The Sudden Gentleman" with Marine Feature Called "The Ship of Doom"—Comedies Round Out Program

TRIANGLE plans to open its December program with two features which will probably make a wide appeal. "The Sudden Gentleman," featuring William Desmond, with Mary McIvor and Jack Richardson in the supporting cast, is scheduled as the first release of the week of December 2, followed by a rapid-action marine called "The Ship of Doom," which will present Monte Blue and Claire McDowell in the leading roles.

Desmond, who has nineteen Triangle features to his credit, has come in for a large share of admiration from the ladies' side of picture houses throughout the country, and his muscular personality has a certain genial quality which also appeals to male critics of the screen. In "The Sudden Gentleman" he is said to have an opportunity to do some character work which is right in line with his early training, and it may be expected that the genial Bill will smile the better for the background of his newest play.

In "The Ship of Doom," written and directed by Wyndham Gittens, Triangle has produced, it is said, some remarkable photographic effects. The story is based on the rash action of a jealous suitor whose affection for the coquette of a fishing village leads him into a struggle in which his rival is fatally stabbed before he loses his balance and falls from a high cliff into the sea. To escape punishment, Martin Shaw accompanied by the girl, rows out to sea, and manage to get aboard a derelict launch just as a terrific storm breaks.

Supporting Monte Blue and Claire McDowell in the leading rôles are Aaron Edwards, Frank Brownlee and a capable cast of assisting players.

Lovers of the ridiculous will no doubt find great satisfaction in the way Mal St. Claire makes things hot for Eddie Gribbon, the stalwart hero of "An Iceman's Bride," by Keystone comedy for the week. As the eccentric soda-mixer, Mal falls in love with the alluring cashier, Alatia Marton, and mixes up more than plain sodas in the complications which follow.

"An Officer's Mess" and "Sauce for the Goose" will also be released on the regular program for December 2 as one-reel Triangle Komedies.

Essanay Completes Entire December Schedule

In List Are Two Comedy-Dramas, Featuring Taylor Holmes and Little Mary McAlister—Novelty Picture Is Included

ESSANAY announced last week that it now has ready for exhibitors its entire December program, and work is well under way on the first pictures of the new year. In the December list are two comedy-dramas, "The Small Town Guy," featuring Taylor Holmes, and "Sadie Goes to Heaven," Little Mary McAlister's latest picture, and "The Dream Doll," a novelty picture with "living" dolls.

"The Small Town Guy," Mr. Holmes's fourth picture, is said to show the comedian in a new role, that of a rube, as the title implies, and offers new opportunities for his art. The play is from the novelette, "A Picture of Innocence," in Munsey's Magazine, and has a screen time of sixty-five minutes. It is a Perfection picture, and will be released December 3 through branches of the George Kleine System.

"Sadie Goes to Heaven" also offers, it is claimed, new opportunities for six-year-old Mary McAlister, in that she plays the part of a child of the tenements, and then is seen in the home of a rich matron. "Sadies Goes to Heaven" is from the pen of Dana Burnet, and was published in Good Housekeeping. It has a screen time of sixty-five minutes, and will be released December 24.

"The Dream Doll," in which dolls have a major part of the screen time, is the work of Howard S. Moss, an expert dollmaker and the inventor of the system by which the manikins appear as lifelike on the screen. Essanay players also have parts in the picture being used to carry out the plot of the play. "The Dream Doll" is a Perfection Picture, and will be released December 10. It has a screen time of approximately sixty-five minutes.

Other Essanay December releases are an Essanay-Chaplin, "In the Park," and a weekly scenic, and a slapstick comedy to be released through the General Film Company. "In the Park" will be released December 8.

The fifteen-minute scenic releases are "Lake Louise," for December 1, and "Banff National Park," for December 8.

William Fox Releases "Troublemakers" on December 9

It was announced last week by William Fox that "Troublemakers," a Standard picture, will be ready for release December 9.

Jane and Katherine Lee are presented as the "troublemakers," and reports from Fox Studios indicate that in this comedy-drama, as in their other pictures, they have lived up to the title. A cast of adults support the little stars.

"Troublemakers" was written especially for the Fox youthful stars by their director, Kenean Buel, and deals with the life story of a widow and her two children.

Superb Fight Figures in New Metro Pictures Release

What is described by Metro as "one of the most superb fights ever shown on the screen," will be uncovered in "God's Outlaw," the Metro wonderplay starring Francis X. Bushman and Beverly Bayne, which is scheduled for release in December. In this five-act feature production, Mr. Bushman plays the part of a country sheriff, Andrew Craig, a man whose trusty "right" carries a punch as strong as his convictions. The sheriff has an encounter with the "bad man" of the village, a blacksmith with muscles "strong as iron bands," like those celebrated by Longfellow.

Film Specialties

Bruce Returns to New York with Travel Films

Journey of Fifteen Thousand Miles Netted Remarkable Negatives Which He Plans to Release During Next Three Months

ROBERT C. BRUCE of the Educational Films Corporation of America, whose many extraordinarily interesting scenics and travelogues have been a feature of this company's since its inception returned to New York on Monday, November 19, after being gone for nine months on a 15,000-mile journey on which he approximately encircled the United States. Mr. Bruce returns with between twenty and twenty-five thousand feet of negative which he will prepare for release during the next two or three months.

Some few of the pictures taken on this trip have already been whipped into shape and issued by Educational, but as Mr. Bruce believes that half the merit in his releases lies in the subtitling and editing, the majority of his negative has been preserved in its original form safely in the vaults of the Educational awaiting the editing of the producer himself. It will be remembered that Mr. Bruce was probably the first producer of scenics to instill in them the human interest and comedy touches that have since been extensively copied by other firms.

The first leg of Mr. Bruce's trip took him south from New York to Florida. From here he headed west through the southern states, across the waste stretches of Texas, New Mexico and Arizona and north through California. This portion of the trip was made by automobile but when the mountain ranges of the northwestern states were reached the car was generally discarded for the pack team, by means of which he penetrated deep into the distant recesses of the wilds. It was on this part of the journey, Mr. Bruce says, that he procured some of the best stuff on his trip.

"A sample is 'Me and My Dog,' added Mr. Bruce, "a little novelty in which a man and his dog, a Great Dane, wander up mountains and down, first ascending the highest peaks and gazing into the valleys below."

The trade, part of it at least, has already had the opportunity of seeing this magnificent picture, which has been universally pronounced the finest of its kind ever shown. It comprised an important part of the bill at the Rialto theatre two weeks ago and the beautiful photographic effects secured by Mr. Bruce were heralded by outbursts of applause from an unusually enthusiastic audience.

There will be more reels of the same calibre, Mr. Bruce asserted, secured in the states of Washington, Oregon, Montana, Idaho and Wyoming. That these will be eagerly awaited by a trade which has come to realize that Mr. Bruce is not only a maker of scenics but an artistic creator with a sound appreciation of human interest values, is a foregone conclusion.

Physical Culture Film Proves to Be a Success

The Bernarr Macfadden "Physical Culture Screen Magazine," issued by General Film Company, has already, it appears, established itself as a high-grade program feature. Many bookings have been received for the first issue, chief among which is that of the New Grand Central theatre of St. Louis, reported by H. E. Elder, branch manager for General Film. Each month's issue of the "Physical Culture Screen Magazine" will be shown for a week in this theatre, which features only high-class productions. The first issue had a very successful reception there the week of November 19.

Hearst-Pathe News Shows Touch of Gold Fever

One of the scenes included in the Hearst-Pathe News, No. 94, announced last week, is laid in the gold region around Sacramento, Cal., and shows through what minute processes gold-bearing earth passes in the steady search for more gold. One day's find is estimated to be worth ten thousand dollars.

Other scenes in this reel are taken at Washington, Travers Island, N. Y., in France, in Italy, Los Angeles, Plattsburgh, N. Y., St. Louis, and in Pennsylvania.

Universal Weekly Proves Variety Spice of Life

Variety is the keynote of the Universal Animated Weekly No. 99, released November 21, with the scenes proving to be among the most interesting the reel has presented in some time. In addition to the war subjects, other things of timely interest are shown.

Among the titles are: "Soldiers of the Sea Enlist Army Mules of Steel," "Enthusiasm Marks Minute Men's Opening Drive for More Marines," "Labor's Chief Arbiter Sees Wonders of Filmdom," "Skidding for the 5:15," "War Dims Lights on Broadway," "Apostle of Humanitarian Creed to Eliminate Needless Misery," "All's Well, Pershing," and cartoons by Hy Mayer.

Smith and Remington Join E. I. S. Corporation

L. G. Harkness Smith and Emory B. Remington, it was announced last week, have joined the sales forces of the E. I. S. Motion Picture Corporation, at 203 West Fortieth street.

Mr. Smith was vice-president of the Motion Picture Specialty Company, and Mr. Remington was for twenty years with the J. Walter Thompson Advertising Company.



A Novel, Unique and Interesting Scene in Universal's Screen Magazine No. 50, Called "From Paris to Peru for Fashions"

Argus Pictorial Widely Varied in Subjects

Argus Pictorial No. 2, released by Pathe on November 25, contains four subjects of varied interest. The first shows the cause and prevention of forest fires.

This is followed by a story showing how eels are caught in winter. Starting with a diagram which shows how eels hibernate in the soft mud under eight or ten feet of water, the picture goes on to tell how the eels are caught through the ice and by a multi-pronged spear the eels are rudely awakened from their winter's sleep.

Professor R. H. Thatcher of the Department of Fine and Applied Arts of Teachers' College, New York, demonstrates in a very clear manner the ancient art of stencilling, and compares the modern work to that of the Japanese by whom it was originated.

Gaumont-Mutual Keeps Up with Advance of War

Keeping abreast of the times, the Gaumont-Mutual Weekly is apparently pleasing its patrons by devoting a big part of every issue to scenes of preparation for and actual fighting in the great conflict.

Number 152 of the Gaumont-Mutual Weekly, which was released November 25, contains several pictures relating to the conduct of the war "behind the lines." The Ordnance Department and the Bureau of Engraving and Printing show two extremes: the former making big guns to annihilate the enemy, and the latter turning out Liberty Bonds which make possible the actual "sinews of war."

Many thousands of extra clerks have been employed to handle the enormous mass of detail connected with the formation of a big army, and Uncle Sam has found it necessary to erect many huge buildings in Washington to house this increased force.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Short Subjects in Review

By Clara DeLissa Berg

A SCENIC THAT'S DIFFERENT

The title card that is not merely a picture, but a picture in motion is something new and very pleasing. The cameraman responsible for "The Land of Enchantment" (Educational Films Corporation) didn't leave the titling of his various beautiful pictures of the Yosemite to the man who makes the cards. He rigged up, or perhaps he found ready to his hand, signboards of rough-barked timber where wise little owls sit blinking and tiny squirrels frisk through knotholes.

But his interest in wild life doesn't prevent his doing full justice to the magnificent vistas and famous waterfalls of the Park. One splendid picture follows another, and a gorgeous whirl of rapids and flying spray forms a fine climax.

THE TRACTOR TWO-STEPS

And more than that! The Government isn't taking any chances of its caterpillar tractors falling down on the job for lack of experience, so no detail of difficulty is omitted from the tests to which the machines (Paramount-Bray Pictograph, No. 94) are put. They crash through a forest of young trees, dive into trench holes, and haul themselves out, careen over the rough ground like a ship in a heavy sea, and anon stand on their hind wheels and paw the air.

One of the most practical of the "Hints to Housewives" is a demonstration of how to preserve eggs for future use. Eggs "laid down" in a preparation of water glass will be absolutely fresh six months or more later.

"A hat in a hurry" might be the motto of the West Indian natives, who make headgear of slit palmetto leaves. So dexterous are they, however, that the result—a loosely braided hat adorned with flowers fashioned from the same material, is not only pretty but becoming.

Fido Bumps entertains a few friends at a birthday party. The feast is not an unmixed joy.

MOST ESPECIALLY FOR YOUNGSTERS

Paramount-Bray Pictograph, No. 95, is so very, very thrilling and interesting that we have no wish to class it exclusively as a juvenile, but just the same there isn't a boy or girl, especially a girl of to-day, who wouldn't enjoy every inch of it.

First of all, there is a combination Wild West show and medieval tournament, the actors being New York City Mounted Police. Then there are some very interesting pictures showing how boys and girls devote their after-school hours to making trench candles, twelve cents' worth of tallow and a package of old newspapers making thirty candles, each of which will burn an hour and light up a trench for a lonely poilu or enable the surgeon of a base hospital to perform the operation that may save a life.

Last, but most wonderful, are J. F. Leventhal's drawings illustrating the principle and operation of the gas engine. After all, a cylinder is nothing but a cannon stood on end, and the explosion that takes place in the latter is exactly like the little explosions that propel the piston of the former. Theoretically, every one knows this, but we doubt whether the most learned and expert could demonstrate it as cleverly, as clearly, and as entertainingly as Mr. Leventhal.

GLIMPSES FROM "OVER THERE"

If it is only a peep behind the curtain that hangs over Russia, still, the scenes in Hearst-Pathe News, No. 93, showing crowds in Petrograd gathering to hear Kerensky are timely and vividly interesting. More optimistic in tone are views along the liberated sections of France on the occasion of a visit by President Marchado, of Portugal. In contrast to the physical desolation is the spirited bearing of the French troops as they march in review, helmets on heads and long rifles over their shoulders.

Domestic activities are illustrated by pictures of the large rice harvest in Arkansas and the ostrich farms of California.

If any exhibitor fails to find the ostriches on his reel, it is because there has been substituted a picture of life in the army camp located near his own exchange.

FOR FOOD, SO THEY SAY

May be it's true, as Gaumont Weekly, No. 151, tells us, but begging its pardon we doubt it. To wit, that the big flocks of ostriches out in California that used to furnish us with feathers are now to take their place on the meat stalls in the markets.

Be *that* as it may, we certainly do appreciate the toothsome dates that California is sending us. Here they are being gathered by pretty young girls, who perform their Oriental task in costumes as appropriate as they are becoming.

Among the many activities of the army, Gaumont shows us how our boys are learning to manipulate the useful observation balloon from the ground up, as it were. We see them laying out the great silk bag and making connections to inflate it. Soon after, it is "All aboard," and, with the camera, we go sailing into the clouds with them. Over in France work becomes harder, and trench life the real thing when the boys not only construct the trenches, but spend three days at a stretch in them, eating and sleeping in the cramped quarters. The "trench crouch," very amusing to watch, as it is practised in the open, is exercise of the most strenuous for the men who take it.

Beauty and the Beast

¶ Contrast is all right in its place.

¶ For example, after a harrowing melodrama you usually brighten your patrons' spirits by giving them a rip-snorting comedy.

¶ During the melodrama you play harrowing, quivery music.

¶ During the comedy you play jazz or lively ragtime.

¶ But you don't mix up the music and pictures—do you?

¶ *You don't accompany a tender love scene with music fit for a wild night on the ocean.*

¶ At least, you don't make these mistakes if you follow the suggestions and cue-sheets in the Music Department as every live exhibitor should.

¶ It's in the back of the book, waiting for you—

¶ Page 4063.

COURAGE OF SORTS

The ever-fascinating caterpillar "mules" appear to excellent advantage in Universal Animated Weekly, No. 99, where they trample down young forests in the service of the United States Marine Corps. Artillery practice follows quickly, while over at the rifle range the rows of targets display a fine lot of bull's-eyes.

William Wood, of New Bedford, Mass., though deprived of both legs, lacks nothing in pluck and ingenuity. With a little contrivance on wheels he gets over the ground in fine shape and makes a dash for his train, that even a sound-limbed man might hesitate to take.

Dr. Haiselden, who has consistently and boldly proclaimed that the highest humanity permits the death of infants born only to suffering and idiocy, is pictured in loving intimacy with the little girl who by adoption has become his own daughter.

The *only* Hy Mayer, who has no equal among cartoonists either in technique or in trenchancy of thought, fittingly celebrates the attainment of the "Height of Liberty" by New York State.

BOYS, BOATS, AND BALLOONS

A pleasant sight, indeed, is the company of Boy Scouts who (Hearst-Pathe News, No. 94) march out abreast, right face, and fall, not upon real or imaginary enemies, but a field of fine corn-stalks, the result of the boys' own summer toil. A 10,000 bushel crop of splendid corn, if one may judge by the sample ears shown, is the patriotic result.

Boys less fortunate in their early years and sent to the National Training School in Washington, D. C., are seen at military drill, passing in review before visiting French officers. They appear a fine battalion.

Most Zeppelins are destroyed, if hurt at all, in mid-air, falling in a mass of blazing wreckage. But one monster was recently brought to French earth practically intact. A number of pictures display its huge bulk and the contrivances which guided it.

Ships of the sea are more than ever urgently needed. Pictures taken in Italy show how she is pushing the work of construction and what speed is attained by her scouts and destroyers. Thirty-eight miles an hour is the record of the one here shown in action.

EFFORT AND CONSECRATION

Universal Current Events, No. 28, is so uniformly interesting that we don't know just what bits to choose for special mention. Our thrifty soul enjoyed the sight of ordinary "scrap"—tin foil, old rubber, and the like being collected by the Red Cross to sell for its own ends. Also we approved the knitting firemen, who between spells of turning on the hose turn out sweaters and mufflers for the boys in camp.

The interior of a railway hospital parallels those pictures previously shown by Universal of dental ambulances and field kitchens. Each train carries its own operating car; each hospital car is provided with comfortable beds and wide windows admitting the healthful sunlight.

The tragedy across the sea comes nearer every day. Again we are reminded of that gallant spirit, the Aviator Guynemer, when his favorite plane, "Old Charley," is honored with floral wreaths by the little group of American fliers, Thaw, Lufberry, and others, who shared honors with him. Following immediately on this pathetic scene are views of devastated, but triumphant France, the ruins of a famous castle, the last rites over the body of an unknown poilu. The never-dying exhortation of Lincoln at Gettysburg are eloquent commentary on these scenes of desolation and consecration.

GOOD TITLING PLAYS ITS PART

He has no lime light other than the evil flare of the forest fires that he fights, but nevertheless there is no braver man and few more capable than the Government Forest Ranger. In Universal Screen Magazine No. 47 we get picturesque glimpses of his busy life in the vast wooded districts of the West. All as part of the day's work he strings telephone lines, dams streams and builds bridges from home-trimmed timber. When evening falls and finds him many miles from home and family he must perforce turn cook and bottle washer. The film is the first of a series taken by the Universal Company, with the cooperation of the United States Department of Agriculture.

The wonderful machinery that is helping us rush supplies to the Allies is shown in a very striking manner in pictures dealing with the shipping of iron ore from Minnesota to the Pennsylvania smelters. Great unloaders, handling seventeen tons at a swing, lift the ore from the vessel to the weighing hopper, whence it is dumped to the railroad cars or taken up by buckets across the great cantilever bridge. The intelligent and witty titling of the foregoing subjects adds very much to their interest, filling out by suggestion or direct information the subject illustrated

A film on corset making, pictures of petrified sea lilies twenty-five million years old, and the entertaining Miracles in Mud complete the reel.



Gladys Brockwell, William Fox Star, Is Expected to Surpass Herself in "A Branded Soul," Released This Week

NEWS NOTES FROM CANADA

Manager Cronk Opens New Theatre in Toronto

The new Allen theatre, the first downtown theatre in Toronto to be erected exclusively for the presentation of moving pictures, was opened on November 10 under most auspicious circumstances, great crowds filling the amphitheatre for two performances.

There was no special ceremony to commemorate the birth of this theatre. Mr. Cronk, the manager, states: "The people I want to see at the first performance are those whom I may expect to see in the theatre the following week and the following, I do not want to have it said that our prospective patrons were not given a lookin on the opening night. If the theatre is good enough for them afterwards, it is good enough for them when the first picture is screened."

Luigi Romanelli has been appointed musical director and has an orchestra of sixteen pieces. Roland Todd, an artist of renown, is the organist. A feature of the opening musical program was a pianoforte number by Estell Beder, the young Russian concert pianist. The feature film of the opening program was Mary Pickford in "The Little American," while a Christie Comedy was shown and the "Allen Library of Knowledge and Current Events," which included the Universal Screen Magazine and Gaumont views.



You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Breezy Items

E. R. Fauser, managing director of the Dominion Exclusives, Ltd., of Vancouver, B. C., distributors of Fox productions, announces that the Fox comedies are being distributed throughout western Canada and a strong demand for them is evidenced.

The exchange managers in Winnipeg have announced that commencing on Monday, November 12, all exchanges in this city are putting into force the C. O. D. or advance system for all service.

Mr. Thompson, who has been manager of the Rialto in Montreal since its inception, has severed his connection with that theatre and is now looking up several prospects.

Dave Mandelson, formerly salesman with the Montreal Famous Players Film Service, has severed his connection with that firm and has been appointed assistant to A. H. Fischer, general sales manager of the Independent Film Service.

Private Roland Bottomley of the Canadian Army, now stationed in Toronto, is earning a proud name for himself locally because of his generous spirit in helping out with various patriotic entertainments. The former Pathe star has been seen of the boards two and three times a week during the past month.

The nearest semblance to a Sunday patriotic entertainment in a Toronto theatre for many months was the sixth annual Christmas Mail and Naval Festival Service at the Strand theatre on Sunday night, November 4. A number of war films and several pictures of naval cadets were screened, after which picture postcards were distributed to be sent to relatives and friends in the British Navy.

The Globe Film Company, Limited, which has branches in the six important cities of the Dominion, announce that they have obtained the Canadian rights for the six-reel release "Libertine," which was produced by John Steger.

Many applicants are in the field for the position on the Manitoba Censor Board, rendered vacant by the recent death of W. J. Horne, chairman of the board.

A. Cohen, formerly chief operator at the Allen theatre, Calgary, Alta., has been appointed in a similar position with the new Allen theatre, here, which opened on November 10.

The Imperial theatre, Montreal, has a new and distinguished orchestra leader in the person of Henri Delcellier, a veteran of the French Army in the present war and winner of the Croix de Guerre. He was formerly musical director of two theatres in Paris, France, the Theatre De Varieties and the Casino. He has also been the choir master of the Montreal Opera Company.

The managers of thirty-four theatres in Montreal have offered the use of their houses at any or every performance to the Victory Loan Campaign Committee of Montreal for five-minute patriotic speeches by prominent speakers. The offer was quickly accepted.

Herb Allen and Louise Rosenfeld, both of the Toronto office of the Famous Players Film Service, were in Montreal recently looking over the film situation.

Harry Price of the Monarch Film Co., Montreal, went to Quebec last week on a business trip.

J. Bedard of the Olympia theatre, Quebec, was in Montreal last week.

Vancouver Exhibitors Educate Public in Tax

The new Exhibitors' Association of Vancouver has already made a start in its campaign to educate the public in the matter of the new war tax, which is going into force in that province. The association is going into this matter very thoroughly, and there is no doubt that the industry as a whole will benefit by its action.

War Tax in U. S. Hits Canadian Industry Hard

The announcement by the United States Treasury Department that the United States War Tax, as provided under the War Emergency Revenue Act of October 3, is to apply on all export as well as domestic films, came as a blow to the Canadian film industry.

For practically three years, the Canadian film industry has been laboring under a heavy tax levied by the Canadian Government, and the exchangemen, as well as the exhibitors, realize that with the new United States war tax added, it is going to make the burden almost unbearable. It is common knowledge that in average cases, the duty, war tax, censor shipping and other charges on a reel of film amounts to a greater sum in Canada than the original cost charge made by a film company to its branch in the Dominion, even before the United States war tax was levied.

In Ontario, the annual license fee for an exchange is $150. In Quebec the same fee is $250. In five other provinces there is also a stiff license fee for all exchanges, as well as theatres. In Quebec the fee for the censoring of pictures is $2.50 per reel. In Ontario the charge is $2.00 per reel. If a film distributing company opens branches in the six important cities in the Dominion, which is usually the case, the total fee for exchange licenses runs up to $1,500. In addition city license fees for exchanges are charged in St. John, Montreal, Winnipeg, Regina and Vancouver. The censor fees in seven provinces vary from 50 cents to $2.50.

This new United States war tax which has been imposed on the Canadian industry has brought a crisis to the trade in Canada, which will have to be dealt with, with the utmost care and which will no doubt mean the cutting off of a number of the short reel subjects.

Dominion Exclusives Does Well with Fox Film

Dominion Exclusives, Ltd., of Vancouver, Calgary and Winnipeg, distributors of Fox productions in western Canada, report that "A Tale of Two Cities" continues to be a powerful drawing card. This spectacle has been booked to show in all the leading theatres in western Canada and is being received with enthusiasm by both exhibitor and picture public.

In Vancouver, "A Tale of Two Cities" was used together with "The Birth of a Nation," by the Debating Club of the King Edward High School on the subject of whether or not "The Motion Picture Shows Were an Asset to Education." The judges of the debate gave the decision to the affirmative.

It was an intensely interesting debate, almost every possible feature of educational value being dealt with.

MILDRED HARRIS



"The PRICE of a GOOD TIME"

"SUPERSENSITIVE TO THE TRAGIC" a Critic said at his first sight of Miss Mildred Harris. In little Linnie's horror-stricken eyes we read a pure young girl's first awful terror before the undraped, grisly skeleton of Life. Through those unguarded gateways, we see almost unwillingly down into her immortal soul—behold a human being writhing, unhelped, in pitiful torment.

This, surely, is what men call *Talent*—raised to the *n*th power.

"The Price of a Good Time" is from "The Whim" by Marion Orth. Produced with indescribable richness of sympathy and setting by Lois Weber—*the Belasco of the Screen.*

JEWEL
PRODUCTIONS
INC.
1600 BROADWAY, NEW YORK

The "NEWS" advertisers believe YOU worth while; justify them.

$35,000

"The MYSTERY SHIP"

Your FREE copy of the BIG Ad campaign book on "THE MYSTERY SHIP" is waiting for you. Ask your nearest Universal Exchange.









See It—AND—YOU'LL BOOK IT

GO see "THE MYSTERY SHIP" at your nearest Universal Exchange. Ask them to project the first few episodes—see with your very own eyes, the terrific smashes in Episode No. 1—and the rest. Be amazed at the colossal punches in No. 1—in the dynamiting of the $35,000 set. See the three well known Universal Stars.

Ben Wilson—Neva Gerber
Kingsley Benedict and Big Cast

in the fastest serial action you've ever seen on any screen. Don't book any serial until you've seen as much as you can see of "THE MYSTERY SHIP." Then—after you've witnessed thrills that will amaze even an old timer like you—judge for yourself how the public will fairly "eat it up."

"THE MYSTERY SHIP" is the first "made-to-order" serial for Exhibitors and public alike. Conceived, written and produced TO GET THE BIG MONEY FOR EXHIBITORS and to give the millions of fans thrills and a calibre of serial photo play action they've never seen before.

It's a tremendous story—with THREE big Stars—whirlwind action—and it's going to sweep the country from end to end.

Get in line for 18 weeks of sure fire profits. Communicate immediately with your nearest Universal Exchange for booking or reserve date. DO IT TODAY. Don't let your competitor beat you to it.

UNIVERSAL FILM MANUFACTURING COMPANY

"The Largest Film Manufacturing Concern in the Universe." CARL LAEMMLE, Pres.

1600 BROADWAY, NEW YORK CITY

The "NEWS" advertisers believe YOU worth while; justify them.

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Censorship Holds Stage in the Windy City Loop

The question of censorship in Chicago last week was rather a burning issue, as a subcommittee of the City Council Committee on Judiciary heard its justification from Major Funkhouser and his clubwomen cohorts, and listened to its condemnation from William A. Brady and other producers and exhibitors.

The Committee on Judiciary is holding a series of hearings to get the varying views of the different factions on the censorship problem before reporting back to the City Council. The ordinance which was introduced into the council at its last meeting, prior to the summer vacation, by Alderman Walter P. Steffen, provides that where a picture is judged immoral or obscene, a permit cannot be refused until the picture has been submitted to a board of ten censors, none of whom shall be connected with the police department, and a majority of the board condemns it. The first deputy of police would still issue the permits, but this is hardly enough power to suit the Major.

The first of the hearings, held on Tuesday, November 20, at the council chambers in the City Hall, resolved itself into a vicious drive against the Chicago system of having a board of censors and a man in control with the power to set aside the findings of the board. Mr. Brady fired the opening guns for manufacturer, distributor and exhibitor, and characterized censorship a la Funkhouser as a farce. He branded as libel recent statements made by the Chicago censor before the Irish Fellowship Club, to the effect that the men in the motion picture industry were "dollar mad."

"The motion picture industry does not need censorship," said Mr. Brady. "Give the film manufacturers a chance to display their wares uncensored and the producers will prosecute any man who displays anything immoral or obscene.

"And as for the industry being "dollar mad," it is a libel on an industry that is serving the Government in its crisis without hope of reward and with great effect. The motion picture industry is making happy homes everywhere. In the city of Scranton it has closed up 40 per cent. of the saloons and disorderly houses. In some places it is doing more good than the Y. M. C. A.'s or the churches. It is flashing the Government's food propaganda on 50,000 screens and is co-operating with the army, navy and Red Cross.

"When President Wilson wanted to do something to offset the work of the German spies in southern Russia he turned to the motion picture men. He asked for three men in the business to volunteer to go to France and arrange for the exhibition of reels showing that the United States is in the war and to prove to the Russians that the stories told them by German spies are lies. It was the only way in which the President could reach the Russian armies.

"The three men who were selected gave up positions paying them from $25,000 a year up and receive only a moderate stipend for their government services. Does that sound as though the moving picture men were money mad?"

Herbert J. Friedman, attorney for Chicago Film exchanges, and Lewis F. Jacobson, argued against censorship. Tom Furniss also spoke against the indiscriminate use of the censorial shears. Joe Hopp, president of the Chicago chapter of the Motion Picture Exhibitors' League, used his knowledge of the film industry in the early days to good advantage in telling how censorship started in Chicago.

Mrs. Guy Blanchard of the Chicago Political Equality League spoke for censorship, and declared that she would produce evidence at the next meeting that would show that film censorship was a necessity.

Pathe Appoints Proctor Branch Manager in Chicago

Ralph O. Proctor, who since January, 1916, had been general manager of the Standard Film Company in Chicago, has been appointed and has taken over his duties as Chicago branch manager for the Pathe Company. Mr. Proctor is one of the most competent and best known film men in the Central West.

Mr. Proctor made his entry into the film business with the old Burton & Webster theatres in Chicago. For two years he remained with them. This initiatory process proved so interesting that he decided to learn the exhibiting game from the bottom up. In consequence, after leaving the Burton and Webster Company, he spent some time as a motion picture operator. After his term of service and acquiring the rudiments in full, he went with the General Film Company, and served in all capacities, ranging from inspector to branch manager in Chicago for two years. He was manager of the office until December, 1915. He then went to Des Moines as special representative there and in Omaha and Kansas City. He later took charge of the Kansas City exchange until May, 1916. He received an offer following that to go with Metro, and he was given the managership of the Chicago office. Leaving Metro he went in as the head of the Standard Film Company in Chicago, distributing Art-Dramas programs throughout the Central West. It was here he was located with R. C. Cropper, head of the Standard Film Company in the Central West until November 19. Quietly, and with much surprise to his friends, he suddenly announced his appointment as branch manager in the Pathe offices, succeeding C. W. Bunn. In Mr. Proctor's place at the Standard Film offices Frank B. Rogers has been installed.



Ralph O. Proctor

Ernest Reed Stops in Chicago on Tour of Branches

Ernest Reed, managing director of Fox Film Corporation for Great Britain stopped off at Chicago a few days last week while on his annual tour of the Fox centers in the United States. Accompanied by W. H. Engholm, publicity manager for Fox in England, Mr. Reed was observing American methods of distribution and exhibition and giving a few British ideas in exchange.

When asked as to the condition of the picture industry in England, and especially with regard to the exhibiting end, Mr. Reed declared that it was in a very good state, and predicted that it would be just as good in this country as soon as the exhibitor got the scare out of his head.

"We have the tax over there, the same as you have it here," said Mr. Reed, "but we have grown used to it. We've quit worrying about it and as a consequence it doesn't bother us. People have got to relieve their minds from the depressing influence of the war and the moving picture theatre is the spot where they find this temporary respite.

"As for the place of Fox throughout the British Isles, he is looked upon as the exhibitors' friend. I am expecting big things from Standard Pictures over there. We release the first of the Fox kiddie pictures, 'Jack and the Beanstalk,' December 17 and it will have a three weeks' run at one of the largest picture houses in London."

Felton Latest Addition to Wolfberg Sales Forces

William C. Felton has joined the sales forces of the Harris P. Wolfberg Attractions, Pittsburgh. Mr. Felton will operate from the Cleveland office, it is announced.

Leaks in the Loop

John R. Freuler, head of Mutual Film Corporation, spent last week in New York casting appraising eyes at several stars with whom he is negotiating. He declares, however, that he is not yet ready to make an announcement, but thinks he may have something to say a little later.

Jackson J. Rose, former Essanay standby on the camera firing line, has completed his first picture for the Commonwealth Pictures Corporation, featuring Charlotte, the skater, during the making of which he installed a number of new devices on his Bell & Howell camera. Now when he goes out to shoot a picture it takes a brave actor to keep from running away from the machine; it looks so much like a Gatling gun.

H. E. Granpp, manager of the Orpheum Theatre at Rockford, Ill., was in the Metro Exchange last week on business. He reports that the soldier boys at Camp Grant have increased the patronage of his house a great deal, especially around the week-end periods.

M. J. Mintz, manager of Unity Photoplays Corporation, is back at his desk in his offices in the College Building after a very successful ten-day trip on the road.

Cress Smith of Metro reports that all Ascher and Lubliner & Trinz houses have booked the big patriotic feature production, "Draft 258."

Nate Erber, proprietor of the Lincoln Square Theatre, Decatur, Ill., said to be the largest and finest house in the town, was in Chicago last week booking features and vaudeville acts which he hoped would please his townsmen.

Blaser & Cohen Pictures Corporation are handling the anti-capital punishment film, "Who Shall Take My Life," for Illinois. This story, produced by William N. Selig, opened at the Bandbox Theatre last week for an indefinite run.

J. Milo Slousky, owner of two of the largest houses of Des Moines, Iowa, the Palace and the Family, was in the city last week buying an organ and materials for the remodeling of the Palace. Mr. Slousky, besides being a very successful showman. is also in the automobile business, being the head of the Overland agency on the North Side in Chicago.

J. E. Gerlick, of the J. P. Seeburg Piano Company, in the Republic Building, is on a trip to the West Coast, where for the next four or five weeks he expects to be calling on the trade.

Pathe has a new salesman, John Wessel, who joined them a week ago. He is working Indiana and Michigan, and though new to the game, he says that he likes it very much.

Hazel Daly, who has been spending a few weeks in Vicksburg, Miss., where, under the direction of Harry Beaumont, she has been working on a new state rights feature for Selig, fell off a horse recently and was laid up for three or four days. She is reported better now and the company is expected back in Chicago the latter part of this week.

Another little duty has developed upon the head of W. K. Hill, chief of the service department of Paramount. He was recently asked he would take over everything that has to do with service for the exhibitor, including advertising helps and campaigns, paper, etc., and last but not least, the inspection of films, and Mr. Hill accepted the job. He has shifts now running day and night working the Rex Cleaner in an effort to put all Artcraft and Paramount prints in first-class condition.

Frank Flaherty, pilot of the Hoffman-Foursquare Exchange in this city, got back in town last week after a five-days' stay in Minneapolis, where he went to establish a branch exchange.

George Gibson and Fred Neiman, formerly at the Rothacker Studios, on the North Side, are now in government service in the photographic laboratories at Washington, D. C.

Arthur Hotaling, new comedy director at Essanay and previously with Lubin, is now directing Amelee Rastrelli, the French comedian, in one-reel comedies.

Abe Teitel, film cleaner, with offices at 112 North La Salle Street, last week received a splendid letter of commendation from the company handling "Intolerance" for his work in virtually making new prints out of the old ones.

H. Tipton Steck, scenario writer for Essanay, with numerous successful stories chalked up to his credit, among the latest of which is "Gift o' Gab," left for New York last week to be gone four or five days.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, delayed his trip to New York last week in order to take his old friends, Alderman Maypole and Alderman Steffen, to the Brady banquet last Monday night. Both men are on the judiciary committee handling the censorship matters of the city. Mr. Rothacker left the next day for New York.

J. S. Skirboll, district manager for Metro, with headquarters in Pittsburgh, was in Chicago last week on an inspection tour. He left here for Kansas City.

Blaine McGrath is the new managing editor of Motography. He is taking the place formerly occupied by Arthur E. Curtis.

Jack Gardner, former musical comedy star, has left Essanay. His last picture, "Gift o' Gab," was ready for release November 26. Mr. Gardner, after a trip to New York, was back in Chicago for the banquet tendered William A. Brady by the Chicago members of the Motion Picture Exhibitors' League, Monday, November 19.

Sales Manager E. H. Philippi, of the Rothacker Film Company, is planning on spending his vacation at Excelsior Springs, Mo.

Hamilton Thompson, New York representative and assistant general manager of Fox Film Corporation, spent a few days in Chicago last week while Ernest R. Reed, managing director of Fox in Great Britain, was in the city on his annual tour of the large film centers of America.

Chicago newspapers commented very favorably last week on the moving pictures of the Grand Opera stars, which were made by the Rothacker Film Company under the personal supervision of Vice President M. J. Baumer, who for many years was the official photographer for Chicago Grand Opera.

Fred Wright, successful director, who until a few days ago was with Essanay, is now with Pathe. He left for New York the middle of last week, but expects soon to be working at the Pathe studios on the West Coast.

"Rose of Blood," a Fox film, featuring Theda Bara in a story dealing with I. W. W. machinations in this country, was turned down cold last week by the Chicago censors. It is not known yet what action the Fox Company will take to get the picture through.





Dorothy Phillips, Charming Star in the Jewel Production Called "The Grand Passion"

Schlaifer Attractions Gets Four-Reel Feature for U. S.

L. J. Schlaifer Attractions, Seattle, Wash., anounce that it has purchased of the American Lifeograph Company, the exclusive rights for the United States for the four-reel production, "Where Cowboy Is King." The company will distribute this feature in the states of Oregon, Washington, Idaho and Montana. Rights to the balance of the United States territory will be disposed of on the open market. The picture is of the western type. The same company announces the purchase of the rights for Oregon, Washington, Idaho and Montana, to the independent production, "Hate." The picture will have its first run in this territory at the Star theatre, Portland, Oregon, owned by the Peoples Amusement Company, the first week in December.

Rex Weber Receives Injuries in Auto Accident

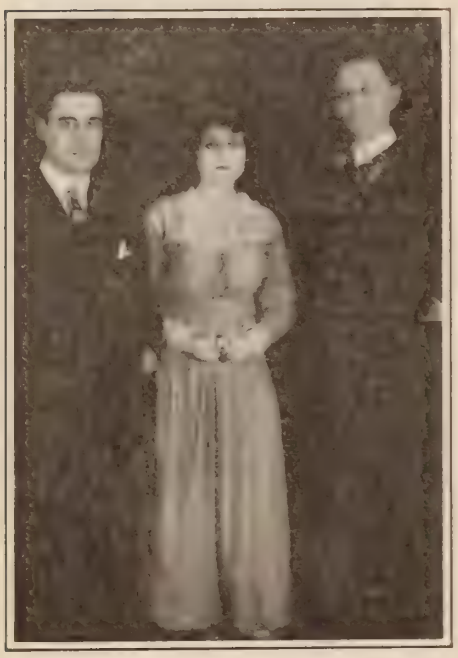
Rex Weber, director of the Titan Pictures Corporation, Chicago, and who is a cousin of Lois Weber, has been laid up in bed at his home as a result of a recent automobile accident.

The American Military Relief Association has completed a series of five one-reel Titan comedies in which popular stage stars are featured. The scripts were prepared by Jo Swerling, formerly of the Chicago Tribune, and the proceeds will be devoted to purchasing comforts for the American soldiers and sailors in the service. As soon as Mr. Weber is able to be about again the filming of Titan comedies will be continued.

THE WORLD MARKET

William [Fox] Doubles His London Office Space

Ernest Reed, Representing Fox in Great Britain and Ireland, Declares War Has Benefitted Exchange—Returns After Visit



Ernest Reed, Fox Managing Director for the United Kingdom; Theda Bara and Harry Engholm, Reed's Publicity Man, Snapped at a Fox Eastern Studio

ERNEST REED, the Fox Film Corporation's managing director for Great Britain and Ireland, who sailed a few days ago for England after having been here with Harry Engholm, his publicity manager, in conference with Mr. Fox and General Manager Winfield R. Sheehan regarding expansion policies, made some interesting statements concerning the war and the film industry before he departed.

Coming to the point, Mr. Reed said: "Perhaps I can explain by citing our own experience. The William Fox offices in London were opened in June, 1916, and although we had very large and commodious quarters at the outset we since have found it necessary to take another building. Our United Kingdom headquarters now occupies the whole of two buildings. That is the way the war is affecting us.

"It is true," Mr. Reed explained, "that at the outset of the war there was a sort of general panic in English business circles, and that the motion picture industry was affected in common with other lines of trade. But this was of short duration. Like water, conditions sought their level, and since then changes have come so gradually the public has been prepared for them.

"The situation at first, I suppose, was somewhat as it probably now is in the motion picture business in America. I do not know a great deal about conditions here, but I assume the imposition of taxes on films and admissions has developed a temporarily unsettled state of affairs. We have been through all of this in England and have not found it as serious as some exhibitors thought it would be. Indeed, there just now is going into effect a new and higher schedule of amusement taxes.

"Foreign trade, of course, has been affected. England has placed a ban on commercial relations with Norway and Sweden, and a special license is required for doing business in France. But within the United Kingdom the motion picture trade, so far as Fox is concerned, has been growing steadily. 'The Tale of Two Cities' is the film of the year in England.

"One effect of the war," Mr. Reed explained, "has been to cause the public to turn to cinema productions for relief from the depressing atmosphere with which it sometimes is surrounded. In this respect the motion picture theatres seem to have profited in greater proportion than any other form of amusement."

While in this country Messrs. Reed and Engholm visited all of the Eastern offices and studios of the Fox organization and watched the filming of numerous pictures. At the studios in Grantwood, N. J., Theda Bara posed with them in a group photograph.

Just What Britishers Want

¶ **Alexander Stewart of 89 Wardour Street, London, just arrived in New York, stopping at the Hotel McAlpin and here to buy serials, comedies and super productions for the British field, gives voluntarily this cheering information:**

¶ **That the renters in London regard MOTION PICTURE NEWS as the premier American trade paper. They like its "get-up" and live, reliable information.**

¶ **That the Managers of all of Mr. Stewart's sixteen British houses subscribe to the NEWS and rely greatly upon its weekly service.**

¶ **That the box-office reports in the NEWS are just what the British exhibitors have been looking for in an American journal.**

Piedmont Secures Rights to All Selburn Comedies

Felix Malitz, general manager of the Piedmont Pictures Corporation, announced last week that his company has secured all rights on the Selburn comedies, featuring Neal Burns and Gertrude Selby. They are produced by the David Horsley studios in Los Angeles, and the director is Horace Davey.

Blumenthal Buys "Ocean Waif" for Entire World

Ben Blumenthal, president of the Export and Import Film Company, Inc., announces that in conjunction with J. Frank Brockliss, Inc., he has bought the entire world's rights to a six-reel feature entitled "An Ocean Waif," starring Carlysle Blackwell and Doris Kenyon.

Japan Puts Ban on Certain Sorts of Productions

Drastic regulations are being enforced by the Tokyo (Japan) police department, which has assumed censorship control of films, according to latest advices.

While the regulations apply only in that city, it is expected that they will spread all over Japan, as the police of other cities follow the lead of Tokyo's police force. The new regulations will curtail the marketing of a certain class of the films commonly known as "triangle plots," which have been a prominent feature of programs.

Love scenes that go beyond the ordinary bounds of chaste propriety; films that feature certain social problems that have a tinge of Socialism; pictures that expose persons in authority, such as police and school teachers, to ridicule and those that seriously disturb the peace and good order of society will be barred.

Films censored and passed are divided into two classes, A and B. The former class of films can be exhibited only to persons beyond the age of fifteen years, while the latter class can be shown to those under that age.

General Manager of Select Takes Extended Trip

Arthur S. Kane, general manager of Select Pictures Corporation, was making plans last week to leave New York Tuesday of this week on an extended trip in the interest of his company, visiting chiefly the cities in which the Select Exchanges are established in the central and mid-western territories. His trip will carry him as far West as Omaha, as far South as St. Louis and as far North as Minneapolis. Chicago is slated as the first stop, where Mr. Kane will confer with Fred Aiken, manager of that branch. In Omaha Mr. Kane will probably be joined by C. E. Shurtleff, sales manager for Select Pictures.

AMONG THE EXCHANGES

Mutual's Minneapolis Manager Has Varied Career

Dan Donnelan, recently appointed branch manager of the Mutual Exchange in Minneapolis, has probably had as varied and interesting a career as anyone in the industry, according to a tabulation of his endeavors in the motion picture field and elsewhere.

Mr. Donnelan's list of activities which eventually led into the picture industry



Dan Donnellan, Recently Appointed Manager of Mutual's Exchange in Minneapolis

began with three years' experience in newspaper advertising in Minneapolis, Chicago, St. Louis, Dallas, Seattle and San Francisco, and proceeded to one year as private secretary of a railway general manager. Following this he spent five years in the lumber business, and then branched to the automobile trade, in which he spent two and one-half years as salesman, later selling books and carbonating machines. His picture experience began with Vitagraph, in Seattle, as salesman, and gained momentum as sales manager and editor of V. L. S. E. Pals. This was topped off with one year with Triangle in Seattle and Denver, before joining Mutual.

Stanley Philadelphia Bureau Takes Army Pictures

Mo Greenwald, of the Stanley Advertising Bureau, a part of the Stanley interests in Philadelphia, is to take three thousand feet of film at Camp Meade, Admiral, Md. It will show the activities of the National Army at work and during their resting hours.

It was from this same bureau that many of the films used by the newspapers for election night screens was obtained. Their chief work, however, is the manufacture of commercial motion pictures.

Here and There

Glowing tributes to the character and pulling power of Christie Comedies have been received by A. E. Golden, of the Boston Photoplay Company, it is said. The Boston company distributes the Christie Comedies in the New England States. Manager Golden is said to be very much in favor of "Betty's Big Idea," featuring Betty Compson.

Joseph Partridge, division manager of the U. S. Exhibitors' Booking Corporation, has departed on a trip to the Pacific Coast in the interest of the new concern headed by Frank Hall and William Oldknow. Mr. Partridge is stopping at all important cities along the route. It is reported he will arrange with a long-established exchange system for the distribution of U. S. Productions in the Western territory.

The initial drive of the "Bee Hive" salesmen started last Monday. Three of the best known salesmen on the staff are going through New York and New Jersey to sell Billy West King Bee comedies.

Branch Manager Arthur Lucas, of Atlanta, representing Goldwyn, received a mighty fine letter recently concerning Mae Marsh's first Goldwyn picture, 'Polly of the Circus." The exhibitor, who happened to be none other than Manager Raper, of the New Theatre in Elizabeth City, N. C., declared the film went over so big he almost needed a dray to haul the receipts.

William Alexander, serving in an executive capacity for the U. S. Exhibitors' Booking Corporation, has gone to Detroit on what is said to be an important mission. He will establish the U. S. exchange system in that territory, it is said, and may later go to the Coast.

Benjamin Harris, shipper of the Masterpiece Film Attractions, in Philadelphia, plans to embark upon the sea of matrimony with Sarah Le Bor. The sailing is set for December 23. Morris Weiss, former shipper of the company, has been promoted to assistant manager to B. Amsterdam.

Jack Delmar has returned to his former duties as booker with the Stanley Booking Corporation in Philadelphia. He has been managing one of its many theatres.

Jay Emanuel, manager of the Park and Jefferson theatres, Philadelphia, was given a birthday surprise party by his wife and friends recently.

Al Lichman, of Artcraft Pictures Corporation, was a visitor for two days recently at the Philadelphia branch. He was a guest of William E. Smith, district manager.

Charles Henschel, former salesman for Paramount-Artcraft Pictures, has been made publicity director of the Philadelphia office.

Allen May is in charge of the Philadelphia territory of the U. S. Exhibitors' Corporation, distributing "The Zeppelin's Last Raid" in that section. Mr. May is said to be the first man to sing in theatres of Philadelphia at the time illustrated songs were popular.

Standard Film Opens New Exchange in Arkansas

The Standard Film Company, of Dallas, Texas, recently opened an exchange in Jonesboro, Ark., with H. Rittenhouse as manager. Mr. Rittenhouse was formerly with the Central Film Company, of St. Louis.

Jewel in Kansas City Moves to New Quarters

The Jewel Productions, Inc., of Kansas City, recently secured a lease on the fourth floor of the Boley Building, at Twelfth and Walnut streets, and will install the Kansas City branch of the Jewel Company there on or before the first of the month.

Pathe Seattle Exchange Now in New Building

A further step in the efficiency of handling Pathe films on the Pacific coast is the erection of the special building in Seattle to house Pathe Exchange. It is said that this exchange is one of the finest and the best equipped in the Northwest, and beginning November 15 exhibitors who heretofore received their Pathe films from the Portland office, will do so from Seattle, since the Portland branch has been closed and its force consolidated with the Seattle force.

The former Portland territory will be handled out of Seattle and any matters concerning it must be taken up with the Seattle manager, C. E. Endert. W. W. Kofeldt, the manager of the former Portland branch, remains with Pathe and goes to Minneapolis as manager. Salesmen will, of course, still be maintained in the former Portland territory, though they will travel outside of Seattle.

Gilman Represents U. S. Exhibitors in Pennsylvania

F. H. Gilman, formerly of the Famous Players' sales staff of Philadelphia, has resigned to represent the U. S. Exhibitors' Booking Corporation in the western Pennsylvania territory. Mr. Gilman will cooperate with Allen May in the management of the U. S. Philadelphia branch. Mr. Gilman has had long experience in the film business and has served with many of the largest concerns during the last ten years.

He is at present engaged in giving a series of trade showings of the first U. S. release, "The Zeppelin's Last Raid," in the western Pennsylvania district.

Mentz Withdraws from Jewel at Cleveland Branch

A. J. Mentz, according to MOTION PICTURE NEWS's correspondent in Cleveland, O., has withdrawn as manager of the Cleveland branch of Jewel Productions, Inc., and thus far no one has been named to succeed him. It is expected that announcements concerning the changes in the office will be made this week by Jewel.

H. M. Berman, sales manager of Jewel, who has been making a tour of inspection of local offices, stopped in Cleveland recently, and found things in a very satisfactory condition, it is said.

Lannon, of Seattle, Pleased with Christie Reels

Jack Lannon, manager of the Greater Features Company of Seattle, who has recently acquired Christie Comedy releases for the States of Oregon, Washington and Idaho, is said to be greatly pleased with the success he is meeting with in booking Christie Comedies in his territory.

WHAT EXHIBITORS ARE DOING

Barnes, of Casper, Wyo., Likes Jewel's "Come Through"

R. D. Barnes, manager of the Hub theatre, Casper, Wyo., is very elaborate in his praise of "Come Through," according to an announcement from the Jewel offices last week.

In a letter to headquarters, Mr. Barnes said: "Jewel Productions need very little advertising to do the desired business. We did $7.35 in advertising on 'Come Through' and packed 'em to the front seats at 25 cents per head. The fact that this picture was not a cut and dried love story of the usual kind but something with a punch in every scene sent the patrons away telling us, how much they liked the picture and advising their friends to attend the next day."

Pathe's "Les Miserables" Pleases Small Town

Sam Parrish of the Picture theatre, Huntsville, Texas, said recently in a letter to Path: "'Les Miserables' got up the money. We did just about twice as much on it as I thought I would when I booked it. The people were all well pleased. Wish I could get one as good every week."

Turner and Dahnken to Film Activities at Camp Lewis

Turner & Dahnken Circuit, it is announced, has secured from the War Department at Washington, a permit to take motion pictures of the activities at Camp Lewis where more than 40,000 men are in training. Ray Ewell, who has been a photographer in the United States Navy, has been sent by Turner & Dahnken to make these pictures. The scenes which are being taken will show how our young men become soldiers. The different contingents from the various cities will be taken separately. Prints of these pictures will be sold by Turner & Dahnken throughout the United States.

Hiller and Wilk Note Misstatement Concerning "The Whip"

Hiller and Wilk announce that territorial rights to "The Whip" for Wyoming, Utah and New Mexico have not been sold. This is in contradiction of statements alleged to have been made to the effect that Foursquare Pictures had secured these territories for this production. The rights to these territories have not been sold, it is announced.

In addition to the above territories Hiller and Wilk announce that Colorado and Texas remain to be sold. They say that negotiations are now under way whereby these territories will be sold within the next few days. The reports that have been received by Hiller and Wilk from buyers who have handled "The Whip" indicate that this production is a strong box office success.

Personal Jottings

CALIFORNIA.—L. H. Baumgartner of the Downey theatre, Downey, has purchased the Santa Paula theatre and moved there a few days ago.

R. W. Lamphere has bought the Crown theatre at Sawtelle from Foster Jackson and is now managing same. Mr. Lamphere was for ten years manager of the Opera House at Junction City. He is described as a progressive and enthusiastic showman and not a total stranger to southern California, which he will shortly make his home.

ILLINOIS.—Joseph Erber of East St. Louis has leased the Washington and Annex theatres, Belleville, and recently assumed active management in lieu of Louis Landau, resigned. Mrs. Sadie Erber is conducting the East St. Louis house during her husband's absence.

The old Bijou theatre on West State street, Laurenceville, is open again after a few months of total darkness. Clarence Waggoner purchased the house and has employed Roland Johnson as operator.

Fred Snell has purchased the Pastime theatre from F. L. Tanner and took possession a few days ago.

Herb Jenkins of Dahlgren is now the owner of the Elite theatre at McLeansboro, he having bought the good will and operating outfit from C. J. Price. Mr. Price and wife will move to Effingham.

G. W. Hill, the new owner of the Court theatre, Peoria, is retaining Harry Dittmer as operator.

William Rance has entered the motion picture theatre business at Peoria and severed his connection with the Logan Coal Co.

INDIANA.—The Royal theatre, Fairmount, is now owned and operated by Miss Grace Cleveland and Miss Kate Holliday, the latter having charge of the music. It is their intention to cater particularly to the women and children of the town.

IOWA.—Frank King has bought the motion picture and vaudeville theatre at Ida Grove.

Charles Barger having recently purchased the Star motion picture theatre at Washington has now assumed active management.

The Lyric Amusement Co. has purchased the interests of Oscar Strine in the Lyric theatre, Boone, and placed Ben B. Wiley in charge as manager.

NEBRASKA.—L. H. Martin has opened a motion picture theatre at Blue Springs.

Harry Highley has sold his interests in the Hardware theatre, Fremont, to Frank Creely.

A Van Housen has bought the Favorite theatre at Schuyler.

C. R. Shandy is the new owner of the Folly theatre at Sterling.

The Elite theatre at St. Paul is now owned and operated by J. W. Crough.

Manager Crowningshield of Scenic Temple, Glens Falls, is making extensive improvements to this playhouse. The interior of the theatre is being painted and the aisles will be carpeted with rubber matting. The theatre presents a most inviting appearance. The work is being done by John Tucker.

NORTH DAKOTA.—Louis Gass and Eugene Trapp has bought the Grand theatre at Noonan.

TENNESSEE.—J. L. Davis, manager of Dreamland theatre in Maryville has accepted the management of the Ocoee theatre in Copper Hill.

WISCONSIN.—O. W. Rice of Marshfield has leased the Idle Hour theatre at Phillips. F. E. Avery, the former lessee, having joined the army.

The Idle Hour theatre at Sheboygan is now under the management of Otto Koch and George Froehlich, who will assume personal charge.

F. H. Saderson and A. R. Dahma are planning to open a motion picture theatre in the village of Brooklyn to give performances twice weekly.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Philadelphia Hopes for Sunday Shows Shortly

Philadelphia is gradually coming into its own in regard to the showing of motion pictures on Sunday. It must be said, however, that the public is not as yet allowed to participate in these screenings, but there is hope that it will be in the near future. At present, only the exhibitors and their friends have been thus entertained. Up to date there have been shown on consecutive Sundays of "The Warrior," "The Zeppelin's Last Raid," Florence Reed in "Today" and Theda Bara in "Cleopatra."

Pittsburgh Cameraphone Shows Ince Spectacle

After what was said to be a week of spirited bidding, the management of the Cameraphone, one of the largest picture theatres in Pittsburgh, has obtained first run on the new Thomas H. Ince spectacle, "The Zeppelin's Last Raid," released by the United States Exhibitors' Booking Corporation.

New Vitagraph Comedies Reach Screen Each Week

Greater Vitagraph announced last week through President Albert E. Smith that the new series of short comedies, for which the brand name of "Vitagraph Comedies" has been selected, will be released weekly and will be a regular unit of Vitagraph service to exhibitors. With its regular five-reel Blue Ribbon feature, two reels of a serial episode, one reel of the "Big V" slapstick comedies, one reel of the new Vitagraph Comedies and three reels of favorite film features, Vitagraph thus is providing exhibitors with a complete show each week.



THE EASTERN STUDIOS

ALBERT CAPELLANI'S assistant at the Metro Studio is George De Carlton. His first work for Metro is the preparation of the production of "Daybreak," with Emily Stevens as star.

HERBERT BRENON and the principal members of his company spent the greater part of last week at Greenwich, Conn., putting the finishing touches on Mr. Brenon's forthcoming production of "Empty Pockets." In the company were Barbara Castleton, Susanne Willa Ketty Calanta, Malcolm Williams and others

THE same icy blasts and downpour of rain that struck Manhattan Island one morning recently not only destroyed property here but over on the Jersey side blew down an entire Grecian city that had been erected at the Goldwyn Studio for Mary Garden's forthcoming production of "Thais." The whole set was rebuilt, at what was said to be a considerable outlay of cash

FROM the studios of Madame Petrova comes the announcement this week that the star has discovered, after years of research and experiment, the exact formula for facial make-up which will blend perfectly with the harsh rays of the studio lamps. It is claimed that up to this time all work on this line by others has proved futile.

IT is doubtful if ever in the history of motion picture production there has been a time when producer and author were more thoroughly *en rapport* than in the case of J. Stuart Blackton and Sir Gilbert Parker. For several weeks, off and on, the British writer was a guest of Commodore Blackton at the latter's country estate, Harbourwood, at Oyster Bay, L. I.

"JOE" FORSYTH has returned to Metro in his old "job," that of assistant cameraman to R. J. Bergquist, photographer to Francis X. Bushman and Beverly Bayne. He assisted Bergquist on the production of the Metro wonderplay, "The Voice of Conscience," and endeavored to equal the photographic work done by them in Metro's "Romeo and Juliet"



Florence Curtis, the Bewitching Toe Dancer, Who Is Now With Vitagraph

Box-Office Reports "Best Thing in Any Magazine Yet"

Office of
Eastern Amusement Company,
Ltd., Moncton, N. B.
Motion Picture News,
New York.

Gentlemen:

Enclosed please find our check for three dollars for one year's subscription to the MOTION PICTURE NEWS. Please start with copy of November 17.

You have caught us with the EXHIBITORS' BOX-OFFICE REPORTS. Best thing in any magazine yet. Stick to it.

Yours truly,
TORRIE AND WINTER.
Per F. W. Winter.

PEDESTRIANS in the vicinity of 90th street and Broadway, New York, on their way to work last Thursday morning, could hardly believe their eyes at the strange sight of a fleet of automobiles that lined both sides of the street in front of the Standard theatre and dropped off hundreds of men and women in evening dress. The unseemly attire for that hour of the morning, and the matter-of-fact way that the "society folk" carried themselves, made many of the on-lookers pinch themselves to see if they were still abed. To add to the mystery, the display boards of the Standard theatre did not announce any morning matinee; and then, again, if there was a show, why the strange orgy of evening dress? The answer is simple. The "audience" was nothing more than the cast and supernumeraries of Harry Rapf's forthcoming photoplay, "The Struggle Everlasting," in which Florence Reed is the star and Edwin Milton Royle is the author. Incidentally, this piece, which was originally supplied to Florence Roberts as a stage vehicle by Mr. Royle, has the distinction of being the first allegorical play to come to the screen. The result should be interesting.

IN Norma Talmadge's next Select production, "Ghosts of Yesterday," in which she will be presented by Joseph M. Schenck, an oil painting was slashed to pieces in a scene because a "dupe" was lost, or mixed with the genuine, or something. The scene promises much realism.

TWENTY-FIVE members of the Metro-Yorke company, headed by Harold Lockwood and Director Francis Ford, have gone to New Hampshire for scenes in



Earl Williams, Vitagraph Star, in His New Packard Roadster

"The Avenging Angel." In the party are Sally Crute, Joseph Dailey, William Clifford, Warren Cook, Walter Lewis, Art Ortego, Edward Draham, Louis Walheim, Floyd Buckley, Harry J. Russell, Robert Carson, Austin Beattie, Russell Hubley, Tom Blake, Harry Cabot, Assistant Director John Waters, Cameraman Antonio Gaudio and a violinist.

AGNES AYRES, the Vitagraph star shortly to be featured with Edward Earle in comedies, is wearing an engagement ring. No wedding bells are anticipated as the ring is a "prop" presented to her by Director Graham Baker.

THE home life of June Elvidge in her apartment overlooking the Hudson is the subject of an article in a "fan" magazine for January. The story is well supplied with illustrations.

IT is said folk around the Fox Studio at Fort Lee had the tables turned on them recently when they tried to perpetrate a joke on Katherine Lee, the kiddie star. She put it over like a veteran, according to reports.

RITA DANE, formerly prima donna in "Pom Pom," the musical operetta, was an extra in the banquet scene in Goldwyn's "Thais," starring Mary Garden. Adolph Klauber, casting director, wished to see how Miss Dane would screen.

THE Sidney Drews have a brother, on Mrs. Drew's side, who is mastering aviation with the intention of bringing down some German planes. Hartley McVey, the flyer-soon-to-be, was formerly assistant to Mr. Drew in the Metro-Drew comedies.



Taylor Holmes, Whose Smile-Personality Has Landed Him in the First Division of Picture Stars, Tries Polishing the Stove, But Loses Not His Smile, in "Uneasy Money," a George K. Spoor Special Feature

EDDIE JAMES, assistant to Larry Trimble, director of Madame Petrova's second starring subject, was injured a few days ago when an auto in which he was riding collided with a truck. It was the second mishap he had experienced within the week. His nose felt the shock most.

ALICE BRADY, whose first Select picture was made at the Paramount studio in Fort Lee, came over to Select's studio in Fifty-fourth street for her second feature, "Jane Eyre." This eliminates the delays in crossing and re-crossing the Hudson.

FLORENCE CURTIS, the little toe dancer who for several years appeared in Cohan's Revue and with Kosloff, is playing leads opposite Larry Semon in Vitagraph comedies directed by Semon. She has been with Vitagraph four months.

BESSIE LOVE has begun work in a New York studio of Pathe on "Spring of the Year," written by Henry Kitchell Webster.

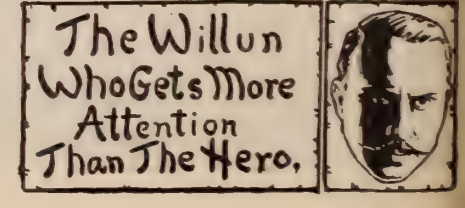
EACH day is bringing more complimentary remarks to Elizabeth Risdon concerning her remarkable characterization in "Mother," the McClure production.

OLIVE TELL recently completed the three pictures her contract called for with the Empire All-Star Corporation. Now, it is said Miss Tell is being inundated with offers from picture concerns—also managers of the legitimate stage.

PAULINE CURLEY, Harold Lockwood's leading woman in "The Square Deceiver, Metro production, believes a stone can bring good luck. On location recently Director Allan Dwan handed her a stone shaped like a potato and she is keeping it for "luck."



William Stowell, Jack Mulhall and Lou Chaney, Registering Excitement and Some Thrills in the Seven-Reel Jewel Production, "The Grand Passion"



JUST FOR FUN

By LONGACRE

THE Screen Club Ball was as per usual particularly gala and eventful and all that. The most notable thing about it was the grand march. There wasn't any. Instead there was a Paul Jones or Nantucket or "mob stuff" as someone remarked. And all the participants seemed and did have a much better time so indulging than they would have had parading round and round the Astor Gold Room for an hour and looking pleasant for the flash light man.

AS usual all dancing honors of the evening were carried off by Daniel Frohman who tripped the conventional light fantastic constantly and held out longer than even "Conky," the professional. On second thought Jim Moff also proved effective on the dance floor, but he always is despite the fact that he's an editor.

PRESIDENT JOE FARNHAM presided off and on. He introduced a lot of stars including "Cuba" Crutchfield, a cowboy from the Y 6 ranch out Wyoming way who twirled a rope dexterously, and later presented both Billy Quirk, the retiring president and Jules Burnstein with gold plates indicating life memberships.

THERE is a baker at Rosedale, Kansas, we are told who gets a large amount of publicity by sending Gladys Brockwell fifty pies baked at his plant. Fifty pies are fifty pies and publicity is a good thing but what about the dough?

UNIVERSAL en masse has taken up the practice of knitting as can be seen by glancing elsewhere on this page. Right down in front is Nat Rothstein learning the intricacies of the fine art from the long-since tutored Miss Fineman. The Universalities have a habit of knitting for the soldiers during lunch hour, it is said. Just when they eat their lunch is not stated. Perhaps they have cut things down to a two-meal-a-day basis and out-Hoovered Hoover.

FROM the tale end of a synopsis we read "She sees Radon taking another girl into an abandoned cabin, as he did her years before. The ending is dramatic in the extreme." We invite answers.

ED. MULLEN, sometimes with Mutual, Metro, Universal and the A. E. A., has packed his worldly goods and chattels into a moving van and flown from our midst. Holyoke, Mass., is his destination where he will ease his figure into the managing editor's chair and preside over the fate of the Holyoke *Evening Telegram*. The bunch is very sorry to see Ed.'s back turned upon them and despite his avowal that he has shaken the dust of Broadway from his feet for ever more confidently expect to see him returning after the *Telegram* assumes its proper place in the newspaper world.



Universal Knitting Society

ALMOST everyone in the picture business was there with the exception of Arthur Lang and a few South American presidents.

ARTHUR JAMES counters with the revelation that June is Viola Dana and not either June Elvidge or the month before July.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., Dec. 1, 1917

EDITORIAL

To continue complaining.

It strikes us that the producers should refrain somewhat from using the same locations so often. Certainly the regular picture audience knows a good many of them like home by this time.

There's that one in the West, on one of the beaches near Los Angeles, with a pyramid or needle of rock jutting out of the waves only a few feet from the wall of rock on the shore. One day it is the background for a group of comedy bathing girls, another it is representing a South Sea island shore, still again it is part of a fisherman's village, with either a love scene or a murder going on at its foot. The greatest and the humblest of picture players have trod the sands there.

This is paralleled in the East by that pretty waterfall scene that was discovered so long ago that it used to appear regularly on the General Film program via Edison pictures. That water has splashed on while love, murder and rape were staged before it. It knows the camera so well that it almost kicks when told it has been badly photographed.

Surely there are other places on the Western coast that are as available as that cross between the pyramid and the needle, others in the East as pretty as the Edison-discovered waterfall.

SCREEN CLUB BALL EXTRA

—Mrs. and Bill Johnston came all the way from Bayside to assume their proper places in the empy news box.

—Ed. Earle was very kind to ye ed.

—Terry McGovern and Myrtis Morgan were on hand and also on foot.

—Tony Kelley, the W. K. Shakespeare of the empies, held his annual celebration.

—Joe Kelley had an illuminated expression.

—Nazimova was introduced by Joe Farnham to much applause.

—The Screen Club was christened all over again on Sunday morning.

—Larry Semon couldn't find his eve. clothes and had to attend in a suit of conventional weave.

—Bill Parke, Jr., came without Mrs.

—Mabel Condon showed up again and announced her intention of staying in our city until the new yr.

—Ye ed. can't remember everything.

LOCAL NEWS

—It was rumored about late last wk. that Terry McGovern had gone on the w. w. but we were unable to confirm this.

—Some wk. we're going to print a thrilling mystery story about Walt. K. Hill.

—Ad Kessel has charge of the empies about the training camps. Congrats Ad.

—Jack Meador is working for Metro, say we, newsily.

—Bill Barry is working for the Billboard.

—With this line we ring down the curtain for the wk.

IN THE INDEPENDENT FIELD

"Raffles" to Have Trade Showing This Week

"Raffles, the Amateur Cracksman," Adapted from Famous Stage Play, with John Barrymore in the Leading Role, Handled by Hiller and Wilk

HILLER and Wilk will show their latest offering, "Raffles, the Amateur Cracksman," to the trade Wednesday afternoon at 2 o'clock at the Joseph R. Miles projection room, 220 West 42nd street. The showing has been delayed for several weeks due to the fact that a number of details essential for a successful trade showing were not completed.

"Raffles" is the first big special feature to be produced by the L. Lawrence Weber Photo Dramas, Inc., and is to be followed by other high class productions, it is announced. John Barrymore has the leading role in this production. In the supporting cast are: Frederick Perry, H. Cooper Cliffe, Christine Mayo, Evelyn Brent and Mike Donlin. The picture represents six months of concentrated effort on the part of George Irving who directed. "Raffles" was one of the big successes on the stage, about ten years ago. In novel form it was one of the "best sellers." It is said that the screen version is destined to meet the same success that has been the lot of the stage play and the novel.

Hiller and Wilk announce that territory for this production has been sold, notwithstanding the fact that a trade showing will not be given until this week.

The Special Features Company of Knoxville, Tenn., has purchased the rights for the states of Georgia, Florida, Alabama and Tennessee, and the Dawn Masterplay Company has purchased the rights to the state of Michigan. Both of these purchasers took the picture without seeing it. From now on, Messrs. Hiller and Wilk suggest that every purchaser view the picture in order that they may know just exactly what they are purchasing and have explained to them the wonderful possibilities for its promotion.

Hoffman-Foursquare Features at Hero Land Bazaar

Through the courtesy of M. H. Hoffman, general manager of the Hoffman-Foursquare Pictures, "The Sin Woman," with Miss Irene Fenwick as star, and "Her Fighting Chance," by James Oliver Curwood, with Jane Grey featured, will be shown at Mrs. Henry B. Harris's theatre, Hero Land Bazaar, which opened Saturday evening, at the Grand Central Palace. Both Miss Fenwick and Miss Grey will appear in person.

Pathe Saves Books and Records in Detroit Fire

The fire starting at seven o'clock on the evening of November 16 in the General Film vault, fifth floor of the New Film Building, Detroit, totally destroyed the General office, badly damaged Fox, Mutual, Vitagraph, Bluebird and state right companies, according to a report from the Midwest city.

Manager Fuller, of the Pathe office, with his cashier, was leaving for the day when the fire started. The two men carried out all books and records, thus saving them from ruination by water.

About two hundred reels on the lowest shelf were wet by water but they dried them off immediately after the fire with practically no film loss. Water was a foot deep on the Pathe floor, and it damaged furniture and stationery to a considerable extent. There was little damage to posters and the Pathe total loss will not exceed $1,000. No one was hurt and there was no interruption to the service to exhibitors.

Louis B. Mayer Chosen Manager by Select Pictures

Louis B. Mayer, whose career in the motion picture industry has been marked by a rapid rise since ten years ago, when



Louis B. Mayer, Recently Named General Manager for New England of Select Pictures

he made his bow to the field as an exhibitor, has been chosen New England general manager of Select Pictures, with headquarters at 69 Church street, Boston.

William Farnum Takes First Vacation in Year

After being continuously on the camera's firing line for approximately a year William Farnum is experiencing a vacation on his estate at Sag Harbor, L. I.



Scenes Showing the Wide Variety of Atmosphere and Elasticity of Theme in "Raffles, the Amateur Cracksman"



H. Heidleberger, Manager of the Civilization Film Corporation of Newark, N. J.

Heidelberger Owns Jersey Rights to "Persuasive Peggy"

H. Heidelberger, manager of the Civilization Film Corporation, Newark, N. J., announces that the purchasers of the New Jersey rights to the Mayfair six-part production, "Persuasive Peggy," is the Civilization Film Corporation and not Heidelberger and Alsop as has been stated.

Colonel Condell Praises Hall Caine's "The Deemster"

Arrow Film Corporation reports that its production of Hall Caine's novel, "The Deemster" is being received in the South with great enthusiasm.

Colonel William E. Condell, of the firm of Condell and Greenfield, Liberty Feature Film Company, Shreveport, La., writes the Arrow Film Corporation the following letter, which bears out the statement made as to "The Deemster" reception in the South:

"We bought the Texas, Oklahoma, Arkansas and Louisiana rights to 'The Deemster,' less than three months ago. The picture is a remarkably fine booking proposition. Hall Caine's fame is a great asset. In these times a great feature like 'The Deemster' is, I consider, as sound an investment as you could have."

Carmichael Assigned Fox Manager in Detroit

Field Carmichael has been appointed manager of the Fox Exchange in Detroit, coming direct from the Pacific Coast after three years with Fox. He succeeds Joe Kaliski, who will travel the state for the Fox program, Fox Standard Pictures and Foxfilm comedies.

I. J. Schmertz, who was in charge of the program, returns to the New York office of Fox.

J. O. Brooks recently with Goldwyn, joins Fox as special Michigan representative.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"The Whip"	Big Feature, Feature Rights Corporation, Louisville, Ky.	Tennessee.
"Enlighten Thy Daughter"		Australia, France, Mexico, Yucatan.
"Kerensky in the Russian Revolution of 1917"		West Indies.
Tillie Wakes Up"		France.
"Kerensky in the Russian Revolution of 1917"	Fort Pitt Theatre Exchange, Pittsburgh	Western Pennsylvania, West Virginia.
"Kerensky in the Russian Revolution of 1917"	Masterpiece Film Exchange, Philadelphia	Eastern Pennsylvania, Southern New Jersey.
"Where Cowboy Is King"	L. J. Schlaifer Attractions, Seattle, Wash.	Oregon, Washington, Idaho, Montana.
"Hate"	L. J. Schlaifer Attractions, Seattle, Wash.	Oregon, Washington, Idaho, Montana.
"Persuasive Peggy"	Dawn Masterplay Company, Detroit.	Michigan.
"Weavers of Life"	Nathan Gordon, Boston	New England States.
"Souls Redeemed"	Nathan Gordon, Boston	New England States.

Sheer-Bernstein Enterprises Take Large Offices



William A. Sheer, of Sheer-Bernstein Enterprises

WILLIAM A. SHEER, players' representative, announces that new quarters have been taken at 1604 Broadway and that in the future he will be associated with M. M. Bernstein and that the firm name will be Sheer-Bernstein Enterprises. Mr. Bernstein had been active in commercial enterprises in Macon, Ga. and Detroit, Mich., before entering the new firm.

The new organization will handle the business of players, the casting for various producing concerns with whom they have arranged to supply artists, and, in addition, will maintain a publicity bureau to look after the exploitation of such players as they represent.

Mr. Sheer's entry into the artist supply end of the industry began with the World-Equitable concerns several years ago, after which he branched out as an independent agent.

"I am going to devote my time," said Mr. Sheer, "to supplying, only people with screen experience and those, only, who can back up their claims with proof of past accomplishments."

Harry Reichenbach will be in full charge of the exploitation department.

An announcement of the personalities in the motion picture field who have already designated Mr. Sheer as their exclusive representative, and the companies with whom he is to affiliate as the casting master in so far as supplying talent is concerned, will be made shortly.

December Ball Plans Complete

Arrangements have been completed, it was announced last week, for the Motion Picture Exhibitors' Ball, to be held at Terrace Garden on December 7, under the auspices of the Manhattan Local of the M. P. & E. L. of America.

An orchestra of sixteen pieces will supply the music in the main ballroom. A jazz quartette of colored musicians and entertainers will provide dance music and singing in the upper annex ballroom. Invitations have been sent to all motion picture stars, and it is said that already many of them have accepted. Nearly all of the producing and distributing companies, it is said, have subscribed for boxes.

"Fillum vs. Service"

By H. J. Shepard

THE problem of modern distribution resolves itself into two questions: Are the program and independent exchanges selling to the exhibitor properly, and are the exhibitors buying properly? Are they getting the maximum results? Here we have the food for a very interesting discussion of a topic which crops up daily in the industry.

To get at the solution of any problem, the best method of making a beginning is through the process of analyzation. Let us, therefore, take apart the "works" of the exchange and the theatre, and see if they may not be put together with such corrections as to make a more efficient whole.

From experience and from investigation, we find that a large number of salesmen are not getting the proper results. The fault lies at the door of their exchange managers, who do not instruct them otherwise, and who make them feel that their jobs depend on the quantity of business that each brings in on Saturday night. These men don't sell pictures, they sell "fillum." Good, bad, or indifferent, the picture means nothing to them—their slogan is: "sales quantity," and it is simply a question of selling so many contracts each week.

Scraps of Paper

THAT isn't salesmanship. These men are not taught to study their territories or the conditions therein. If they sell an exhibitor a bad proposition, they are congratulated by the exchange manager, so long as they keep up their quantity. What is the result? In order to keep up that same quantity of their sales, they are forced continually to make new contracts for the old ones never last.

Many of them are good men, clever salesmen, who realize that the policy of their exchanges is all wrong, yet the management of each one's exchange insists upon conducting his business upon that basis, and there is nothing else to be done as far as they are concerned.

There is a way, however, to overcome this difficulty and increase the efficiency of film salesmen. Several of the larger organizations have adopted the scheme of putting their salesmen upon a salary—commission basis—but a step in advance would be to gives each salesman a fixed salary for his regular amount of sales and the commissions dependent upon business that "holds up"—quality that develops into quantity. This scheme would naturally inspire the men to study their territory, to collect data on how various releases go in different localities, methods adapted by exhibitors to make certain productions successful from the box-office standpoint, until they have arrived at a point of efficiency where they can become of material assistance to exhibitors. In other words the plan serves as an inspiration to *dig, hustle* and *work*.

Quality Business

WHEN an organization decides to adopt this salary-commission policy, the question arises, how to secure this *quality business*—and having got it—how to maintain the same. It is conceded that the profit on program productions depends largely upon second, third and subsequent runs of the releases. In the case of independent productions, the saving in the price paid for the territory and the returns on the second and subsequent runs form the basis of the profits. Therefore, it is readily to be seen that it is not the first run, but those which follow, which really determine the profits of a picture, and consequently it is vitally necessary to the success of any organization to work up this kind of business.

It has been the unfortunate neglect of this factor in the past which has been the sand in the gears of our distribution problems. Until very recently, the policy of the majority of exchanges was figuratively to make the "exhibitor work for the exchange," which means that exorbitant prices were charged, and burdens which should rightly have been borne by the latter were piled onto the former. However, with the advance of the industry, this policy must gradually change. The exchangeman's slogan should be *"keep the film working for the exhibitor,"* for he should realize that this will be more remunerative for him in the long run than working the exhibitor for the exchange. In this way the exchangemen will build up the *"quality business"*—the exhibitors will have more confidence in these exchanges and will know that their interests are being watched, so that they will not get stuck with a bad proposition. This must be the first step toward better conditions; a spirit of *"co-operation"* between the exchange and the exhibitor.

Reissues

NOW let us look into the conditions which go to make the second and subsequent runs and the reissuing of good pictures more profitable to the exhibitor and to the exchange. In the first place, the exhibitor who makes use of only first-run pictures, must pay the top price for the releases; he must spend a quantity of money in advertising and exploitation. If a picture turns out to be a "flivver," his money is wasted, for if he has the picture for a two to four-day run, the attendance naturally falls off after the first day. In most cases he cannot afford to shelve a first-run picture, because the prices he has been forced to pay eliminate the possibility of a substitute and thus he is forced to run all of these pictures, some of which are sure to be bad.

On the other hand, the exhibitor who uses pictures which have already been shown has all the advantage. He can pick his shows from the releases which have gone best, and he can pick them to suit the type of audience to which he caters. The first-run man has done his advertising and the way for the popularity of the release is all paved. He knows just what it is worth beforehand. If he uses a program, due to the fact that he gets all of his releases so much cheaper than the first-run man, he can afford to shelve a bad proposition and substitute another picture. In fact, viewing the conditions from this angle, it would almost seem that in all fairness the second-run man should pay more than the first-run man.

From the viewpoint of the exchangeman, the second run of pictures is naturally more lucrative than the first run. The income from the first-runs does not approach cancelling the expense on the other side of the ledger. The overhead must be taken care of, consequently the first run doesn't mean much in the way of profits. It is from the quantity-quality business which pour in after the reputation of the picture is established which constitutes the real revenue of a release.

Profits All Around

THERE is also an extraordinary profit in *reissues* for the exchange and for the exhibitor—if they are handled in the proper way. A release may be one or more years old, but with re-editing and retitling and a supply of new paper and publicity, it is possible to make it more valuable than when originally released. The exhibitor knows just what the picture is worth and he can gauge his receipts accordingly. In its renovated form, it is a live proposition for him and he knows that he is making no mistake in booking it. Naturally, an exchange is not making any mistake in handling a *good reissue*.

These angles of distribution, then, are the most profitable for all concerned. Now is it possible to advance a step and make it more valuable? This resolves itself into a proposition of "Fillum vs. Film" or "Fillum vs. Service." The majority of salesmen sell the former—in its broadest sense—and they do it because they have been taught to do so. The exchange must realize that it must meet the exhibitor half way, on a basis of friendly *co-operation*. The film salesman is in a position to become a veritable encyclopedia of information for the exhibitor and also for his exchange. He is the man who comes into active touch with every phase of the business throughout his territory, and if he is keen and on the job, he can become a link to bind the two very closely together.

The exchange manager should teach his salesmen to adopt this attitude toward their work. He should have them follow up the drawing power of each release in each run so as to determine their comparative value for each exhibitor. By this display of interest in the welfare of the exhibitor, the revenues of the exchange will be built up and the exhibitor will receive real service, and the relations between them will be put upon a firmer and more efficient business basis. Thus, in some measure, will the problems of modern distribution be solved.

Schlaifer Attractions to Handle "Parentage" in Northwest

Frank J. Seng announces that "Parentage" will be distributed in the States of Washington, Oregon, Idaho and Montana by the L. J. Schlaifer Attractions, Seattle, Wash. Mr. Seng wants the exhibitors to be served by the L. J. Schlaifer Attractions to know that he will give them the same personal attention and the same individual help through his New York office that he has extended to theatre managers in other sections of the country who have booked "Parentage." The deal was closed last week.

Superfeatures, Ltd., of Canada Reports Good Business

Charlie Stevens, general manager for Superfeatures, Ltd., Toronto, Canada, reports that this company has purchased the Canadian rights to George Loane Tucker's independent production, "I Believe."

Superfeatures, Ltd., is one of the newcomers in the independent field of Canada. Mr. Stevens says that it has established itself on a good foundation and that business is good. "The Whip," "The Crisis" and "Twenty Thousand Leagues Under the Sea" are some of the big features handled for Canadian territory, by this company.

Thriving Business Reported for Billy West Comedies

Julius Singer, manager of the Bee-Hive Exchange, handling the King Bee Comedies, featuring Billy West, reports that he has booked these comedies with more than four hundred exhibitors throughout the country. Mr. Singer reports to Nat I. Spitzer, general sales agent of the Billy West Comedies, that he has booked "The Candy Kid" and "The Pest," the last two releases featuring Billy West, with more than a hundred exhibitors within the last week.



Clara Kimball Young in "La Fille Sauvage"



A Scene from Ivan's "Life Against Honor," Featuring Leah Baird

"Special Productions Should Be Exploited"

Herman Becker, of Master Drama Features, Convinces Mills of Showmanship Possibilities in Handling Big Features

HERMAN BECKER, general manager of Master Drama Features, is of the opinion that "Who's Your Neighbor," Master Drama Features production for the independent market should be exploited as a "show." Bernard H. Mills, Elk Photoplays, who purchased the Greater New York rights to this production, is convinced that Mr. Becker's argument is feasible after the following conversation was had, which discloses the why and wherefore of both contentions:

"Don't lease it," said Mr. Becker, "unless your customer consents to advertise it in a way that will get the money for him and keep prices up for you." All this, by the way, after the sale of the rights to Mr. Mills had been concluded; hence the suggestion was no part of a sales talk in behalf of the picture.

Mr. Mills, however, thought the "don't lease" direction too radical.

"Do you mean to tell me," he said, "as the purchaser of this subject, not to accept bookings as my regular figure?"

"That is my sincere belief," was the answer, "and if it seems revolutionary it is because picture showmen haven't the faith in their goods that theatrical showmen have in theirs. And I say that as one of the latter class, the picture, with few exceptions, has greater public appeal than the stage play, but the picture showman belittles his own goods. He simply won't give it what is its due. The theatrical showman goes the limit; the picture showman hangs back!"

"Now, if you don't let him hang back, you force him into the right track. You do him a favor, therefore, because real showmanship boosts his profits and he does you a favor by telling of the business he did with your feature and getting you new customers as a result."

But Mr. Mills was still unconvinced. Then Mr. Becker sent for one of Mr. Backer's personal assistants. Mr. Backer has purchased "Who's Your Neighbor?" for ten Western states and was playing it in them as a road show. The Backer representative showed that "Who's Your Neighbor?" had played as a road show, and what another good feature had earned in the same territory but not played in that way.

These records convinced Mr. Mills.

"There was no dodging the figures," he said, "and the figures were based on actual performance. The feature that had special playing up almost doubled the business of the other. As a consequence I will only exhibit "Who's Your Neighbor?" in Greater New York territory on the basis of a big show."

While General Manager Becker closed Manhattan with Mr. Mills, President Bob of the Master Drama Features sold Kansas, Missouri, Oklahoma, Iowa and Nebraska to the Yale Photoplay Company, Kansas City, Mo., and Illinois, Indiana and Southern Wisconsin to Unity Photoplays, Chicago.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Billy West is Apparently Having the Time of His Young Life in "The Pest," His Latest King Bee Comedy, and Through His Own Enjoyment He Makes the Whole World Laugh

Carlton Gets Sole Rights to Ogden Productions

Albert Scowcroft, President of Ogden Pictures, Closes with Carle E. Carlton for Distributing Rights to All Walker Productions—Goldberg Resigns

ALBERT SCOWCROFT, president of Ogden Pictures Corporation announces that he has closed a contract with Carle E. Carlton, president of the Crest Pictures Corporation, which gives to Mr. Carlton the world's rights to Ogden's latest Lillian Walker production, "The Grain of Dust," the territory remaining unsold for the first Walker production, "The Lust of the Ages," and the sole distribution and negative rights to Ogden productions. Mr. Carlton, under the terms of this contract, will handle the distribution of all future Lillian Walker pictures.

In connection with this announcement, Mr. Scowcroft announces the resignation of Jesse Goldberg, who has been exploitation and sales manager for Ogden pictures since the completion of the first Lillian Walker production. Mr. Goldberg was instrumental in closing the deal that disposed of the distributing rights to Ogden productions. Commenting upon Mr. Goldberg's resignation, Mr. Scowcroft said:

"Mr. Goldberg held a contract with our company as sales and exploitation manager which had about a year yet to run and that contract as well as Mr. Goldberg's interest in the Ogden Corporation was by mutual consent canceled for a cash consideration.

"While to some the closing of the transaction with Mr. Carlton may have been a business move contrary to Mr. Goldberg's interests since it would necessarily terminate his connection with the company, as much we desired to continue with him, yet Mr. Goldberg appreciated that it was the desire of the directors to enter into such a deal if it could be negotiated, particularly in view of the fact that the terms of the transaction are decidedly remunerative to the stockholders."

Lester Parks, vice-president of Ogden Pictures, will be associated with Mr. Carlton in the distribution of the Lillian Walker productions, operating from the present offices of the Crest Pictures Corporation in the Times Building.

Mr. Goldberg said: "As to my own plans they are yet to be made, excepting that whatever connections I make will, of course, be associated with the independent producing and state rights end of the motion picture industry.

Mr. Scowcroft expects to return to Ogden, Utah, within the course of the next week.

Two New Features Added to Renowned Pictures List

"Weavers of Life" and "Souls Redeemed," Edward Warren Productions, Offered on Open Market by Renowned—Good Business Reported

RENOWNED PICTURES CORPORATION, prominent in the distributing branch of the independent field, have as their newest features for exploitation on the open market, "Weavers of Life" and "Souls Redeemed," two features produced by the Edward Warren Productions. With the addition of these two features, the Renowned Pictures Corporation have six productions now being exploited on the open market.

This distributing organization, although its activities in the independent field embrace, comparatively only a few months, has accomplished by new methods worked out through the experience gained in long association by its executives, with the most important producers in the industry. Maurice Fleckles, vice-president of the company, reports that he is meeting with success on every hand with the productions Renowned has placed upon the market for distribution.

Mr. Fleckles left last week for an extended trip through the Middle West in the interest of his latest features, "Weavers of Life" and "Souls Redeemed." He expects to visit the independent buyers in Omaha, Minneapolis, St. Paul and Chicago before returning to the New York office, and expects to close the territory embraced by these cities as negotiations have been carried on which required only the signing of the contract to insure the disposition of the product in these territories. Before leaving, Mr. Fleckles announced that N. H. Gordon, prominent buyer of Boston, had purchased the New England territorial rights to "Weavers of Life" and "Souls Redeemed."

These two productions, it is said, are strong state rights subjects. "Weavers of Life" advances a theme that contrasts with vital appeal the sociological conditions that obtain in the world to-day. As a production that should encourage right thinking and helpful living, it is said to offer an agreeable contrast, as a theme of social importance, to diversify the dramas that are equally essential in maintaining the morale of a nation at war. John B. Clymer and Harry O. Hoyt furnished the story and scenario from which Edward Warren worked in creating the production. Superior direction and fine photography are points that are claimed for an intensely dramatic subject, acted by a large and capable company with Helen Hayes in the leading role. It is in six parts, and was produced by Warren Productions and especially for state rights distribution.

Allied Exchanges, Inc., to Announce Plans Later

THE first formal meeting of the Allied Exchanges, Inc., recently organized, was held at Hotel Astor last Thursday. The election of president, which was announced, last week, to have taken place at this meeting was postponed until the next meeting. The other officers, as announced in these columns, last week, are: Fred Nixon-Nirdlinger, J. L. Friedman, Lynn S. Card and A. J. Cobe.

A complete report of the meeting is not made, due, it is announced, to the fact that a series of conferences have been arranged and until these have been held, it is stated by an official of the company, that nothing definite can be given out. An official said:

"We have had to arrange several meetings in order that all members of the Allied Exchanges might be able to be in attendance. Until we can get the opinion of all, there will be no definite decisions as to the releasing made."



Naomi Childers, Star in Pictures Made by Commonwealth Pictures Corporation



Marguerite Snow, in the Wharton Secret Service Serial by Chief Flynn

"Italian Battlefront" Pictures Shown Again in Boston

"The Italian Battlefront" pictures, under the direction of the Fort Pitt Theatre Company, which were shown for the first time in Boston, at the Tremont Theatre, last August, played a return engagement at this theatre last week, and the management reports a big business. Boston has one of the largest Italian colonies in the United States. The fact that thousands of people were not in Boston when the pictures were first shown there, last August, was also repsonsible for the large attendance.

The Globe Feature Film Company is handling the official war pictures of the Italian Government for the Fort Pitt Italian Government for the Fort Pitt Theatre Co., of Pittsburgh, in New England.

Warde to Handle Foreign Sales for M. H. Hoffman, Inc.

Foreign-rights buyers desirous of securing Hoffman-Foursquare pictures for their respective markets will hereafter be able to get service through arrangements just completed by M. H. Hoffman, wherein Reginald Warde becomes representative for the product.

"As a particularly keen judge of pictures and their foreign values, Mr. Warde is also fortunate in having the confidence of the desirable purchasers of pictures who reside outside this country," said Mr. Hoffman. "This latter quality, which means so much in foreign distribution, is precisely what we have felt was required in the concern selected to represent us.

"Every motion picture purchaser hailing from another country knows that Mr. Warde insists upon giving him every consideration to which he is entitled.

"Aiming for the establishing of permanent relations with every foreign buyer possible, Mr. Warde and Pierre V. R. Key, sales manager for M. H. Hoffman, Inc., will work together to this end."

Hatch to Exploit "The Whip" as Circus

J. Frank Hatch to Exploit the Drury Lane Spectacle as He Would a Circus—Bought Rights from Hiller and Wilk

J. FRANK HATCH, pioneer showman, and one of the few men in the motion picture field who has had experience in the circus showmanship, will launch a new method of exploitating a big photodramatic feature when he starts on tour of the States of Pennsylvania, West Virginia and Ohio with a circus tent, seats, orchestra and lighting system and the spectacular, photodramatic production of "The Whip," which, it is announced, he has purchased, recently for the above territories from Hiller & Wilk, sales agents for the Paragon Films, Inc.

This method of exploitation and exhibition of motion pictures, with a big feature, is new. Mr. Hatch's plans for exploitating "The Whip" in this territory are similar to those followed out by the manager of a circus. He will be independent of all theatres in the towns in which he exhibits the picture and will present it to the public exactly as a circus would be.

Mr. Hatch has had twenty years' experience as a showman and during that time he has studied the public's wants and knows how to supply them along amusement lines. He is the owner of a large theatre in Newark, N. J., and knows the business from the exhibitor's point of view. He has shown "The Whip" in his house and says that it will make a "hit" wherever shown It is not announced when Mr. Hatch will give his first exhibition under the new method of exploitation.

Expects Big Bookings for "Public Defender"

Harry Raver Reports That Exhibitors Throughout United States and Canada Anxious to Book His Production—Marketing Arrangements Nearly Completed

EXHIBITORS throughout the country are evidencing a lively interest in Harry Raver's late production for the independent market, "The Public Defender," it is announced. Mr. Raver, in commenting upon the numerous inquiries which he has received, said that they come from the owners of first-run houses and include many of the largest and most important picture theatres in the United States and Canada.

Among the prominent exhibitors who have evinced a desire to play "The Public Defender," as soon as released, is Tom Moore, of Washington, D. C. Mr. Moore operates the Garden, Strand and Plaza theatres in Washington, and in addition to being one of the leading film showmen of the country is rated as a keen judge of screen attractions of the sort which possess genuine box-office values.

The Miles theatre, of Cleveland, and the Crescent theatre, of Brooklyn, both of which cater to the best class of screen patrons in their respective cities have made a bid for first-run privileges for "The Public Defender." Mr. Raver, who produced and controls the world rights to "The Public Defender," has not yet determined as to how the picture will be marketed. He has written to the exhibitors who want to book the film, and informed them that he will apprise them of "The Public Defender's" marketing arrangements the moment they are completed.

"Macbeth" Among New W. H. Productions

Shakespeare's Greatest Tragedy, with Sir Herbert Beerbohm Tree in the Title Role, on List—To Show Hart Picture to Welfare League

W. H. PRODUCTIONS announces a screen version of Shakespeare's "Macbeth," with Sir Herbert Beerbohm Tree in the title role, among their new releases.

In speaking of the fact that this picture is among their new releases, an official of that organization said:

"In the production of Shakespearean plays lies an opportunity to link up educational to the entertaining values of a picture. Every high school boy and girl in the country, to say nothing of those who enter our colleges, study Shakespeare, and there is not a man or woman in the country who does not know and appreciate his work.

"It is certain that there can be no fear as to their favorable reception, as Shakespeare has never ceased to be popular and never will. It is simply a question of putting the plays on properly, for it is only in that, that they can fail.

"We have chosen 'Macbeth' as our first release, for the reason that it is one of the best known of his plays, and because it offers a particularly excellent opportunity for picturization. There is such a wealth of material for big scenes and action, that it dwarfs the efforts of the modern photoplay writer by comparison."

Arrangements have been made by the W. H. Productions to show their first release featuring William S. Hart as "the two-gun man" in "The Bargain," to the prisoners at Sing Sing. The entertainment will be held under the auspices of the Mutual Welfare League.

The principal character of the picture, Two-Gun Stokes, played by Mr. Hart, is a notorious bandit and desperado. Mr. Hart is justly famous for his portrayal of "good bad men." No character is so bad under his interpretation but that he has not some powerful instincts for good and which through some reaction or other, ultimately triumphs. As "the two-gun man" he begins as a highwayman, but underneath his lawlessness lies a very different character, and it only needs the proper influence to bring about the change to respectability.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN

WORK on the production of the first Bryant Washburn subject for Pathe being made at the Glendale Studios, Los Angeles, is progressing very rapidly. Gertrude Selby is playing the lead opposite Washburn in this subject, and it is very probable she will be retained as permanent leading woman of this organization.

The third Baby Helen Marie Osborne subject for Pathe, by the Diando organization, was commenced last week when William Bertram made the first scenes for "Any Home." Lou Cody has been selected to play the leading man part, and Marion Warner will have the opposite role. Others in this cast are Katherine MacLaren and Herbert Standing. Ernest, the colored boy who formerly played with Marie Osborne, is also to be seen in this film, he taking the part of the ring master in scenes showing a children's circus in which Baby Marie becomes the bareback rider of her favorite Shetland pony.

Studios Donate Camoufleurs

During the past two weeks a nucleus for a camouflage company has been organized by Lee Lawson, former technical director at Universal City, and Monday, November 19 these men left for American University Training Camp at Washington, D. C., where they will have intensive training, and it is expected they will be on the way to France within sixty days. Prior to this time more than sixty men have been recruited from Los Angeles studios, and are now camoufleurs in the Liberty Army. The Lawson unit will later be increased to 250 men, and without a doubt the thirty-eight will at the end of their training receive non-commissioned offices in Company F of the 24th Engineers.

Following is a list of the names of the thirty-nine men: Lee Lawson, technical director, Universal Scenic Artists; George A. Robinson, Keystone-Sennett; George W. Stobo, Triangle-Kay Bee; W. F. Funnell, Universal; Clarence DeWitte, L-Ko; N. C. Aleon, Triangle-Kay Bee; George H. Robinson, American; F. J. Doyle, Lasky and George H. Neil, Triangle-Kay Bee. Stage carpenters: Earl Buck, Keystone-Sennett; C. S. Rockwell, Universl; Perry J. Moore, Morosco; Walter B. Ridgeway, Universal; Willis Drew, Lasky; E. B. Jackson, Universal; Ross B. Jackson, Morosco; Glen Garo, Triangle-Kay Bee; Robt. F. Snodgrass, Universal; V. C. Parker, Triangle-Kay Bee; Granville C. Bradford, Paralta; Floyd Porter, Triangle-Kay Bee; Otto O. Owen, Universal; George H. Polen, Chaplin; James Thomas, Morosco and C. W. Lester, Metro. Sculptors and papier mache workers: Robert F. Bonar, Universal; F. J. Lewis, Lasky; Walter L. Kilpatrick, Universal; Leonard F. Lercker, Selig; Orrin A. White, Alfred J. Scott, Chaplin; Walter D. James, Selig. Property men: Alex. Tierney, Universal. Metal workers: Earl D. Becker, Selig. Cameramen: Park J. Reis, L-Ko; Niles J. Burns, Universal and A. M. Davey, Triangle-Kay Bee. Architect: Guy C. Sherwood, Triangle-Kay Bee.

Fox Studios Active

The title selected for the first starring vehicle of Jewel Carmen by the William Fox organization is "The Kingdom of Love." This story is laid in the western part of this country, and in the Klondike, and is being made under the direction of Frank Lloyd. The cast includes Genevieve Blinn, Alfred Paget, Robert Milton, L. C. Shumway, Joseph Manning, E. Raymond Nye and Murdock MacQuarrie, together with a number of others.

The new Mix organization, which is making its first picture under the direction of E. J. LeSaint, had a number of additions last week. Besides Wanda Petit, who is playing the feminine lead, Alfred Paget, formerly at the Fine Arts Studio, and Dick Crawford have been engaged.

Settings representing scenes in Berlin at the time of the breaking of relations between the Kaiser's nation and the United States have been built at the Fox Studio for the subject now in the making under Bertram Bracken, which has Gladys Brockwell as star. No title has been selected for this. Charles Clary, Bertram Grassby and Willard Louis are the principal supports.

The Franklyn Brothers this week added the finishing touches to another child picture, "Ali Baba and the Forty Thieves," which will offer George Stone and Gertrude Messinger as leading man and woman. This child photoplay, with all of the scenes having a Persian atmosphere, is said to be the most beautiful made by this organization up to this time.

Henry Lehrman has selected players for another Sunshine Comedy which is now in the making. From all appearances no expense is being spared for this subject. Many of the settings are very elaborate, and most of the scenes will be laid in the interior of a high-class hotel of one of the large cities of the country. Lloyd Hamilton is to be the featured comedian of this organization.

Rothapfel and Zukor Hobnob

While here, S. L. Rothapfel of Rialto theatre, New York, who is on the coast for a short vacation, has spent considerable time with T. L. Tally of the First National Exhibitors' Association, conferring concerning matters of this organization. On one day Mr. Rothapfel was guest of President Adolph Zukor of the Famous Players-Lasky Corporation and together they visited the several producing plants where subjects for Artcraft and Paramount programs are made. At the Thomas H. Ince Studio a very interesting photograph was made which represents every phase of the film business. Wm. S. Hart in the photo represents the star, Thomas H. Ince the producer, Adolph Zukor distributor and Mr. Rothapfel the exhibitor.

"The Bloodhound," the third Wm. S. Hart Artcraft, was completed last week when final scenes were taken at the Hart Studio in Hollywood, and plans for the next subject have progressed so satisfactorily that the work of producing will be started within the week. John G. Hawks is author of



Douglas Fairbanks, Allan Dwan, Ruth Allen, John Fairbanks and Art Rosson Are Apparently Well Pleased with the Script of the New Artcraft Picture, "The Modern Musketeer"

the next photoplay for Mr. Hart, and the cast is now being selected.

The contemplated change of issuing "Flare-Up Sal" as the second Dorothy Dalton story on the Paramount program will not be carried out. Instead "Love Letters" will be released next, and following that will come "Flare-Up Sal," which is still in the making. At the studio those intimately in touch with production matters prophesy that this photoplay of early California days will be received with more enthusiasm than was Miss Dalton's recent Alaska story, "The Flame of the Yukon." William Conklin and Thurston Hall are the principal supports of Miss Dalton in this new picture, which is directed by R. Wm. Neill.

Fairbanks Company Returns

Douglas Fairbanks and company arrived home recently from spending ten days in the Grand Canyon and Arizona, and several days in the vicinity of Gallop, New Mexico, where exterior scenes for Fairbanks' coming production were taken. Marjorie Daw is playing opposite Mr. Fairbanks in this film, which is being directed by Allan Dwan. It was planned the subject would be finished by the twentieth, but owing to an accident which befell Miss Daw when two horses ran together, the production will be slightly delayed.

Director John Emerson and Scenario Writer Anita Loos, who have been East, are expected to arrive in Los Angeles within a day or two, and will then be ready to take up the filming of the next Fairbanks picture.

C. B. De Mille, director general of the Lasky Company, arrived home Friday, November 6, from a six weeks' vacation spent in the East. A greater portion of the time Mr. De Mille was in New Brunswick on a hunting trip where he went in search of a taste of winter weather, believing it would revive pep lost by the long stay in California. Mr. De Mille has already made plans for the filming of his next Artcraft subject which is to be an adaptation from a popular story of today. No information concerning the title is to be secured at the studio, but it is understood Jeanie Macpherson will prepare the screen adaptation. No information has been given out with respect to the star or players for this film.

William D. Taylor is completing the scenes for the screen version of "His Majesty Bunker Bean," a Saturday Evening Post story of the same title. This will offer Jack Pickford and Louise Huff as co-stars.

Seven Keystones Finished

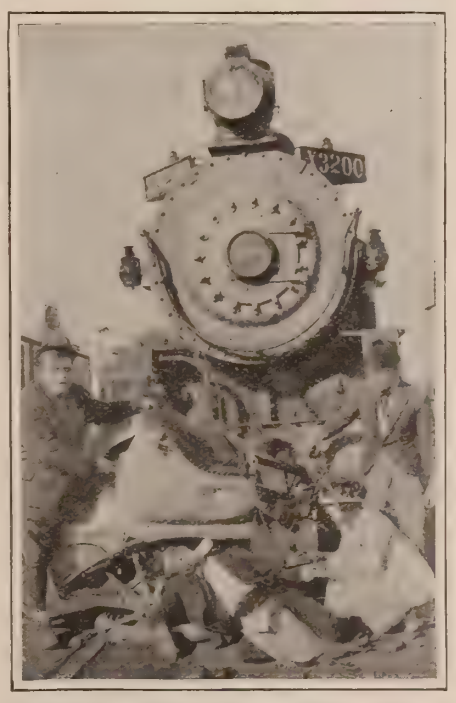
Seven Triangle-Keystone comedies have been given their final title and have either been shipped or are now in the cutting rooms. The last made for the Triangle by Harry Williams is to be known as "His Hidden Shame." It has a cast that includes Max Asher, "Slim" St. Clair, Alatia Marton, Eddie Gribbon and Alice Davenport. Two of the completed subjects were filmed by H. Raymaker. One is to be known as "His Punctured Reputation." This features Bill Franey as a wrestler. Dale Fuller, Blanche Payson, Maude Wayne, Lallah Hart and Lloyd Bacon appear in this subject. "This Way Out" the other Raymaker Komedy has practically the same principals.



Mae Marsh, George Hill and Director Worthington on Location in Maine Shooting Scenes for Goldwyn's Feature, "The Beloved Traitor"

The western comedy recently made by Reggie Morris has been titled "Blood and Thunder." This features Ray Griffith who is now at Camp Lewis. Rose Carter and Frank Bond are other important players. Morris is now working on "Dimples and Dangers," a dancing master story with Harry Gribbon as the dancing master. Many of the Keystone beauties to be seen in this include Claire Anderson, Myrtle Lind, Dora Rogers, Lallah Hart, Dorothy Hager and Mario Bianchi.

Another Keystone which has Max Asher as leading comedian and Peggy Pearce in a featured part, will be known as "Courts and Cabarets." This is still in production, with a big cast that includes Mariana de la Torre, Myrtle Reeves, "Baldy" Belmont, Milburn Moranti and Eddie Gribbon.



Roscoe "Fatty" Arbuckle and His Comedy Crew, Including Al. St. John and Buster Keaton, Flagging the Limited in "A Country Hero"

Harry Edwards, who recently joined the Keystone staff, is making a dumb waiter and artists' model story. Alatia Marton, Rose Carter, Sylvia Ashton, Dorothy Hager, together with George French, late of Christie Comedies, Milburn Moranti, and Fred Mack appear in this subject.

Kay Bees Doing Well

With "Betty Takes a Hand" finished, Jack Dillon, directing Olive Thomas, has taken up the making of "Limousine Life," which is an adaptation of a magazine story of the same title. The cast for this Triangle picture is now being selected.

Although painfully injured in a fall in which two ribs were cracked early last week, Director Raymond Wells is continuing with the making of "Man Above the Law" which is laid on the painted desert country.

Director Lynn Reynolds used a great number of extra people practically every day of the past week in the making of big ball room scenes for the "Gown of Destiny," adaptation from the Earl Derr Biggers story. Alma Rueben and Al Sears are the principals. Tierto Buzzi, a French actor, was engaged to take the role of the designer.

The subjects finished at the Triangle during the past week are: "A Sudden Gentleman" by Thomas N. Heffron; "Because of the Woman" by Jack Conway, and "The Maternal Spark" by Gilbert P. Hamilton.

Wyndham Gittens will during the coming week begin the filming of a crook story. The continuity for this is now being made by Gittens, aided by members of the Triangle scenario department. Monte Blue is to take the principal role in this subject.

Members of the Triangle producing organization, and friends of the film colony, are this week offering consolation to George Chesebro of the Triangle organization, who is mourning the death of his mother which occurred at a Los Angeles hospital early last week.

Universal Moves Forward

There is no change in the production program at Universal City this week, all of the producing units continuing on subjects started previously. This is the first time in the history of the film municipality that this condition has existed.

The last scenes for the Mae Murray subject being made by Robert Leonard, "The Eternal Columbine" will be finished within the next few days, as will also the western photoplay "Back to the Right Trail," which features Harry Carey with Molly Malone. Allen Holubar has started on filming the James Oliver Curwood Canadian gold mine story, "The Girl Who Dared," which has Dorothy Phillips in the featured role, and Wm. Stowell playing the opposite lead. Director Joseph DeGrasse is still working on "The Catamount," with Franklyn Farnum and Edith Johnson, and the Monroe Salisbury and Ruth Clifford western, "The High Card" by Elliot Clawson, will shortly be finished. The serial companies continue, "The Bull's Eye" organization now being busy with the fourth episode, and Director Harry Harvey and "The Mystery Ship" cast working on the tenth. Director Elmer Clifton has completed filming "The Love Claim" starring Herbert Rawlinson and is now engaged in editing the same.

Chester Bennett, location director for Universal City, and Gladys Tennyson, former leading woman of comedy companies, now a member of the dramatic stock were married Thursday, November 15, and have been showered with congratulations by all of the Big U staff.

Metro Plans Ahead

Inasmuch as the Edith Storey Metro Company under the direction of Tod Browning has completed the last scenes for the first western made subject, "The Legion of Death," plans are now under way for the filming of "Revenge." Western Representative B. A. Rolfe has engaged Wheeler Oakman to play the leading role opposite Miss Storey in this subject and other members of the cast will be selected shortly. This story is from a scenario by H. P. Keeler.

The Viola Dana Metro Company in charge of Director John Collins, is spending ten days on the Mojava Desert for exterior scenes of "The Tiger Cat." A big setting has been erected there including an adobe house of large dimensions with a genuine Spanish patio and garden and adjoining buildings. Clifford Bruce is leading man of this organization, and one of the principal roles is taken by Mabel Van Buren. The scenario or screen version was prepared by H. P. Keeler. The Dana Company was accompanied by William Parker, scenario writer, who is preparing the next Dana scenario. It will be titled "The House of Hearts" and is an adaptation from a Myrtle Reed novel, "A Weaver of Dreams."

Russell Company Moves

After a week of fighting for the imaginary Aztec treasure supposed to be hidden in the manufactured Aztec city near Oxnard, California, the William Russell Company of the American Studio, now producing "In Bad" under the direction of Edward Sloman, have moved on to Brent's Mountain Crag Hotel, where the remainder of the exteriors for this photoplay are to be made. "Big" Bill Russell had the fight of his life in the scenes at the Aztec village, for it was there that his supposed friends turn against him and he fought the entire organization.

"Mlle. Tiptoe"

A new story was taken up by the Mary Miles Minter American Company, which is "Mlle. Tiptoe," from the story of the same name by Arthur Berthelet, adapted for the screen by Elizabeth Mahoney. Henry King is continuing as director of this producing unit. A feature of the photoplay is that Miss Minter will wear fashionable gowns in a greater portion of the scenes, but later changes to a backwoods costume. The star will also give a fantastic dance in this photoplay which will be an entirely new feature of her screen work.

Hollywood Hookum

Dec. 8, 1917 NEWS MORE NEWS

HEAR YE! HEAR YE!

The wildest imagination possible will be required for the reader of HOOKUM if he would guess what a veritable Thesaurus of cleverness is to be given him in an early issue.

Every member of this great photoplay colony centered about our beautiful flower clad village has been enlisted by HOOKUM to make this new feature the greatest conceivable. By it the publishers plan to increase the circulation by such gigantic strides that within the space of a few weeks we can truthfully print across the cover of this magazine "More than a billion readers (more or less) each week."

To divulge our plans at this early day would only whet the appetites of our readers to a too great an extent—we fear they could not wait until arrangements could be perfected.

This is but an announcement that we have something of a superlative nature to be created by the brain of the brainiest men and women of the fifth estate. Order your copies early!

Welsh: For your information I'm getting up a contest between scenario writers, publicity men, players, directors and executives whereby each will conduct a column in HOOKUM weekly, and contest for a Christmas present as to who presents the breeziest and wittiest column. Will probably start this next week or week after. JESSEN.

Fair, for November.

Irene Hunt is now taking dancing lessons.

Yes, Fanette, Margery Wilson is a titian blonde.

Lee Ochs was seen on the front row in one of our streets this week.

Walter McNamara is said to be growing a beard.

George Beban was fined ten dollars by his director for not wearing a hat needed in a scene out on location.

Our own dear G. du Bois Proctor we learn will stay on the gay white way. Pathe couldn't get a better man.

R. William Neill has been taking a correspondence course in Western drama through the W. S. Hart film school.

"Slim" St. Clair is very uppish here of late and this week went to Pasadena to spend a vacation with highbrow friends.

R. Arbuckle has inaugurated a ruling that no more pie throwing shall happen at his studio—Hooverizing one would say.

Pete Schmidt flitted in and out of our village of gasoline stations and by postcard authority we have it, he is again before his faithful Underwood.

Jack Mower has been presented with a gun by Duke T. Kahanamouku of Honolulu. It was sent for a Christmas present but arrived too early, and Jack just couldn't wait.

The Balboa press agent sends us a classified ad., or nearly that bad, concerning Anita King losing her pants. Yes, she has been wearing trousers in her last picture.

Bennie Ziedman has been increased in size by a coat of tan accumulated in the Grand Canyon. Some say he has been camouflaging to play the role of an American Indian brave.

When Jesse L. Lasky, Jr., was introduced to a new acquaintance as the next vice president of the Famous Players Lasky Corporation, he replied to dad: "Huh, I'd rather be a second lieutenant."

C. B. de Mille is press-agented to have killed two moose in New Brunswick, and being satisfied with that amount of the big game, is now on his way to our beautiful land of sunshine, fruit and flowers.

Haydon Talbot wants to know where his wife is. She left Los Angeles on three days' notice to sail with Muriel Starr for Australia to play in "The Bird of Paradise," and since that he hasn't had her address.

Bull Montana has been fighting again. The last time he went for three hours and fifty minutes and then Bill Russell stepped in and stopped him, fearing Bill and the opponent would overdue themselves.

A sign in a Hollywood boulevard cafe, near the Triangle Keystone studios: "Eat your lunch here and get Dale(y) Fuller." All of which we claim is a poor kind of a joke, especially if its intended to get business.

Henry Sunshine Comedy Pathe Lehrman is going to make a two reel subject featuring Ham Lloyd Hamilton and a fierce leopard. Nobody can tell where he got the leopard. Certainly not a member of the film colony zoo.

George Periolat, who is now running around half ashamed of himself because his present part in "Mlle. Tiptoe" at the American studio provides that he shall not put on make-up. He insists that it's as bad as doing a savage act.

Amy Jerome, according to the week's mistaken identity story, drew two pays in one day. It all happened because Mena Studio Manager Driscoll did not recognize her as she passed the pay window and slipped out the usual five to the extra woman.

Nell Shipman had the unique experience of trying to shove a Standard Oil truck up the street with her automobile. Now the universal joint is said to be up in front of the hood and a portion of the radiator is hanging on the rear of the top.

Jack Cunningham is chesty these days. With pride he will point out to his intimate friends that he has three subjects in production, "Betty Takes a Hand," "Limousine Life" and "Real Folks." Seems to be a habit of becoming prolific at the Culver City lot.

Disregarding all rules of the superstitious, Harry Edwards had the property man swing an 8 x 10 plate mirror about on his set in order to get the proper reflection, and it was cracked from one end to the other. The date of this was November 13, but everything still goes well.

Tom Walsh, employment and casting director at the Ince studio, is treasuring the diploma a hairlip man received from a Los Angeles or Hollywood photodramatic college. The journeyman actor insisted upon leaving the valuable piece of paper that Walsh could show it to Mr. Thomas H. Ince.

Baby Marie Osborn found it convenient to take some water out of a Diando studio radiator so that she could make mud pies while the company was on location. The chauffeur had to walk two miles to get a bucket and water to fill the tank because she forgot to turn off the stop cock.

When a story was sent out that the Christie plant had been leased to another comedy concern film exchange managers and exhibitors began wiring the Christie boys to know if it was true, and now Al. E. claims that it's a darn fine thing to know that you'd be missed and that somebody really cares for you.

Harry McCoy, who has been Keystoning for the past three years, has stepped into vaudeville. Friends from the studio numbering about sixty honored him on the first night and did several reel comedy stunts, including the presentation of a beautiful vase (of the break-away type), which was handed to him on the head.

Eddie Gribbon has invented a noiseless way of eating soup. His prescription provides that it should be filled up with broken crackers until it becomes of a pulp consistency and the diner shall then use a knife for conveying it to his mouth. Gribbon contends that the oval shape of the spoon is what makes the noise.

If the keeper of properties of the Ince studio needs any of the handsome draperies purchased especially for interiors of Fifth avenue palaces he can find them in the private office of Bert Lennen, who writes publicity at the Ince studios. Lennen has a wonderful office, finished in real classy style, and has gone even one step farther than that—he has tea every afternoon at four.



Corliss Giles, Who Makes His Screen Debut as Leading Man for Clara Kimball Young in "Shirley Kaye"

McClure Shows "Mother" at Red Cross Benefit

Through the courtesy of McClure Pictures, which organization is offering "Mother" for state rights distribution, the picture was shown on Monday, November 19, for the benefit of the Red Cross movement. The Reverend William H. Jackson, a prominent clergyman and an active participator in the Red Cross campaign, was responsible for the presentation of the George Loane Tucker feature, given at the club house of the Nassau County Red Cross Society at Oyster Bay, L. I.

Sponsored by McClure Pictures and offering as star Elizabeth Risdon, at present appearing in the William Faversham production of "Misalliance," now on tour, "Mother" was adapted from the widely read novel by Eden Philpott, entitled "The Mother."

Buck Added to Hoffman-Foursquare Exchange Forces

The newest member to be added to the distributing forces of Hoffman-Foursquare Pictures is A. G. Buck, who takes charge this week of the Philadelphia offices. Mr. Buck has managed the K.E.S.E. Philadelphia Exchange for the past year, and his activities and success have made him prominent in that territory and one whose services have been highly regarded by his associates.

Before coming East, Mr. Buck was manager of the Chicago branch, Fox Exchange, for a year, and before that served the same company satisfactorily in St. Louis. "I am looking forward to my association with M. H. Hoffman, Inc.," said Mr. Buck, "because I feel that its product and methods will give satisfaction to the exhibitor."

Pyramid Enters Field with Four Comedies

Newly Organized Pyramid Comedies, Inc., to Show First Four to Trade—Ray Hughes Featured—Werner, Abrams and Palmer Executive Heads

PYRAMID COMEDIES, INC., a newly organized producing company, with Arthur Werner, Charles F. Abrams and Harry Palmer as executive heads, will show its first four comedy productions to the trade this week. Ray Hughes, an eccentric comedian, is featured in Pyramid Comedies, and it is said that he is a comedian of more than ordinary accomplishments.

The policy of the Pyramid Comedies, Inc., is to make twenty-four productions a year, two reels each and release them semi-monthly, either the 1st and 15th of each month, or the 7th and 23d, in order not to conflict with other comedy releases and to enable exchanges receiving other comedies on either of these dates, to make their releases to fill in with the Pyramid productions.

The production arrangements have been completed, and the production establishment of the concern will be at Fort Lee, N. J., for a short period, after which productions will be made in Hollywood, Cal.

Ray Hughes, the featured comedian, is supported by well-known comedy players, with established reputations as comedians. William A. Seiter, well-known comedy director, is in personal charge of productions.

The four completed pictures are both unusual and sensational. The titles under which they will be released are "In and Out," with the action revolving around difficulties in a hospital; "Beauties and Bombs," in which the usual destruction and unusual comedy situations occur in a restaurant; "Love and Lunch," staged at a studio, within a studio, and in one of those get full quick lunch-carts; and "Beach Birds," which was produced at Long Beach, N. Y., with several thousand habitues of that place enthusiastically participating.

The advertising and exploitation is under charge of Harry L. Reichenbach, who announces a novelty in the form of a press sheet to be known as the semi-monthly tickle containing numerous stories, and which, he says, can be used as a herald by the exhibitor or to clip from to fill his publicity wants. The release dates for these comedies will be announced later. Mr. Hughes, the comedian, has been engaged for a period of five years.

"The Warrior" Making Record Sales in Middle West

The General Enterprises, Inc., film spectacle, "The Warrior," has been sold by Sawyer and Lubin for the States of Ohio and Indiana, to James Grainger, general manager of Allen Film Corporation, of Chicago, Ill.

Mr. Grainger bought the territorial privileges to "The Warrior" for Illinois, Michigan, Nebraska and Iowa during the recent sales trip made by Messrs. Sawyer and Lubin in the Middle West. The many inquiries received from exhibitors relative to bookings for "The Warrior," induced Mr. Grainger to add to his purchase the States of Ohio and Indiana.

Contracts were also negotiated during the past week whereby W. E. Drummond, manager of Special Feature Co., of Knoxville, Tenn., becomes the owner of "The Warrior" for the southern territory embraced by the States of Georgia, Alabama, Tennessee and Florida.

A good record in sales has been made by the picture featuring Maciste, as more than three-quarters of the country has been sold within the space of six weeks.

Harry Grossman, Oro President, En Route to Coast

HARRY GROSSMAN, president of the Oro Pictures, Inc., left last week for the Coast, where he will complete arrangements for the distribution of the Oro releases, and to discuss with the directors the plans for future productions to be made at the Bernstein studios, Los Angeles.

Before leaving, Mr. Grossman announced that the Celebrated Players Film Company, of Chicago; Abe Kaufman, of Memphis; Modern Feature Photoplay, of New York; Boston Photoplay, of Boston; Philadelphia Ideal Film Exchange, of Philadelphia, and Sidney B. Lust, of Washington, D. C., as a few of the leading independents that had signed for Oro pictures. The independent exchanges that have already received Oro franchises have stated that the Oro plan is a sound business proposition and that Oro pictures, judging by the first three releases, is the first program that assures the exhibitor of receiving a picture very close to the ideal. The Oro plan of distribution through independent exchanges is based upon such commercial lines as to compel the making of nothing but good pictures.

Mr. Grossman will make a number of stops en route to the Bernstein Studios, studying the conditions and placing Oro franchises in all open territory.

Good Reports on "The Fringe of Society"

"The Fringe of Society," the late Hoffman-Foursquare picture, produced by George Backer Film Corporation in seven reels, is being received with enthusiasm by exhibitors throughout the country, Hy Gainsborg, sales manager, reports. Ben S. Cohen, who has reached Denver on his trip to the Coast in the interest of this and other Hoffman-Foursquare Pictures, tory have heard of "The Fringe of Society" and want to see it screened. Similar reports have been received from the Hoffman-Foursquare exchanges in other cities.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

SCREEN EXAMINATIONS

"The Awakening"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

"THE AWAKENING" may justly be termed an unusually good five-reel picture. Its properties of suspense, appeal, atmosphere and realism are pronounced, while at the same time it possesses the customary vital points apparent in the general run of World-Brady releases. The name of the author is not listed on either film or press sheet, but it might be guessed that the story is an adaptation of a work of some French author of renown. It is so simple and straightforward in the telling and at the same time so abundant in sustaining interest that it certainly bespeaks the hand of some master, whether of the past or present.

It is superbly acted by a cast headed by Montagu Love and Dorothy Kelly. Mr. Love it may safely be said has never been seen in such a congenial role as that provided by the character of Jacques Revilly, the uncouth and forbidding artist, whose awakening occurs when the homeless Marguerite enters his life. He instills into the part certain qualities of gruff sympathy and strength of character, wrought by Jacques, early years of long suffering, that stamp him at once as both a sympathetic and admired figure. Mr. Love's make-up is, by the way, perfect. Miss Kelly, who returns to the screen in the role of Marguerite after a regrettably long absence, is thoroughly charming John Davidson and Frank Beamish are happily cast in the respective roles of Chapron and Varny.

George Archainbaud has given "The Awakening" the best production borne by any Brady picture since the old Peerless days. The atmosphere of the Parisian Latin quarter that has been obtained by both interior and exterior setting is convincing and never obviously striven for. The continuity is excellently arranged and the photography and lighting of the very best.

THE STORY AND PLAYERS

Jacques Revilly (Montagu Love), an artist of the Bohemian quarter in Paris, is known as "The Beast," because of his uncouth and forbidding appearance. His only friend is Varny (Frank Beamish), a fellow artist who has penetrated beneath Jacques' exterior and found a loving heart within. On Christmas Eve when Jacques is returning to his hovel after a celebration in a cafe, he stumbles upon Marguerite (Dorothy Kelly) huddled on a door step. He carries her home with him, and warms the faint spark of life back into a flame. She accepts the hospitality of his home, and soon after the two grow to love each other dearly. Chapron (John Davidson), another artist, who boasts of his many feminine conquests, bets that he can win Margurite away from Jacques within the month. And he wins by foul means. A duel is arranged for between Jacques and Chapron, out of which the former comes slightly wounded, but with honor avenged. And Marguerite, because of his great love for her, elects to stay with him despite the fact that she believes herself unworthy of his name.

Joseph Granby and Josephine Earle contribute good supporting performances.

"Over the Hill"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

"OVER THE HILL" is a melodrama that builds too long for the insignificant climax that caps it. It is one of those pictures that contains as its chief element what someone once designated as "just action." There is a large cast to be introduced and its many principals have not been any too well planted, while the author's delineation of the veteran publisher of "yellow" newspapers is rather unskilful when the framework of the story is considered and the introduction of the old minister, played by Dan Mason, is irrelevant to the main thread of action.

But these faults are in themselves slight. They merely serve to enlarge on the minus quantity that represents the plot. For reel after reel little happens of interest. The author seems to have floundered in the mass of characters and the theme of clean newspaper ethics versus sensational practices never dominates until the very end. As directed by William Parke the picture presents a satisfactory production, worthy of a much better foundation.

Gladys Hulette has been awarded a part that is quite slim considering her ability and name. William Parke, Jr., this time appearing as a juvenile heavy; Chester Barnett, as hero, J. H. Gilmour and Paul Clerget appear in supporting parts.

THE STORY AND PLAYERS

Amos Winthrop (J. H. Gilmour), owner of a string of "yellow" newspapers, sends his son, Roy (William Parke, Jr.,), a waster, to Columbia, a small town, to learn the details of the business on the Daily Pioneer. He finds a congenial companion in the person of the editor, Barnes (Richard Thornton), a fellow with an acute sense of sensationalism. Allan Stone (Chester Barnett), business manager of the paper, a clean minded fellow, has given Esther (Gladys Hulette) a position on the Pioneer. These two are constantly at odds with Roy and Barnes. Lawlor (Paul Clerget), owner of the Columbia department store, has persistently refused to advertise in the Pioneer owing to its character. Esther learns that his daughter (Joyce Fair) has planned a secret marriage with Columbia's leading baseball player. Esther acquaints Lawlor with this and they prevent what would have been a certain catastrophe. Roy learns of the planned elopement and writes a sensational story, featuring Lawlor's daughter and the baseball player. Esther to prevent its circulation burns the entire edition and then smashes the plates. The next morning Lawlor hands her his advertising contract. She and Stone rejoice in the triumph of clean journalism over sensationalism, while Winthrop removes his disgraced son and Barnes from the Pioneer.

"The Seven Pearls"

(Pathe—Thirteenth Episode)

REVIEWED BY PETER MILNE

PERRY MASON and his associates in crime contrive a means whereby Ilma is entrapped in a piano box in "Over the Falls," the thirteenth episode. Perry and Stayne then make off with the box and girl in an auto-truck, while Harry and Kismet pursue via aeroplane. They overtake the villains, who after throwing the box in the river, flee. Harry attempts to rescue the box and its precious treasure by lowering himself from a bridge by a rope, but the rope breaks and Harry himself only escapes by a hair's breadth. When last seen the box is bumping dangerously over the water falls.

"The Sudden Gentleman"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

HERE is a comedy-drama of a conventional sure-fire type, whose comedy often soars to the heights and whose drama, though it can never be taken altogether seriously, furnishes the required amount of sustaining interest. Its central figure is a happy-go-lucky Irishman, who suddenly becomes ward of a fortune and an aristocratic young lady. There is a fortune-hunting count after the ward, and an adventuress after the Irish gentleman himself, but a small dash of wits and a much larger one of fists proves effective and in the end hero and young lady, no longer aristocratic, however, are in each other's arms.

He who craves light entertainment will discover in "The Sudden Gentleman" many satisfying qualities. William Desmond is a good lead, who seems to have entered into the spirit of the story, refusing to become too ridiculously sincere even when the author would have him. His initiation into a home of wealth is done to the usual accompaniment of gawkish table and society manners, tricks generally worth while in the comedy line and surely so here because so well done. And his fighting always adds realism to the character name—Garry Garrity. Mary McIvor is good as the changllng young lady and Jack Richardson is the heavy.

All connected with the picture's production have contributed of their best. R. Cecil Smith is author, Joseph Anthony Roach, scenario writer; Thomas Heffron, director, and R. E. Irish, cameraman.

THE STORY AND PLAYERS

Garry (William Desmond), an Irish blacksmith, receives word from America that he has fallen heir to millions. Taking charge of the establishment, he immediately incurs the enmity of his cousin and ward Louise (Mary McIvor) by his awkward ways. Later, however, he blossoms forth into a real gentleman and Louise suffers a quick change of heart. Count Louis (Jack Richardson), finding his plans to marry Louise all miscarrying, has recourse to the road house and a woman to get Garry in a tight place. Garry's fighting blood rises as a result of this and when Louise breaks the engagement he so soundly drubs the Count that a confession arrives and all ends well for the lovers.

Margaret Shillingford, A. Hollingsworth, Donald Fullen, Alberta Lee, Walter Perry and Percy Challenger complete the cast.

"The Ship of Doom"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

"THE SHIP OF DOOM," written and directed by Wyndham Gittens, possesses behind a gripping story, a theme which immediately takes it from the ordinary run of features and elevates it to a more lofty plane. In all probability it will make no big splash in the list of box-office reports, for it has no stars of

country-wide renown and there are some passages in it that will doubtless fail to penetrate far beneath the thick skin of fan satiated with the more superficial features of the day. And yet Mr. Gittens has scored a distinct success for himself, his company and the art in general, for "The Ship of Doom" reflects a knowledge, a comprehension of life, that has seldom if ever before shone forth from the screen.

The central character is Martin Shaw, a fisherman, who has killed for the sake of Clara, the woman he loves. His crime detected, he takes flight and Clara accompanies him. There follows suffering for both, hardships big enough to break the grip of the strongest. Fate is relentless and Martin crumples and falls from the strain of it, only to rise again, aided by the same fate that is this time kind. It is a stirring picture throughout, with the man-made justice of the courtroom for once omitted, the justice of conscience or, if you will, of God, superseding it.

The episodes that take place on the freighter of the high seas, where the cruelty of Shattuck runs amuck, the action in the lifeboats and the final meting out of deserts on the far away island are filled with strong, vital action. As director Mr. Gittens has done exceeding well. The sea stuff with the mutiny and the burning of the ship to the water's edge is strikingly realistic. The types were selected with care. Monte Blue makes a thoroughly realistic and effective Martin Shaw, and Claire McDowell as the woman, acts with a skill that is rare. Frank Brownlee as Shattuck, the sea captain, contributes an unusually fine study of the relentless villain.

THE STORY AND PLAYERS

Martin Shaw (Monte Blue), a fisherman, kills Whittlesey (Arthur Millet) because he has insulted Clara (Claire McDowell). Forced to flee the village, where he is under suspicion, Clara accompanies him. They take refuge on a vessel bound for the South Sea Island, captained by "Sundown" Shattuck, who is the essence of brutality. Clara attracts his attention, and, though he marries the two refugees, the ceremony is little more than a joke with him. He is prevented from violating the woman, first by a mutiny of his men, and second by a fire which, breaking out in the hold, completely destroys the vessel. Shattuck, Clara and Martin are in the same lifeboat with four or five sailors. The boat is too heavy and so they draw lots to see who will go overboard. Martin gets the broken match. He is given a keg as a buoy and left to the mercy of the waves. When a drifting row-boat is sighted, Shattuck decides that it is the place for him and Clara. Later they drift to an island where Martin has already found refuge. Shattuck again attacks Clara, but the quicksands serve her in good stead and the captain is swallowed up in them. Martin urges her to go back to civilization and leave him alone to pay for his crime, but though a rescuing party offers to take her back she stands by her husband.

Three Christie Comedies

(Christie—One Reel Each)

REVIEWED BY JOSEPH L. KELLEY

"STEPPING OUT," "Betty Wakes Up" and "Almost Divorced" are the three late contributors of Al. Christie to the screen. They are of the straight comedy type with a dash of the slapstick element, evident in all three. Of the three "Betty Wakes Up" is the most original in story and the least interesting. "Stepping Out" is so obviously fashioned by the author, to bring about a series of events calculated to give rise to a series of humorous situations, that its humor is lost in the attempt. The comedy situations find development in a series of mix-ups occurring when two newly married couples get acquainted. "Almost Divorced" is based upon the old idea of the rich relative dying and bequeathing to his kin an amount of money providing he be married or not married—in this case both, since the climax comes when the kin is notified that the money is due in the event of his marriage. He had been notified before that he was to receive the money in the event that he wasn't married before a certain hour. The mixup resulted from a wrong interpretation of the will.

No one of the comedies is above the average as sources of comedy entertainment. They are fair. The members of the cast are the brightest spots in them. Smiling Billy Mason and Betty Compson are featured in "Almost Divorced." Betty Compson is featured in "Betty Wakes Up" and Smiling Billy and Jay Belasco, supported by Ethel Lynne and Helen Leslie, do the honors in "Stepping Out." All three comedies have been given good production. The photography is of the highest order. Miss Compson is good to look upon and will brighten any production by her presence. She and Billy Mason would shine if given better stories.

"A DAUGHTER OF THE GODS," with Annette Kellermann, the William Fox spectacle, which after a run at the Lyric theatre, New York, and other high-price houses throughout the country, is now to be put within the reach of the smaller exhibitor, was shown to the trade at the Lyric last week. A large audience in which there were many exhibitors attended this second trade showing.

"The Small Town Guy"

(Essanay—Five Reels)

REVIEWED BY LISLE M. ALBRIGHT

THIS is a Taylor Holmes picture, but it lacks the punch of some of his earlier efforts, such as "Efficiency Edgar's Courship" and "Fools for Luck." The story was taken from a novelette in Munsey's Magazine, entitled "A Picture of Innocence," and seems to be rather more bare of humorous possibilities than might be hoped for. At any rate, while the picture is undoubtedly good, it doesn't come up to the Taylor Holmes standard, because of the role he is forced to enact. In places it is draggy and the action lags.

The Essanay star does some good character work, nevertheless, and makes one feel that he is really looking at a small town guy. There is a good deal of humor in the picture and it no doubt will appeal to a great many audiences. Helen Ferguson, who plays opposite Mr. Holmes, is certainly one of the coming stars of the screen. Her work is splendid and she seems to have the happy faculty of being able to portray emotion without ever straining or overdoing it.

Fred Tiden and Mark Elliston, as the pair of crooks who make life miserable for the "small town guy," fill the roles of the light-fingered gentry extremely well and give excellent support. The fight near the end of the picture in which the "dub" lays out the city parasites with healthy wallops to the jaw is an exceptionally good piece of acting.

THE STORY AND PLAYERS

To their disgust, Swell Dresser (Fred Tiden) and Slim McClearn (Mark Elliston), two Chicago confidence men, are forced to stay overnight in Compton Center. Ernest Cledhill (Taylor Holmes) meets them and they get him to go to the city to make his fortune and so that his ability won't go to waste in the little burg in which he lives. They use him as a tool in soliciting funds on commission for a new clubhouse, but Ernie is too green and gets caught. The authorities, however, see his innocence and let him go, advising him to stay away from the gang.

He goes back home to learn that his deceased aunt has made him her beneficiary. Ernie hesitates in telling his sweetheart, Eleanor (Helen Ferguson), about his troubles in Chicago. The two crooks return to town and try to collect "hush money," threatening him with exposure.

Ernie is then swindled in a land deal, but luck saves the day when a syndicate finds it needs his property for a dam. He cleans up big, so that when the crooks come back to him for the silence bribes his fighting spirit is up and he lights into them.

The story ends with Ernie attaining his heart's desire, cleared of the big-city stain, and with Eleanor in his arms.

"Tom, Dick and Harry"

(Strand-Mutual—One Reel)

REVIEWED BY F. G. SPENCER

BILLIE RHODES is becoming more charming than ever in her single reel comedies, and this, her latest to be released, shows her off to the full. Always coquettish, she has plenty of admirers, but in this instance there are three ardent suitors trying to outdo each other to gain her winsome smile. Tom, Dick and Harry, in their endeavors to land, euchre themselves and engage in fisticuffs, while Harry (Jay Belasco), who by the way, has already married the guileless Billie several times, does so again, evidently to make it binding.

It's a clever little comedy and capably carried through; the scenic effects are fine and the release date is November 27.

"Her Dog-Gone Dog"

(Strand-Mutual—One Reel)

REVIEWED BY F. G. SPENCER

JAY BELASCO and Billie Rhodes, ever popular in their single reel comedies, score another certified success in "Her Dog-Gone Dog." Invited to a masquerade party Billie decided, and Jay reluctantly agreed, to go as Buster Brown and "Tige," the dog, respectively.

Matters would have moved smoothly had not Jay, tired of leaping and "woofing" while the rest of the crowd were spooning and otherwise enjoying themselves, so at the first opportunity he escapes from the ball room. The sight of a tramp suggested an idea to him and a few dollars convinced the Knight of the Ties, so he put on his disguise and joined the party. After having visited the refreshment room the tramp got into a fight with one of the guests and behaved with Billie and all others like a real dog. And in the meantime Jay was sleeping. Finally the hostess called up the police department. In the meantime Jay had changed clothes with the tramp and, disguised again, walks into the ballroom. He finds Billie sore at him and a policeman who wants to take him to the police station. Jay escapes and after a lively chase enters the Browns home again. The tramp too returns—is recognized by Jay, who explains to Billie.

This reel contains many humorous incidents and is certain of a good reception. November 13 is the release date.

"The Mate of the Sally Ann"

(Mutual-American—Five Reels)

REVIEWED BY LISLE M. ALBRIGHT

IT has been a long time since Mary Miles Minter played in a picture that carried the charm of this one. Besides having a beautiful sea background and a story that is different, there are a lot of subtle touches that make the "Mate of the Sally Ann" one of the most delightful pictures of the season.

And the real hero of the story—if one may judge by the being about whom the most human interest lies—is not a man, but the cleverest dog that ever cast a shadow. The things he can't do and doesn't do are scarcely worth doing and the audience that can resist him has just had a glimpse of the snaky locked Medusa.

Perhaps it sounds unfair to give a dog such praise before the work of Alan Forrest, George Periolat and Jack Connolly is even mentioned. They all give Mary Miles excellent support, but so does this dog. And when the shaggy rascal picks up by the tail a pup that is having trouble navigating up a gangplank and deposits him on deck at the feet of his mistress one can scarcely keep from giving him a hand.

Miss Minter, as the little wild flower of the seashore, whose crotchety old grandfather won't let her go near other people, never did better work than as Sally. Henry King, who directed the production, deserves a lot of credit, for it's mighty hard to pick flaws in any part of the picture. It's a specimen of Mutual-American work that will give exhibitors who have switched to Mutual in order to escape the fifteen-cent per reel tax a feeling that they made rather a good move in getting such a picture for their patrons.

THE STORY AND PLAYERS

Captain Ward (George Periolat) is the skipper of an old beached tub, and Sally (Mary Miles Minter) is his granddaughter and first mate. Sally is the victim of her grandpa's tyrannical guardianship, the old man preventing her from meeting anyone because of his hatred of society as the result of his daughter's death at the time of Sally's birth. Each day the captain vows vengeance on Sally's father, whoever he may be.

Jack Gordon (Jack Connolly) and Hugh Schuyler (Alan Forrest) live in a big house by the sea, the latter reading law with the judge. One day Judge Gordon's dog runs away and makes up with Sally, who is playing on the beach. When the dog leaves her she follows him back home.

In the mansion of the judge Sally meets a pair of admirers and friendship and love both ripen. Impressed by the resemblance between the girl and the woman he secretly married and lost through a miscarriage of letters, the judge finally goes to see the captain and finds that Sally is indeed his own daughter. The romance is completed when she consents to marry Hugh Schuyler.

"The Judgment House"

(Blackton-Paramount—Six Reels)

REVIEWED BY PETER MILNE

"THE JUDGMENT HOUSE," a photoplay bearing on the eternal triangle, is J. Stuart Blackton's first contribution to the Paramount program, adapted and personally directed by the producer from Sir Gilbert Parker's novel. A distinguished cast which includes Conway Tearle, Wilfred Lucas, Violet Heming and Paul Doucet was assembled to portray the various characters in Sir Gilbert's lengthy and involved story.

These very qualities of the original work evidently led Mr. Blackton into an attempt to simplify his picure by various elisions. Situations, sometimes by-plots themselves and characters more or less prominent between the covers of the book have been deprived of a corresponding position on the film. That this pruning was of good intent is obvious. But in wielding the pruning knife the producer has not only shorn the plot of the unnecessary twigs but has seriously wounded the trunk.

As a result "The Judgment House" is seldom clear enough to be interesting and the characters are not definite enough to meet anything approaching enthusiastic response. The continuity is practically lost and the action muddled.

The production which Mr. Blackton has given the picture is adequate and the photoplay and camera effects in general are worthy of unstinted praise.

THE STORY AND PLAYERS

Jasmine (Violet Heming), impressed with the strength of Rudyard Byng (Wilfred Lucas), a man who has made his millions in South African diamond mines, marries him though really loving Stafford (Conway Tearle). Byng dissipates and after three years Jasmine's life is miserable. Stafford, too much of a man to return her renewed love for him, learns that she has a suggestion of an affair with Fellowes (Paul Doucet), Byng's secretary. He prevents Byng from killing Fellowes by arguing him into believing that his wife is innocent of any breach of faith. The Boer war breaks out in South Africa and Byng, regaining his hold on himself, leads a British regiment. Stafford also partakes in the war, while Jasmine acts as a Red Cross nurse. Byng distinguishes himself by various heroic acts and at length rescues Stafford from the thick of the fight. Dying, Stafford urges him once again to pardon his wife, and so Byng goes to her repentant.

Crazy Thunder, an Indian, Florence Deshon and Luciel Hamill are seen in supporting parts of more or less prominence.

"Gift o' Gab"

(Essanay-Perfection Pictures—Five Reels)

REVIEWED BY PETER MILNE

IN this light comedy Jack Gardner is seen in a George M. Cohan type of role, talking or "gabbing" himself into success to the tune of a considerable number of thrilling stunts. In the first scenes of the picture one is treated to the sight of Mr. Gardner in football togs making the winning touchdown for his college in the last three minutes of play. Then comes the celebration which eventually discloses the star driving about in a sea going hack, jumping from his high perch to a limb of a tree, from there to the top of a passing automobile, from there to the roof of a trolley car and from there to the roof of still another. These stunts, executed with the right touch of dash and easiness, throw a new light on Mr. Gardner's abilities.

Subsequent to the celebration there is his unsuccessful business career as an inventor, followed by his ultimate success as a salesman because of his inborn gift of gab, and a happy ending to his love affair. The contents of the five reels is pleasing as a whole. The action moves at a good gait and there is a plentiful supply of comedy to keep the laughs coming regularly.

The director has given the picture good staging in every respect. Helen Ferguson is a charming heroine and Frank Morris a very human looking and acting college boy.

THE STORY AND PLAYERS

Tom Bain (Jack Gardner) discovers that he must have something more than a fine record at football to provide for the needs of Peggy Dinsmore (Helen Ferguson), sister of his college chum (Frank Morris). Riding up and down grades on a railroad train gives him the idea of inventing a machine to bore tunnels through hills. He interests local capital through talking, sells his machine with more talk—and the machine is a glorious failure. But the president of the railroad company is so impressed with his gift of gab that he gets a job as a salesman and so is enabled to claim Peggy as his bride.

"The Hidden Hand"

(Pathe—Third Episode)

REVIEWED BY PETER MILNE

AT the opening of this episode, entitled "The Island of Dread," the Hidden Hand is about to open the secret packet with the locket he has stolen from Doris. Her captors release her for the moment to see what the packet discloses. Doris quickly upsets a retort of powerful explosive which is standing on the table and the den is soon afire. The explosion knocks the Hidden Hand to the floor and before he is able to recover himself Doris has seized the packet and fled.

After more exciting interplay between the various parties, Doris, accompanied by Ramsey, the detective, sets out for the Whitney summer home on an island. The Hidden Hand has loosened the propeller on their launch and when far out on the water it slips off. A storm comes up and wind and rain drive the boat ashore. Doris and Ramsey take refuge in an old shack. When night falls Doris reclines on the bed, while Ramsey (his sense of virtue evidently getting the better of his common sense) seats himself on the shack's step in the pouring rain.

The Hidden Hand and his aides arrive. Ramsey hears noises and going to investigate is attacked by the band. He flings the packet from him as he sees himself overpowered. They bind and leave him on the shore. Doris is then captured and taken prisoner to the enemy's launch. Far out on the water she leaps overboard and hides under an upturned rowboat.

Doris Kenyon, Sheldon Lewis, Mahlon Hamilton and Arline Pretty continue in the leading roles.

"Her Silent Sacrifice"

(Select—Five Reels)

REVIEWED BY PETER MILNE

"HER SILENT SACRIFICE," Alice Brady's first picture under this banner is an adaptation from Henry J. W. Dam's play "The Red Mouse," made by Eve Unsell and directed by Edward Jose. Miss Brady has the type of part with which she has long been associated and which as a consequence she knows full well how to play. The character of Arlette, the misabused girl from Brittany who promises to sell herself to an old roue when he has made a success of the man she loves, an artist, gives her ample opportunities to display her emotional talents. And she performs with such sincerity that some few inconsistent situations in the course of the story's run are given a shading of strength that would otherwise be probably lacking.

The plot, with its constant playing up of the pursuit of the girl by the roue and its wealth of pointed subtitles, shoots its bolt somewhat further than the boundaries of strict propriety define. It is the bartering of virtue for shallow worldly success done in

minute detail. That the roue is prevented by death from obtaining his lustful desire doesn't lessen the strength of the sex element in the least nor diminish the effect. This is only mentioned in fairness to both producer and exhibitor. Probably the majority of audiences are eager for such highly seasoned entertainment and only the very conservative will be at all likely to take offense at it.

The very character of the plot is responsible for its suspense, a property of which it possesses an abundance. Its happy termination is reached logically through a sequence of exceedingly well presented and acted scenes. The presentation given it by Mr. Jose and the camera work contributed by Benjamin Struckman are admirable as to detail and ensemble. R. Peyton Gibbs contributes some excellent work as the roue, Henry Clive is a pleasing artist, and the support adequate to the last.

THE STORY AND PLAYERS

Arlette (Alice Brady), the nameless granddaughter of an innkeeper (Arda Le Croix) of a Brittany village, is branded a witch by the superstitious townfolk. Two strangers come to the village, Vale (Henry Clive), an artist, with whom Arlette falls in love, and Prince Boissard (R. Peyton Gibbs), a man she immediately dislikes. Learning the poverty stricken condition of Vale and realizing that the Prince, through his influence as a patron of the arts, can make him successful, Arlette finally accedes to his proposition; that providing he make Vale famous, she will give herself to him (the Prince). And so fame comes to Vale and Boissard demands his price. Meeting Vale again, Arlette's old love for him is renewed, but she agrees to stand by the bargain. But Sarthe (Edmund Pardo), servant of the Prince, who has long sought vengeance for the manner in which he has been mistreated, stabs his master while he attacks Arlette. She is then free to marry Vale.

Mrs. Blanche Craig, something of a co-worker with the Prince, contributes some typical character work.

"The Silent Lady"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

AS was the case with "The Cricket," the last production in which little Zoe Rae appeared, much of its entertainment value is due to three humorous characterizations given by a trio of veteran character actors. Harry Holden, Winter Hall and Edward Brown are the three in question. They appear as keepers of a lonely New England lighthouse, also the guardians of Zoe, a child of the sea. The lives of these three old codgers are set forth in great detail and the detail is most of the time humorous to a degree and at times touched with wholesome sentiment. That their various experiences will meet with response is a certainty, as even an off-audience at the Broadway theatre enjoyed them heartily. A sailor went into convulsions, two old ladies chuckled and a middle aged couple were constantly smiling.

Zoe Rae herself also pleased and another bit of comedy is contributed by Lule Warrenton as the housekeeper. And then there is a love interest, supplied by Gretchen Lederer, as the nurse, and the doctor. In fact it is the individual performances and the realistic detail supplied by Elsie Jane Wilson, who directed, that makes "The Silent Lady" the enjoyable picture that it is. The production is adequate.

THE STORY AND PLAYERS

Naomi (Zoe Rae) lives in the lighthouse with three old salts. When she is taken sick a doctor is called who brings a nurse, Miss Summerville (Gretchen Lederer), to take charge of her. The old men are somewhat aghast at having such a young woman in their home and their efforts to assume an indifferent attitude amuse her thoroughly. They learn finally that she has a past and Philemon (Winter Hall), the keeper of the light, a staid old New Englander, commands her to leave the place. But her past is proven quite innocent and the manner in which the old man is softened and Miss Summerville made happy by the love of little Naomi and the doctor forms a delightful conclusion.

"Molly Entangled"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

VIVIAN MARTIN appears as an Irish maid in "Molly Entangled," written by Edith Kennedy and directed by Robert Thornby. Miss Martin's attractive personality serves to brighten a story that, while it possesses a well evolved plot, never rises to dramatic or humorous heights.

Mr. Thornby has injected a delightfully homely atmosphere into the picture. The whole of it transpires in Ireland and there is not a false note in any of the scenes. The supporting types were well selected and the cast in general does effective work.

"Molly Entangled" is an average picture on its merits of story and production. Miss Martin does charming work and where she is popular the picture will be warmly received.

THE STORY AND PLAYERS

Molly Shawn (Vivian Martin), a maid of Ireland, lives with her father (Noah Beery), the blacksmith, who is indebted to the Barrys for his shop. Jim Barry (G. S. Spaulding), the profligate heir to the Barry estate, is in danger of losing it lest he marry. During a carousal he falls and is so severely injured that the town doctor pronounces that he will die before morning. In order to save the fortune for his mother (Helen Dunbar) Jim summons Molly and her father and putting the facts before them asks the girl to marry him. This she does, but with the arrival of the city doctor it is learned that an operation will fix Jim up as good as new. Molly in despair gives up hope and her sweetheart (Harrison Ford) is also resigned. But then there comes the startling revelation that the man who read the wedding ceremony for Molly and Jim was no priest at all but a fugitive from justice. It is within Jim's power to keep this information to himself, but, his better nature predominating, he confesses and restores Molly to her faithful Barney.

C. H. Gowland, Jane Keckley and W. A. Carroll complete the cast.

"The Hungry Heart"

(Paramount—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

DAVID GRAHAM PHILLIPS'S novel, as adapted to the screen by Charles Maigne and presented by Pauline Frederick and cast, is far from being the best picture, or as good as some pictures, in which she has been seen. "The Hungry Heart" lacks strength of purpose, a convincing supporting cast and smacks too strongly of the risque. Miss Frederick is called upon to present a rôle that is lacking in the human, homely quality. The fact that Robert C. Vignola, the director, has seen fit to force certain situations by making his characters arrive at a desired location at the critical moment, may be overlooked by an audience. The fact also that Nancy is rendered speechless, at the desired time and through the agency of a slight accident in falling, and that later when it becomes necessary for her to speak, she recovers said faculty, apparently without any special medical treatment —these defects in scenario and production may be overlooked, also. And if some of the sub-titles can be read and forgotten and the scene showing the wife's lover fleeing from the house down the long stretch of roadway, can be seen and forgotten—then "The Hungry Heart" will have presented an entertaining bit of dramatic work before the camera and on the screen.

"The Hungry Heart," as presented, is not the best example of good story telling on the screen. Nor is it a good example of good dramatic work. Miss Frederick is handicapped by a poorly written script and poor direction. In the scenes which call for emotional action and convincing facial expressions, Miss Frederick rises to dramatic heights that are seldom attained by her contemporaries on the screen. In some of the scenes this strength of dramatic interpretation is evident in the star's work, in the story and in production but viewed as a whole, this latest work of Miss Frederick for the screen is not up to her standard. This lack is through no fault of hers. Members of her supporting cast are not convincing. Howard Hall, in the principal male rôle is kept from presenting the strong, virile man that he looks, by the nature of his part. He is not convincing as the neglectful husband. Robert Cain is a good type but does not register dramatic skill of action or expression. Helen Lindroth overacts in every scene in which she appears. Eldean Steuart, a youngster, does a bit well.

The exterior scenes are beauties. The photography is all that could be expected for clearness. The lighting effects get the best results.

THE STORY AND PLAYERS

Courtney Vaughn (Pauline Frederick) and Richard Vaughn (Howard Hall) have just returned from their honeymoon, when the story opens. Richard is a chemist, and he becomes so interested in his work that he neglects his wife. The arrival of a little son does not help matters. Five years elapse and Basil Gallatin (Robert Cain) comes to the Vaughn home to assist Richard in his chemical experiments. Mrs. Vaughn, longing for companionship, meets Gallatin at every opportunity. They become fast friends. There is an explosion at the laboratory, and certain instruments are destroyed which Richard must replace. He leaves for New York to get them. During his absence Nancy (Helen Lindroth), the servant, is awakened one night and, suspecting Gallatin's intrusion, goes to Courtney's room and discovers him there. Nancy is injured when she falls in attempting to leave for her room, and the fall renders her speechless. Richard returns. Soon after Nancy recovers her speech and tells him all. Gallatin has left, fearing Richard. Divorce proceedings are commenced, and Courtney is granted her freedom. Richard leaves. Soon after Gallatin hearing that Courtney had been divorced, returns to her home. Richard had also returned, asking leave to work in the laboratory until he could establish another. During his stay they both realize that each had done wrong and a new understanding resulted. Gallatin is refused by Courtney and, fearing trouble, leaves. Richard and Courtney are united in happiness.

"National Red Cross Pageant"

(National Red Cross Pageant Committee—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

UNDER the direction of William Christy Cabanne, the scenes enacted at the National Red Cross Pageant, staged at Rosemary, Huntington, Long Island, October last, have been registered by the camera, and the result is five reels of most interesting film. The scenes are enacted by artists of both screen and stage, including Ethel Barrymore, Lionel Barrymore, John Barrymore, Hazel Dawn, Ina Claire, Tyrone Power, Frances White, William Rock, Blanche Yurka, Gladys Hansen, Rita Jolivet, E. H.

Sothern, Lumsden Hare, Marjorie Rambeau and Helen Ware. Mrs. H. P. Davison, wife of the chairman of the Red Cross War Council; Mrs. Ben Ali Haggin, and other prominent society folk, are seen in important impersonations.

This is, without a doubt, the most gorgeous pageant ever staged in this country. The costumes are gorgeous, the scenes have been given lavish and appropriate settings and the principals are all recognized as artists in the dramatic field. As a subject of interest on the screen, the National Red Cross Pageant, as reflected by the camera, is deserving the place of honor on any exhibitor's program, and can supplant the best feature on the program without loss registered in the box-office.

The picture is divided into two episodes. The first shows how universal happenings have led up to the world war that is now waging. The second, entitled "The Drawing of the Sword," the more dramatic of the two, tells of the entry of the Allied Powers, one after the other, in the cause of humanity. The picture is not simply a series of pretty pictures, but it tells a story in a most convincing manner. The suspense element is as much in evidence as it would be in a dramatic masterpiece. It holds the attention from first to last. There has been no attempt at trick photography or the use of the fade-out. In spots the picture gives evidence of poor cutting. The action jumps, caused by poor assembling. The absence of the dissolve effect and other methods of turning from one scene to the other is responsible, in a large measure, for this disturbed action.

These views of the National Red Cross Pageant present the unusual to the screen. There has been seen nothing just like these pictures before. In addition to the prominent artists whose names are mentioned above, Adolph Bohm's Russian dancers are seen in action, as are prominent exponents of esthetic dancing. The picture should be shown by every exhibitor in the United States, and every exhibitor can be assured that he will have shown a picture that every man, woman and child has enjoyed.

"Who Goes There?"

(Vitagraph—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

HARRY MOREY, Corinne Griffith and good support with the latest work of Robert W. Chambers to be adapted to the screen by Vitagraph, as a script to interpret, present a picture that is of sure-fire calibre. "Who Goes There?" is good material of photodramatic work. It makes possible strong, convincing action, holds the interest to the last and presents a cast of capable screen artists. Mr. Morey is an ideal type for the role of an officer in the Belgian Guides. Miss Griffith, seen for the first time opposite Mr. Morey in the principal feminine role, enacts her part with true dramatic feeling, and makes a striking contrast to the virile, strong character presented by Mr. Morey. The two work together to advantage. In this production, Miss Griffith does the best bit of acting since her appearance in leading roles for Vitagraph.

"Who Goes There?" presents a picture that is entertaining in every scene. The story runs smoothly with action emphasized in every scene. Director William P. S. Earle has taken advantage of a powerful dramatic scene to introduce his main character and theme. He does not rely solely upon the timely element of the story to bring its intent forcibly before an audience. A flash of the scenes which call for unpleasant happenings, but which are essential to the story, is all that is shown. Later in the telling of the story, Mr. Earle has resorted to flashbacks of this initial scene. He could have left this to the imagination of an audience and have accomplished better results. One flashback would have been sufficient to fix in the minds of an audience the thought that the second and third flashback suggested. Excepting this minor difference, Mr. Earle has produced a picture that will stand the scrutiny of the most discriminating without presenting a noticeable fault.

It has been given a good production, the cast does commendable work, the cameraman was on the job every minute, the scenarioist gave the director a good script from which to work, and the sub-titler finished with appropriate and snappy explanatories.

Harry Morey works like the artist he is. Corinne Griffith renders fine support. Arthur Donaldson gives a good account of the German officer. Mary Maurice is seen to advantage in a bit. The story is not always based on sound reasoning, but it furnishes interesting narrative on the screen.

THE STORY AND PLAYERS

Kervyn Guild (Harry Morey), a former officer in the Belgian Guides, a regiment of nobility, is captured with other Belgian refugees. He is brought before the German commanding officer and promised his and the freedom of the other refugees if he will go to London and bring back the girl whom General Von Reiter (Arthur Donaldson) loves. He promises in the hope of saving the lives of hundreds of other Belgians. He arrives in London and locates the German's sweetheart, Karen Girard (Corinne Griffith). In planning his escape with the girl, Guild scents trouble because he notices that he is protected by German agents and hunted by British secret service men. At the dock his baggage is passed by a German inspector and he and the girl are safely landed aboard the ship. The girl has taken a small portfolio which she keeps locked. Guild becomes suspicious and demands that he see the contents. She refuses to give him the key. The boat is held up by a British warship but the cruiser is destroyed by a torpedo.

Landing in Holland, they are assigned room in the house provided for them by Gen. Von Reiter, until his arrival. Guild notes that the Belgian natives are in danger of attacks from the Germans and he resolves to assist them. While he is preparing to enter active service, General von Reiter arrives and demands from the girl why she does not love him. She says that she loves another and he forces her attentions. Guild arrives in time to prevent this action and, in a duel, wounds the officer. The General forgives him and the girl and furnishes them passage in safety.

"His Old-Fashioned Dad"

(Falcon Features—Four Reels)

REVIEWED BY F. G. SPENCER

DANIEL GILFETHER and Mollie McConnell as Dr. Silas and Mandy Morton, respectively, make a charming old couple of the indulgent, self-sacrificing kind for a reckless, though plausible son. Emory Morton, the son (Richard Johnson) gives a very fair characterization of the wayward boy who, though knowing of his parents' sacrifices, still goes the limit at poker playing, whiskey drinking and general carousing.

The picture is based on the ever virile theme of the old-fashioned parents stinting themselves of almost the necessities of life to enable the son to obtain an education. It is a well defined, straight cut story, well directed, nicely photographed, full of pathos, and shows most clearly to what lengths loving parents will go to help a son whose profligacy they never dream of.

THE STORY AND PLAYERS

Emory Morton, son of an old-fashioned country doctor, is enabled to take a medical course at college through the sacrifices of his mother and father. His indulgence in the usual failings of college life leads to repeated requests for money, and at last the horse and cow are sold to meet his demands. All this greatly depresses the doctor. He takes out a life insurance policy. When another request for money is received, this time the excuse being illness, he determines to visit his son. Meantime Emory's engagement to Nettie Wright is in danger of being broken as her father decides that the boy must first make good financially.

One day, by accident, Emory discovers a bacillus which he realizes is of vital importance, and when the doctor arrives and discovers his son playing poker, Emory tells him that he is old fashioned in his ideas, and insists that it is necessary for him to gamble to obtain money to develop his wonderful discovery. The doctor is stunned as he realizes that perhaps he is old fashioned. On the way home there is an automobile collision and he and another passenger are taken to a hospital. That night the other injured man dies, and Dr. Morton changes charts with the dead man in order that his wife and boy may profit by his insurances. The deception is successful. When the insurance is paid to the widow she promptly gives it to her son and he continues his research work and redeems himself with the girl.

The widow lives alone and her fear of tramps becomes an obsession. Meantime the father, a tramp and derelict, gradually works his way to the old neighborhood, yearning for a glimpse of the old home. Late that night the widow sees the woor knob move, whereupon she shoots through the door, only to discover that she has killed the husband she thought dead.

"Hard Luck"

(Essanay Comedy—One Reel)

REVIEWED BY F. G. SPENCER

THIS single reel comedy, arranged and directed by Arthur D. Hotaling, introduces a new stunt by way of revenge resorted to by a restaurant patron because he is compelled to pay for a steak that was so tough it could not be eaten. He has signs painted which read: "Free Meals at Joe's," and hires a sandwich man to travel the town bearing the good tidings. The result is that Joe, the restaurateur, unaware of the scheme, does a land office business until time comes for the payment of the checks, at which time the sandwich man makes his appearance for a good square meal. The result is better imagined than expressed. It's a harmless, amusing comedy, and should be well received wherever shown.

"Reaching for the Moon"

(Artcraft—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

UNTIL Douglas Fairbanks falls out of bed in the fourth reel of the five that chronicle the events occuring during the time that he is "Reaching for the Moon," we are all but convinced that he is in reality King of Vulgaria, and thoroughly appreciating what the fellow meant when he wrote, "uneasy lies the head that wears a crown." So artfully has Anita Loos and John Emerson, working in collaboration, fashioned the script of "Reaching for the Moon," and so cleverly have they led the audience up to the point where it is perfectly feasible to believe



Mary Garden, the Majestic Star, Will No Doubt Dazzle Anew the Blase Screen Public in Goldwyn's Elaborate Feature, "Thais"



Claire Du Brey, Whose Alluring Presence Scores in Bluebird Productions



Marion Davies, the Pathe Star, Who Will Shortly be Presented in "Runaway Romany," Which Is Said to Be a Child of Her Own

that Alexis Cæsar Napoleon Brown is entitled to the crown of Vulgaria, that the reviewer will wager that there isn't a half dozen persons in the millions who will see Mr. Fairbanks in his latest creation for the screen, who will anticipate this most welcome but unconventional awakening of this most distinctive Brown person. The awakening is welcome because we are thoroughly convinced that this fellow Brown would rather be back in the button factory transferring items from the debit to the credit side of Bingham's ledger than to be King of Vulgaria and have to hear the "honor and obey" stuff from Princess Valentina.

There is a touch of the burlesque given Mr. Fairbanks's latest work that renders this production distinctive as compared to other Fairbanks' pictures. There are few exhibitions given on the screen today that can be referred to as original in development. The idea of having enacted on the screen the unprobable or impossible, and then to explain it away by running a sub-title or showing a flash of the hero or heroine waking from a dream is old stuff, but to have Douglas Fairbanks enact what he has seen in his dreams and to accomplish this without conveying the slightest hint that he is "only dreaming" until he catapults from bed, is clever originality. Well done Anita Loos, John Emerson and Douglas Fairbanks, enter thou into the kingdom of good scenarioists, good directors and clever actors, respectively.

This development of the dream idea should not be encouraged in dramatic work for either screen or stage, but it must be confessed that the authors of "Reaching for the Moon" have pretty nearly succeeded in convincing, one at least, that it's not a bad idea after all.

Anita Loos and John Emerson have done faultless continuity. There isn't an obstacle left in the way of true dramatic action. It rings true from the opening flash to the fade-out. If one word were added or one subtracted from one of the sub-titles there would be confusion. They are meaning, emphatic accents, accenting action, not supplying it.

Some will shake their heads after witnessing this performance. They will be disappointed. Not because the picture lacks dramatic merit but because it lacks Fairbanks' stunts. Mr. Fairbanks displays as much pep if not more than usual, but he does not jump from second-story windows to the branches of a tree, scale fences six feet in height or leap from the back of a charging horse—none of these—and this is the work that his audiences have been educated to expect and unconsciously do expect. The nature of the story is such that the authors could have made possible some of these thrillers without destroying its smoothness or dramatic worth. They have seen fit to let Mr. Fairbanks convince his audiences that he is an actor as well as a stunt artist and in this they have done admirably, in the opinion of the reviewer.

John Emerson shows in creation of this work for the screen that he has few equals for accomplishing detailed work in production. The scenes covering three reels or more of this production are laid in an Italian city—presumably Venice—where the streets are canals. Mr. Emerson did not take his company to the Italian city, but he could not have reprodueed a street of Venice on the screen with more realistic results if he had set his camera on the banks of the Grand Canal and shot the actuality. The directorial work in these scenes is to be highly commended. The shots of the Plaza Hotel are evidence of this detailed work.

Some clever bits of comedy have been made possible by the authors. The scene showing Brown scanning the menu, noting the prices and choosing the least expensive dish and drink and the close-up of the menu and its prices give rise to some of the best bits of clean humor recorded on the screen. Richard Cummings is a typical business man and idealizes Old Cummings. Eileen Percy has little to do but does that little well. Millard Webb's absence would have detracted not a little from the picture. Frank Campeau makes a villainous pretender. Eugene Ormonde has a minor role.

THE STORY AND PLAYERS

Alexis Caesar Napoleon Brown (Douglas Fairbanks) is a clerk in Old Bingham's (Richard Cummings) button factory. He entertains high ideals, so high, in fact, that Old Bingham thinks that he would do better outside of his employ. Brown's sweetheart, Elsie (Eileen Percy), is a firm believer in concentration of thought if one would realize his or her ambitions, but she confine her ambitions to the acquisition of a husband and a neat little cottage in Jersey.

Brown aspires high. He would be king—a ruler of nations. He is fired from Old Bingham's employ and goes to his room to think it over. An idea strikes him. A distinguished foreigner had registered at the Plaza. Brown looks him up, and engages a table next to the one occupied by him. He gets a good look and leaves. He returns to his room to think it over and lies down to rest.

He is interrupted by the distinguished stranger who has come to announce that he is heir to the crown of Vulgaria, and wishes him to depart at once to be crowned. Brown and he leaves on the boat. The stranger notifies him that because there are spies aboard, he must not eat the food served for fear of poison, and he must not speak aloud. His troubles had begun. It wasn't such a cinch to be a king. They arrive in Vulgaria, and he discovers that there is a pretender, Black Boris (Frank Campeau). Plot after plot is devised to bring death upon Brown. A grand reception is arranged, and Brown is to meet his future wife and queen, Princess Valentine. The princess proves to be an old maid, not good to look upon. He resolves to quit his job of king and return. Then he wakes from his dream, returns to the button factory, gets his job back, and he and Elsie plan to buy a little cottage in Jersey on the installment plan.

"The Lost Express"

(Signal-Mutual—Two Reels)
REVIEWED BY F. G. SPENCER

THE eleventh chapter of this interesting and exciting serial, "A Fight for a Million," shows Helen still on the heels of the Baron and the members of the Syndicate, and also discloses the fact that Bonner, who up to the present has been Helen's ardent champion and co-worker, has gone over to the syndicate. But it will doubtless be shown that in so doing he has some ulterior object to serve, which object might possibly be the discovery of the lost express, and the garnering of the attractive reward therefor. In the preceding chapter Helen got a glimpse of this same express in a tunnel, but being discovered, the band dynamited the fimountain side, and so obliterated the scene, on account of which Helen was unable to retrace her steps.

(*Continued on page* 4052)

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Oct. 1. (Undecided) Erbograph..... 5
Oct. 8. Unto the End (Crane Wilbur Horsley 5

Bluebird Photoplays

Nov. 5. The Lash of Power (Carmel Myers) 5
Nov. 12. Princess Virtue (Mae Murray)..... 5
Nov. 19. The Savage (Ruth Clifford)..... 5
Nov. 26. The Winged Mystery (Franklyn Farnum) 5
Dec. 3. The Raggedy Queen (Violet Merserеau) 5
Dec. 10. The Door Between (Ruth Clifford 5
Dec. 17. My Little Boy (Ella Hall)..... 5
Dec. 24. The Scarlet Car (Franklyn Farnum) —
Dec. 31. The Girl by the Roadside (Violet Mesereau ..... —

Butterfly Productions

Nov. 5. John Ermine of Yellowstone (Francis Ford) 5
Nov. 12. The Cricket (Little Zoe Rae)..... 5
Nov. 19. The Man from Montana (Neal Hart, Vivian Rich)..... 5
Nov. 26. Fear Not (Browne Vernon, M. McQuarrie) 5
Dec. 3. Fighting Mad (Wm. Stowell, Helen Gibson, Betty Schade)..... 5
Dec. 10. The Silent Lady (Little Zoe Rae, Gretchen Lederer)..... 5
Dec. 17. Beloved Jim (Priscilla Dean, Harry Carter 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone)..... 5

Fox Film Corporation

(Special Features)

Oct. 7. Conscience (Gladys Brockwell)..... 6
Oct. 14. Thou Shalt Not Steal (Virginia Pearson) 5
Oct. 21. This is the Life (George Walsh).. 5
Oct. 28. The Scarlet Pimpernel (Dustin Farnum) 5
Nov. 4. Miss U. S. A. (June Caprice)..... 5
Nov. 11. The Painted Madonna (Sonia Markova) 5
Nov. 18. All for a Husband (Virginia Pearson) 5
Nov. 25. A Branded Soul (Gladys Brockwell) 5
Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice)..... 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Dec. 30. Stolen Honor (Virginia Pearson)... 5

Fox Standard Pictures

Oct. 7. When a Man .Sees Red (William Farnum) 7
Oct. 14. Aladdin and His Wonderful Lamp... 8
Nov. 4. The Rose of Blood (Theda Bara).. 6
Nov. 18. Treasure Island..... 6
Dec. 2. A Daughter of the Gods (Annette Kellermann). .....
Dec. 9. Troublemakers (Jane and Katherine Lee) 7
Dec. 16. The Heart of a Lion (William Farnum) 6
Dec. 30. Du Barry (Theda Bara)..... 6

Goldwyn Features Corp.

Oct. 7. Fighting Odds (Maxine Elliott).... 6
Oct. 21. The Spreading Lawn (Jane Cowl).. 6
Nov. 4. Sunshine Alley (Mae Marsh)..... 6
Nov. 18. Nearly Married (Madge Kennedy).. 6
Dec. 2. The Auction Block..... 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6
Dec. 30. Thais (Mary Garden)..... 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

George Kleine System

(PERFECTION PICTURES)

Oct. 1. The Apple-Tree Girl (Shirley Mason) (Edison) ..... —
Oct. 6. Fools for Luck (Taylor Holmes) (Essanay) ..... —
Oct. 15. The Fibbers (Bryant Washburn) (Essanay) ..... —
Oct. 22. Cy Whittaker's Ward (Shirley Mason) (Edison) ..... —
Oct. 29. Young Mother Hubbard (Mary McAlister) (Essanay) ..... —
Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay) ..... —

Metro Pictures Corporation

Nov. 5. The Outsider (Emmy Wehlen).... 6
Nov. 12. Outwitted (Emily Stevens)..... 5
Nov. 15. (Special) Draft 258 (Mabel Taliaferro) 5
Nov. 19. The Voice of Conscience (Bushman and Bayne) 5
Nov. 26. The Eternal Mother (Ethel Barrymore) Metro 5
Dec. 3. The Square Deceiver (Harold Lockwood) Yorke Film 5
Dec. 10. Alias Mrs. Jessop (Emily Stevens) Metro 5
Dec. 10. (Special) Blue Jeans (Viola Dana) 5
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne) Metro 5
Dec. 24. An American Widow (Ethel Barrymore) Metro 5
Dec. 31. The Avenging Trail (Harold Lockwood) Yorke Film..... 5

Mutual Film Corporation

Oct. 29. A Daughter of Maryland (Edna Goodrich) 5
Nov. 5. A Game of Wits (Gail Kane)..... 5
Nov. 12. (Special) The Planter (Tyrone Power) 7
Nov. 12. Betty and the Buccaneers (American) 5
Nov. 19. Snap Judgment (William Russell) American 5
Nov. 19. Please Help Emily (Ann Murdock) Frohman 5
Nov. 26. The Mate of the Sally Ann (Mary Miles Minter)..... 5
Dec. 3. American Maid (Edna Goodrich).. 5
Dec. 10. Miss Jackie of the Army (Margarita Fischer) 5

Paramount Pictures Corp.

Oct. 29. Bab's Burglar (Marguerite Clark).. 5
Nov. 5. The Antics of Ann (Ann Pennington) 5
Nov. 5. The Hungry Heart (Pauline Frederick) 5
Nov. 5. The Clever Mrs. Carfax (Julian Eltinge 5
Nov. 12. The Little Princess (Mary Pickford) 5
Nov. 12. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 12. Jack and Jill (Pickford and Huff) 5
Nov. 19. Molly Entangled (Vivian Martin) 5
Nov. 19. The Judgment House (J. Stuart Blackton's Prov.) 5
Nov. 19. Reaching for the Moon (Douglas Fairbanks) 5
The Thing We Love (Reid and Williams) 5
Nov. 26. Bab's Matinee Idol (Marguerite Clark) 5
Dec. 3. The Eternall Temptress (Lina Cavalieri) 5
Dec. 3. The Secret Game (Sessue Hayakawa) 5
Dec. 10. The Land of Promise (Billie Burke) 5
Dec. 10. Tom Sawyer (Jack Pickford)..... 5
Dec. 17. Nan of Music Mountain (Wallace Reid) 5
Dec. 17. The Fair Barbarian (Vivian Martin) 5
Dec. 24. Love Letters (Dorothy Dalton)..... 5
Dec. 24. His Mother's Boy (Charles Ray).... 5
Dec. 31. The Seven Swans (Marguerite Clark) 5

Artcraft Releases

(PARAMOUNT)

Nov. 12. The Little Princess (Mary Pickford) 5
Nov. 19. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 26. Desert Dust (Wm. S. Hart)..... 5
Dec. 17. The Devil Stone (Geraldine Farrar) 5
Dec. 31. D'Artagnan of Kansas (Douglas Fairbanks) 5

Pathe Exchange, Inc.

Oct. 7. The Heart of Ezra Greer (Frederick Warde, Leila Frost, George Forth, Thomas A. Curran, Lillian Mueller) 5
Oct. 14. Stranded in Arcady (Mrs. Vernon Castle, Elliott Dexter), Astra D 5
Oct 14. The Torture of Silence (Mrs. Emmy Linn, F. Genier, E. Tallier, Mr. Gillis) Gold Rooster D..... 5
Oct. 21. The Painted Doll (Ivan Mozukin, Tanva Fetner, Mme. Lesienko)... 5
Nov. 4. The Mark of Cain (Antonio Moreno, J. H. Gilmour, Olive Stokes, John Sainpolis) 5
Nov. 11. France in Arms (War Film)..... 5
Nov. 18. The Queen of Spades (Russian Special) (Mme. Shebueva, I. I. Mozukin, Mme. T. I. Ivan, Mme. Orlova), Astra..... 5
Nov. 25. Sylvia of the Secret Service (Irene Castle, Elliott Dexter, Susanna Willa, T. W. Percival, J. H. Gilmour), Astra 5
Dec. 2. The Little Patriot (Baby Marie Osborne, Marion Warner, Herbert Standing) 5

Select Pictures

The Common Law (Clara Kimball Young).... 7
War Brides (Brenon) (Nazimova)..... 8
Vera the Medium (Kitty Gordon)..... 5
The Foolish Virgin (Clara Kimball Young)... 6
Panthea (Norma Talmadge)..... 7
The Argyle Case (Robert Warwick)..... 7
The Price She Paid (Clara Kimball Young)... 7
The Law of Compensation (Norma Talmadge) 6
The Eternal Sin (Brenon) (Florence Reed)... 6
The Easiest Way (Clara Kimball Young).... 8
The Silent Master (Robert Warwick)..... 7
The Lone Wolf 7
Scandal (Constance Talmadge)..... 5
The Moth (Norma Talmadge)..... 6
Lest We Forget (Rita Jolivet)..... 8
Magda (Clara Kimball Young)..... 5
The Wild Girl (Eva Tanguay)..... 5
The Barrier..... 7
War on Three Fronts..... 5
The Public Be Damned..... 6
Her Silent Sacrifice (Alice Brady)..... 5

Triangle Distributing Corporation

Dec. 2. The Sudden Gentleman (Wm. Desmond) 5
Dec. 2. The Ship of Doom (Claire McDowell) 5
Dec. 9. Fanatics (J. Barney Sherry)..... 5
Dec. 9. The Learnin' of Jim Benton (Roy Stewart) 5
Dec. 16. Because of the Woman (Bille Bennett) 5
Dec. 16. The Maternal Spark (Irene Hunt).. 5
Dec. 23. Without Honor (Margery Wilson).. 5
Dec. 23. Until They Get Me (Pauline Hart).. 5
Dec. 30. The Gown of Destiny (Alma Reubens) 5
Dec. 30. Framing Framers (Charles Gunn).. 5
Jan. 6. Betty Takes a Hand (Olive Thomas) 5
Jan. 6. Man Above the Law Jack Richardson) 5
Jan. 13. I Love You (Alma Ruebens)..... 7
Jan. 13. Law's Outlaw (Roy Stewart)..... 5
Jan. 20. The Gun Woman (Texas Guinan).. 5
Jan. 20. Mr. Butterfly (Darrell Foss)..... 5
Jan. 27. Evidence (J. Barney Sherry)..... 5
Jan. 27. Real Folks (Jack Mulhall)..... 5

Vitagraph V-L-S-E.

Nov. 5. The Fettered Woman (Alice Joyce, Webster Campbell) 5
Nov. 12. I Will Repay (Corinne Griffith, Mary Maurice, Wm. Dunn) ... 5
Nov. 19. The Grell Mystery (Earle Williams, Miriam Miles) 5
Nov. 26. Who Goes There? (Harry Morey. Corinne Griffith) 5
Dec. 3. The Tenderfoot (William Duncan, Carol Holloway..... 5
Dec. 10. The Marriage Speculation (Mildred Manning, Wallace MacDonald).. 5
Dec. 17. In the Balance (Earle Williams).. 5
Dec. 24. When Men Are Tempted (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey. Gladys Leslie)..... 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Donwnfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley)..... 5
Oct. 22. The Dormant Power (Ethel Clayton) 5
Oct. 29. The Burglar (Carlyle Blackwell, Madge Evans, Evelyn Greeley)... 5
Nov. 5. The Maid of Belgium (Alice Brady) 5
Nov. 12. The Adventures of Carol (Madge Evans) 5
Nov. 19. Easy Money (Ethel Clayton)..... 5
Nov. 26. Her Hour (Kitty Gordon)..... 5
Dec. 3. The Awakening (Montagu Love and Dorothy Kelly)..... 5
Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley)..... 5
Dec. 17. The Tenth Case (June Elvidge).... 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull)..... 5
Dec. 31. The Wasp (Kitty Gordon)..... 5

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine)....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows? .....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels
The Eagle's Wings (Herbert Rawlinson).. ....
Hell Morgan's Girl (Dorothy Phillips).... ....
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette)..... ....

Brenon Productions
Lone Wolf.....7 parts
Fall of the Romanoffs.....8 parts
Empty Pockets .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy ....
The Honor System..... ....
Jack and the Beanstalk..... ....
The Conqueror ....
Camille ....
Oct. 14. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Woods..... ....

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise)..5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
The Warrior (Maceiste).....7 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life .....1 reel

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

William S. Hart
The Cold Deck.....5 D

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Sin Woman (Irene Fenwick, Clifford Bruce and Reine Davies).....7 reels
Madam Sherry.....5 reels
The Bar Sinister (Hedda Nova and Mitchell Lewis) .....8 reels
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale) 6 reels
The Silent Witness (Gertrude McCoy)....6 reels
A Trip Through China (Brodsky's Art Picture) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels

Jewel Productions, Inc.
Pay Me.
Sirens of the Sea.
The Man Without a Country.

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

(Continued on page 4049)

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaiian Island, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley.
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk Fed Vamp.....2 C

General Film Company

BROADWAY STAR FEATURES (O. HENRY STORIES)

Law and Order (Chet Ryan, Claire Toner).....2 D
A Night in New Arabia (J. Frank Glendon, Patsy DeForest).....4 D
The Enchanted Kiss (Chet Ryan, Frances Parks).....2 C-D
The Renaissance at Charleroi (J. Frank Glendon, Agnes Eyre).....4 D
Hygeia at the Solito (Chet Ryan, W. L. Rogers).....2 D
The Skylight Room (Jean Paige, Carlton King).....4 D
One Dollar's Worth (Chet Ryan, Frances Parks).....2 D
The Last Leaf (Mildred Manning, Bernard Siegel, Patsy De Forest).....2 D

ESSANAY ("THE BLACK CAT STORIES")

The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

GEORGE ADE FABLES

The Fable of All That Triangle Stuff as Sized up by the Meal Ticket.....2 C
The Fable of the Film Fed Family.....2 C
The Fable of the Uplifter and His Dandy Little Opus.....2 C
The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down.....2 C
The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

Hard Luck.....1 C
The General.....1 C
All Aboard.....1 C

ESSANAY SCENICS

Salmon Fishing in New Brunswick.....1 Sc.
Lake Louise.....1 Sc.
Banff National Park.....1 Sc.
The Great National Industries of Canada..1 Sc.
Water Powers of Western Canada.....1 Sc.

CHAPLIN COMEDIES

The Champion.....2 C
A Jitney Elopement.....2 C
By the Sea.....2 C
In the Park.....2 C

FALCON FEATURES

Feet of Clay (Margaret Landis, R. Henry Grey).....4 D
Brand's Daughter (Kathleen Kirkham, R. Henry Grey).....4 D
His Old-Fashioned Dad (Daniel Gilfether, Mollie McConnell).....4 D
Zollenstein (Vola Vale, Monroe Salisbury)...4 D

KALEM (AMERICAN GIRL SERIES WITH MARIN SAIS)

The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON COMEDIES

From Bad to Worse.....1 C
A Day Off.....1 C
How It Happened.....1 C
Too Much Alike.....1 C
Barnyard Frolics.....1 C
"Breaking In".....1 C
Blundering Boobs.....1 C
Disappointed Love.....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C

SPARKLE COMEDIES

Week End Shopping (Kate Price, Billy Ruge)1 C
Pals.....1 C
Ambition.....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man.....1 C
On the Love Line.....1 C
The Detective.....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross.....1 C
The Best of a Bad Bargain.....1 C

JOHNNY AND EMMA RAY COMEDIES

A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE (GEORGE BICKEL COMEDIES)

A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C

SELIG

Selig-World Library Every Other Wednesday
The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES

His Watery Waterloo (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Boarding House Battle (Lou Marks, Pearl Shepard).....1 C
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul.....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul.....1 C
The Hod Carrier's Millions (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon).....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly).....1 Edc.

SELBURN COMEDIES

Hubby's Holiday.....2 C
Too Much Elephant.....2 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine Exchanges

CONQUEST-EDISON

Saturday, September 29, 1917

Paul Revere's Ride (historical drama).....1 reel
One Kind of Wireless (drama), by R. Lovell Combs, featuring Albert Macklin...1 reel
Putting the Bee in Herbert (comedy-drama), by George Weston, featuring Harry Benham and Ethel Fleming.....4 reels
The Healthiest Spot in India (scenic), Cashmere, the summer resort.....Split reel
The Champion Baby (comedy), by Ray McKee.....Split reel

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Nov. 5. His Deadly Calm.....1 C
Nov. 12. Rebellion of Mr. Minor.....1 C
Nov. 19. A Close Resemblance.....1 C
Nov. 26. As Others See Us.....1 C
Dec. 3. Too Much Henry.....1 C
Dec. 10. Wages No Object.....1 C
Dec. 17. The Spirit of Merry Christmas.....1 C
Dec. 24. The Unmarried Look.....1 C
Dec. 31. Shadowing Henry.....1 C

Mutual Film Corporation

Monday, December 3, 1917
MUTUAL—Mutual Weekly, No. 153.....1 Top
Thursday, December 6, 1917
CUB—Jerry Takes Gas (George Ovey).....1 C
Monday, December 10, 1917
MUTUAL—Mutual Weekly, No. 154.....1 Top
Thursday, December 13, 1917
CUB—Jerry's Boarding House (George Ovey).....1 C

STRAND (BILLIE RHODES)

Nov. 6. Mary's Merry Mix-Up.....1 reel
Nov. 13. That Dog-gone Dog.....1 reel
Nov. 20. A Maid to Order.....1 reel
Nov. 26. Tom, Dick and Harry.....1 reel
Dec. 4. Just Kidding.....1 reel
Dec. 11. Putting One Over.....1 reel

Serials

Oct. 22. The Lost Express, No. 6 (High Voltage).....2 D
Oct. 29. The Lost Express, No. 7 (The Race with the Limited).....2 D
Nov. 8. The Lost Express, No. 8 (The Mountain King).....2 D
Nov. 15. The Lost Express, No. 9 (The Looters).....2 D
Nov. 22. The Lost Express, No. 10 (The Secret of the Mine).....2 D
Nov. 26. The Lost Express, No. 11 (A Fight for a Million).....2 D
Dec. 3. The Lost Express ,No. 12 (Daring Death).....
Dec. 10. The Lost Express, No. 13 (The Escape).....2 D

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Oct. 14. The Cow Jumped Over the Moon...1 C
Oct. 22. Home Defense.....1 C
Nov. 5. Faint Heart and Fair Lady.....1 C
Nov. 19. Nutty Knitters.....1 C
Dec. 3. Toothaches and Heartaches.....1 C
Dec. 19. The Installment Plan.....1 C
Dec. 31. O. U. Boat.....1 C

BLACK DIAMOND COMEDIES

Sept. 17. Susie's Scheme.....1 C
Oct. 7. Susie Slipe One Over.....1 C
Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Sept. 30. Oh, Doctor!.....1 C
Oct. 29. Fatty at Coney Island.....1 C
Dec. 10. A Country Hero.....1 C

BURTON HOLMES TRAVEL PICTURES

Nov. 5. The Land of Madame Butterfly..1 Trav.
Nov. 12. Around Fujiyama.....1 Trav.
Nov. 19. Kyoto, the Ancient Capital..1 Trav.
Nov. 26. Three Marvelous Matsuris.....1 Trav.
Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.

WHO IS NUMBER NUMBER ONE? (Serial)

Nov. 26. Episode 5. Halls of Hazard.....2 D
Dec. 3. Episode 6. The Flight of the Fury.2 D
Dec. 10. Episode 7. Hearts in Torment.....2 D
Dec. 17. Episode 8. Walls of Gas.....2 D
Dec. 24. Episode 9. Struck Down.....2 D
Dec. 31. Episode 10. Wires of Wrath.....2 D
Jan. 7. Episode 11. The Rail Raiders.....2.D
Jan. 14. Episode 12. The Show Down.....2.D
Jan. 21. Episode 13. Cornered.....2 D
Jan. 28. Episode 14. No Surrender.....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES

Nov. 4. Pullman Bride 1.C
Nov. 18. Are Waitresses Safe?.....1 C
Dec. 2. An International Sneak.....1 C
Dec. 16. That Night .....1 C
Dec. 30. Taming Target Center.....1 C

PARAMOUNT-BRAY PICTOGRAPHS

Oct. 28. Adirondack Trails; Jewelry and Personality; A Potato Skyscraper; Bobby Bumps, chef, by Earl Hurd.
Nov.4. Harvesting War Timber; Uncle Sam's Hints, No. 4, to Housewives, The Fireless Cooker; Goodrich Dirt at the Training Camp.
Nov. 11. Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanos to Work.
Nov. 18. Straw Weavers of the Tropics; Uncle Sam's Hints, No. 5, How to Preserve Eggs; Over the Jumps with Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25. The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Pathe Exchange, Inc.

Sunday, December 2, 1917

The Seven Pearls, No. 12 (Buried Alive), (Mollie King, Creighton Hale, Leon Bary), Astra .....2 D
The Hidden Hand, No. 2 (Counterfeit Faces), (Doris Kenyon Sheldon, Idon Lewis, Arline Pretty, Mahlon Hamilton), Pathe .....2 D
Lonesome Luke in We Never Sleep (Harold Lloyd, Bebe Daniels, Harry Pollard, Bud Jamison), Rolin.....2 D
Fishing in Japan (Educ.), Along the Tagus, Portugal (Sc.), Pathe.....Split reel
The Argus Pictorial No. 2 (Argus).....1 Ed.
Katzenjammer Kids (The Tempest of the Paint Pot), Cart. and Ready to March, Ed. .....Split reel

Wednesday, December 5, 1917

Hearst-Pathe News, No. 98.....1 top

Saturday, December 8, 1917

Hearst-Pathe News, No. 99.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Dec. 2. An Officer's Miss.....1 C
Dec. 2. Sauce for the Goose.....1 C
Dec. 9. Their Straying Feet.....1 C
Dec. 9. When War Meant Peace.....1 C
Dec. 16. His Bad Policy.....1 C
Dec. 16. A Discordant Note.....1 C
Dec. 23. A Counterfeit Scent.....1 C
Dec. 23. A Birthday Blunder.....1 C
Dec. 30. In Wrong Right.....1 C
Dec. 30. His Double Flivver.....1 C

KEYSTONE RELEASES

Nov. 4. Haunted by Himself (George Binns, Maude Wayne) .....1 C
Nov. 11. False to the Finish (Myrtle Lind, Aletia Martan) .....2 C
Nov. 18. The Soul of a Plumber (Fritz Schade, Dora Rogers).....2 C
Nov. 25. Won by a Foul (Fritz Schade, Claire Anderson) .....2 C
Dec. 2. An Ice Man's Bride (Dora Rogers, Eddie Gribbon) .....2 C
Dec. 9. The Grave Undertaking (Geo. Binns, Maude Wayne) .....2 C
Dec. 16. A Sanitarium Scandal (Paddy McGuire, Peggy Pearce).....2 C
Dec. 23. Afraid to be False (Milt Sims, Maude Wayne, Lloyd Bacon, Dorothy Hagar) .....2 C

Universal Film Company

Monday, December 10, 1917

JOKER—Water on the Brain.....1 C
NESTOR—A Munition Worker's Curse (Dave Morris, Gladys Tennyson).....1 C

Wednesday, December 12, 1917

L-KO—Deep Seas and Desperate Deeds (Merta Sterling, Al. Forbes).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 2.

Saturday, December 15, 1917

UNIVERSAL SCREEN MAGAZINE—Issue No. 49.
UNIVERSAL CURRENT EVENTS—Issue No. 31 (Shipping date Dec. 8).
UNIVERSAL SPECIAL—A Voice from the Past (Ninth Edition of "The Red Ace" Serial).....2 D
UNIVERSAL SPECIAL—Adrift (Third Episode of "The Mystery Ship" Serial),2 D

Monday, December 17, 1917

NESTOR—Secret Servants (Wm. Franey, Gale Henry) .....1 C

Wednesday, December 19, 1917

L-KO—Bullets and Boneheads (Dave Morris, Gladys Tennyson).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 3.

Saturday, December 22, 1917

UNIVERSAL SCREEN MAGAZINE—Issue No. 50.
UNIVERSAL CURRENT EVENTS—Issue No. 31 (Shipping date, Dec. 15).
UNIVERSAL SPECIAL—Hearts of Steel (Tenth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—The Secret of the Tomb (Fourth Episode of "The Mystery Ship" Serial) .....2 D

Vitagraph

BOBBY CONNELLY SERIES

Nov. 5. Bobby to the Rescue.
Nov. 12. Bobby's Country Adventure.
Nov. 19. Bobby Takes a Wife.
Nov. 26. Bobby the Magician.

THE FIGHTING TRAIL SERIES

Nov. 5. Epi. 9. The Bridges of Death.2 parts
Nov. 12. Epi. 10. The Sheriff .....2 parts
Nov. 19. Epi. 11. Parched Trails .....2 parts
Nov. 26. Epi. 12. The Desert of Torture 2 parts
Dec. 3. Epi. 13. The Water Trap.....2 parts
Dec. 10. Epi. 14. The Trestle of Horrors.2 parts
Dec. 17. Epi. 15. Out of the Flame.....2 parts

BIG V COMEDIES

Nov. 5. Rough Toughs and Rooftops.
Nov. 12. Hustle and Harmony.
Nov. 19. Grit and Gratitude.
Nov. 26. Wiles and Wedlocks.
Dec. 3. Spooks and Spasms.

Favorite Film Features

Dec. 3. The Golden Pathway (Mary Charleson, Jane Fearnley, Naomi Childers, Maurice Costello, Robert Gaillard, Brinsley Shaw).....2 D
Dec. 3. His Little Page (Norma Talmadge, Leo Delaney, Van Dyke Brooke) 1 C
Dec. 10. Mr. Bingle's Melodrama (Flora Finch, Kate Price, James Lackaye, Hughie Mack, William Shea, William Humphrey) .....2 C
Dec. 10. Tim Grogan's Foundling (Norma Talmadge, Kate Price, Helen Costello, Van Dyke Brooke, Courtnay Foote) .....1 D
Dec. 17. The Call (Edith Storey, E. K. Lincoln, Gladden James, Ralph Ince).2 D
Dec. 17. No Sweets (Flora Finch, Kate Price, Hughie Mack, Charles Eldridge) .....1 C

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 4047)

A. Kay Co.

Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier ..... 1 C
His Trial .....1 C

(Terry Human Interest Reels)

No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

King Bee Comedies

June 1. Back Stage .....2 reels
June 15. The Hero .....2 reels
July 1. Doughnuts .....2 reels
July 15. Cupid's Rival .....2 reels
Aug. 1. The Villain .....2 reels
Aug. 15. The Millionaire .....2 reels
Sept. 1. The Goat .....2 reels
Sept. 15. The Fly Cop.....2 reels
Oct. 1. The Chief Cook.....2 reels
Oct. 15. The Candy Kid.....2 reels
Nov. 1. The Hobo .....2 reels
Nov. 15. The Pest .....2 reels
Dec. 1. The Bandmaster .....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor ....

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies.....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy .....— reels

Moral Uplift Society of America

It May Be Your Daughter..... ....

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Live?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip.....8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)

July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmie, the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel
Photoplay Magazine—Screen Supplement—One-reel releases giving intimate interviews of all the stars.. (Through independent exchanges.)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

MONTHLY INDEX OF RELEASES

All releases of the month are listed. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C.-D., for "Comedy Drama"; D., "Drama"; Juv., "Juveline"; Sc., ', Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels, date is the date of release and the figure the page of Motion Picture News on which the picture was reviewed. The second number refers to the music chart for the picture. The number in parentheses () refers to the page whereon will be found the "Ready-Made Ad-Talk."

Numbers preceded by an asterisk * refer to "Short Subjects in Review.'

FEATURES

ADVENTURES of Carol, The (World), 5D, Nov. 12.....3486 (3444)
All for a Husband (Fox Special), 5D, Nov. 18..... (3809)
American Maid (Mutual), 5D, Nov. 26..... (3809)
Antics of Ann, The (Paramount), 5D, Nov. 5.....3663 (3617)

BAB'S Burglar (Paramount), 5D, Oct. 29.....3484 (3445)
Bab's Matinee Idol (Paramount), 5D, Nov. 26..... ——
Best Man, The (Falcon-General), 4D, ...3307 (3267)
Betty and the Buccaneers (American-Mutual), 5D, Nov. 12....3493 (3445)
Branded Soul, A (Fox Special), 5D, Nov. 25..... ——

CASE at Law, A (Triangle), 5D, Nov. 18..... (3616)
Cinderella and the Magic Slipper (Wholesome Films), 4Juv..... ——
Cleopatra (Fox Standard), 10D..... 3134
Clever Mrs. Carfax, The (Paramount), 5D, Nov. 5..... 3486
Courage of the Commonplace, The (Edison-Kleine), 5D, Nov. 11.... 3663
Cricket, The (Butterfly), 5D, Nov. 12.....3664 (3809)

DAUGHTER of Maryland, A (American-Mutual), 5D, Oct. 29..3308 (3087)
Desert Dust (Paramount), 5D, Nov. 26..... ——
Draft 258 (Metro Special), 5D, Nov. 15..... 3857

EASY Money (World), 5D, Nov. 19.....3662 (3616)
Eternal Mother, The (Metro), 5D, Nov. 26..... ——

FEAR Not (Butterfly), 5D, Nov. 26..... ——
Fettered Woman, The (Vitagraph V-L-S-E), 5D, Nov. 5 3485 (3617)
Fighting Back (Triangle), 5D, Nov. 4.....3488 3887 (3267)
Flaming Omen, The (Vitagraph-V-L-S-E), 5D, Oct. 28.....3486 (3266)
For Valour (Triangle), 5D, Nov. 25.....3860 (3808)
France in Arms (Pathe), 5D, Nov. 11.....3483 (3444)
Fringe of Society, The (George Backer-M. H. Hoffman), 7D, (S.R.) 3664 (3616)
Fuel of Life (Triangle), 5D, Nov. 18.....3665 (3616)

GAME of Wits, A (Mutual), 5D, Nov. 5.....3308 (3266)
Grell Mystery, The (Vitagraph), 5D, Nov. 19..... (3444)

HER Hour (World), 5D, Nov. 26..... (3808)
His Old-Fashioned Dad (Falcon-General), 4D.....4044 (3616)
Hungry Heart, The (Paramount), 5D, Nov. 5..... ——

I WILL Repay (Vitagraph)-V-L-S-E), 5D, Nov. 12.....3666 (3087)
Indiscreet Corinne (Triangle), 5D, Nov. 11.....3488 (3444)

JACK and Jill (Paramount), 5D, Nov. 12.....3860 (3809)
John Ermine of Yellowstone (Butterfly), 5D, Nov. 5.....3487 (3445)
Judgment House, The (Paramount), 5D, Nov. 19..... 4042

KILL Joy, The (Essanay-Perfection Pictures), 5CD.....3487 (3445)

LASH of Power, The (Bluebird), 5D, Nov. 5.....3484 (3087)
Little Red Riding Hood (Wholesome Films), 4Juv..... ——
Little Princess, The (Paramount), 5D, Nov. 12..... 3858
Loyalty (Oro Pictures), 6MD (S.R.).....3306 (3266)

MAGDA (Select Pictures), 5D (S.R.).....3135 3888
Maid of Belgium, The (World), 5D, Nov. 5.....3306 (3267)
Man from Montana, The (Butterfly), 5D, Nov. 12.....3859 3888 (3809)
Man Trap, The (Bluebird-Universal), 5D.....3306 (3266)
Mark of Cain, The (Pathe), 5D, Nov. 4..... ——
Marked Man, A (Butterfly-Universal), 5D, Oct. 29.....3307 (3267)
Mate of the Sally Ann, The (Mutual), 5D, Nov. 26.....4042 (3809)
Medicine Man, The (Triangle), 5D, Nov. 11..... (3444)
Miss U. S. A. (Fox Special), 5D, Nov. 4..... (3444)
Molly Entangled (Paramount), 5D, Nov. 19..... ——
Mothers of Men (Robards Players), 5D (S.R.)..... 3310

NATURAL Law, The (France Films), 7 reels (S.R.)..... 3484
Nearly Married (Goldwyn), 6D, Nov. 18..... (3445)
Next Door to Nancy (Vitagraph-V-L-S-E), 5D, Nov. 19..... (3088)
Night in New Arabia, A (Broadway-General), 4D..... 3485

OUTSIDER, The (Metro), 6D, Nov. 5..... (3617)
Outwitted (Metro), 5D, Nov. 12..... ——

PAINTED Madonna, The (Fox Special), 5D, Nov. 11..... ——
Peggy Leads the Way (Mutual), 5D, Oct. 29.....3489 (3267)
Persuasive Peggy (May Fair), 6CD.....3485 (3445)
Planter, The (Mutual Special), 7D, Nov. 12..... 3307
Please Help Emily (Frohman-Mutual), 5D, Nov. 19.....3860 (3445)
Price of a Good Time, The (Jewel Prods), 7D (S.R.)..... 3661
Price Mark, The (Paramount), 5D, Oct. 22..... 3310
Princess Virtue (Bluebird), 5D, Nov. 12.....3695 (3808)

QUEEN of Spades, The (Pathe), 5D, Nov. 18.....3133 (3087)

REACHING for the Moon (Paramount), 5D, Nov. 19..... ——
Regenerates, The (Triangle), 5D, Nov. 25.....3861 (3808)
Renaissance at Charleroi (Broadway-General), 4D..... (3445)
Rise of Jennie Cushing, The (Paramount), 5D, Nov. 12..... 3857
Rose of Blood, The (Fox Standard), 6D, Nov. 4..... 3665

SAVAGE, The (Bluebird), 5D, Nov. 19.....3308 3888 (3266)
Scandal (Select Pictures), 6D (S.R.).....3309 3887
Secret of the Storm Country, The (Jos. M. Schenck-Select), 6D... 3662
Skylight Room, The (Broadway-General), 4D..... ——
Snap Judgment (Mutual-American), 5D, Nov. 19.....3861 (3616)
Son of His Father, The (Paramount), 5D, Oct. 22.....3131 (3088)
Spreading Dawn, The (Goldwyn), 5CD, Oct. 14.....3505 3509 (2899)
Stainless Barrier, The (Triangle), 5D, Oct. 28.....3132 3695
Sunshine Alley (Goldwyn), 6D, Nov. 4..... 3862
Sylvia of the Secret Service (Pathe), 5D, Nov. 25.....3664 (3616)

THING We Love, The (Paramount), 5D, Nov. 26..... ——
This is the Life (Fox Film), 5CD, Oct. 21..... (3087)
Treasure Island (Fox Standard), 6D, Nov. 18..... ——
Two Bit Seats (George Kleine System), 4CD, Nov. 5..... (3267)

UNDERSTUDY, The (Falcon Features-General), 4D..... 3133
Up or Down (Triangle), 5D, Nov. 4.....3663 3887 (3266)

VOICE of Conscience, The (Metro), 5D, Nov. 19..... ——

WEAVERS of Life (Edw. Warren Prods.), 6D (S.R.)..... 3309
When a Man Sees Red (Fox Standard), 5D, Oct. 7..... 3483
Who Goes There? (Vitagraph-V-L-S-E), 5D, Nov. 26..... ——
Winged Mystery, The (Bluebird), 5D, Nov. 26..... ——
Woman God Forgot, The (Artcraft), 5D, Oct. 22..... 3483

ZEPPELIN'S Last Raid, The (U. S. Exh. Booking Corporation) 6 Reels (S.R.) 3665
Zollenstein (Falcon-General), 4D..... (3617)

SHORT SUBJECTS

ADVENTURER, The (Mutual Chaplin), 2C..... ——
After the Matinee (Sparkle-General) 1C..... ——
All Aboard (Rolin-Pathe) 1C, Nov. 25..... ——
Almost a Bigamist (Christie Comedies) 1R. (S. R.)..... 3135
Around Fujiyama (Burton Holmes-Paramount) 1 Trav., Nov. 12..... ——
As Others See Us (Metro-Drew) 1C., Nov. 26..... ——

BABY'S Home at Porchefontaine, The (Pathe), Split reel Ed., Nov. 11 ..... ——
Belgian, the (Sidney Olcott Players, Inc.), 7 War.....3305 (3266)
Best of a Bad Bargain, The (Sparkle-General), 1C..... ——
Betty's Big Idea (Christie Comedies), 1C (S. R.)..... 3135
Blundering Boobs (Jaxon-General), 1C..... ——
Boarding House Battle, A (Three C-General), 1C..... ——
Bobby, the Magician (Vitagraph), 1C., Nov. 26..... ——
Bobby's Country Adventure (Vitagraph), 1C., Nov. 12..... ——
Bobby Takes a Wife (Vitagraph), 1C., Nov. 19..... ——
Bobby to the Rescue (Vitagraph) 1C., Nov. 5..... ——
Boomerang Frame-Up (Triangle), 1C., Nov. 11..... ——
Bridge of Death (Vitagraph), Episode of "The Fighting Trail" Serial, 2D, Nov. 5..... ——
Buried Alive (Astra-Pathe), Episode of "The Seven Pearls" Serial 2D, Dec. 2..... 3858
By the Sea (Chaplin-General) 2C..... ——

CAPTAIN Barnacle's Legacy (Favorite Films), 1C, Nov. 5..... ——
Caught in the Draft (Nestor-Universal), 2C, Nov. 5..... ——
Close Resemblance, A (Metro-Drew), 1C, Nov. 19..... ——
Counterfeit Faces (Astra-Pathe), Episode of "The Hidden Hand" Serial, 2D, Dec. 2..... 3858
Country Hero, A (Paramount), 1C, Nov. 26..... ——
Crystal Maze, The (Astra-Pathe), Episode of "The Fatal Ring" Serial, 2D, Nov. 11..... 3664

DAUGHTER of Daring, A (Kalem-General Serial):
A Race to the Drawbridge, 1D..... 3308
The Munitions Plot, 1D..... 3308
The Detective's Danger, 1D..... 3488
The Railroad Smugglers, 1D..... 3488
The Deserted Engine, 1D..... 3488
Desert of Torture, The (Vitagraph) Episode of "The Fighting Trail" Serial, 2D, Nov. 26..... ——
Deserted Engine, The (Kalem-General), Episode of "A Daughter of Daring" Serial, 2D, Dec. 5..... 3488
Detective, The (Sparkle-General), 1C..... ——
Detective's Danger, The (Kalem-General), Episode of "A Daughter of Daring" Serial, 2D, Nov. 21..... 3488
Disappointed Love (Jaxon-General), 1C..... ——
Double Cross (Sparkle-General), 1C..... ——
Double Dukes (L-KO-Universal), 2C, Nov. 7..... ——

ENCHANTED Kiss, The (Broadway-General), 2CD..... 3487
End of the Trail, The (Astra-Pathe), Episode of "The Fatal Ring" Serial, 2D, Nov. 18..... 3859

FABLE of the Back Trackers, The (George Ade-General), 2C..... ——
Fable of the Film Fed Family, The (George Ade-General), 2C..... 2134
Fable of the Girl Who Took Notes, The (George Ade-General), 2C.. ——
Fable of the Toilsome Ascent, The (George Ade-General), 2C..... ——
Faint Heart and Fair Lady (Paramount), 1C, Nov. 5..... ——
False Alarm, A (Triangle), 1C, Nov. 25..... ——
False to the Finish (Keystone-Triangle), 2C, Nov. 11..... ——
Famous Finley Nature Pictures, The (Universal Special), 1Ed., Nov. 9 ..... ——
Famous Finley Nature Pictures, The, No. 2 (Universal Special), 1Ed., Nov. 16..... ——
Famous Finley Nature Pictures, The, No. 3 (Universal Special), 1Ed., Nov. 23..... ——

Fatal Ring, The (Astra-Pathe Serial):
The Death Weight (17th Episode), 2D, Oct. 28 ... 3306
The Subterfuge (18th Episode), 2D, Nov. 4 ... 3487
The Crystal Maze (19th Episode), 2D, Nov. 11 ... 3664
The End of the Trail (Final Episode), 2D, Nov. 18 ... 3859
Fifth Ave., New York, U. S. A. (Pathe), 1Trav., Nov. 4 ... —
Fight for a Million, A (Signal Mutual), Episode of "The Lost Express" Serial, 2D, Nov. 26 ... 4044
Fighting Blood (Universal Special), Episode of "The Red Ace" Serial, 2D, Nov. 23 ... —
Fighting Trail, The (Vitagraph Serial):
The Bridge of Death (9th Episode), 2D, Nov. 5 ... —
The Sheriff (10th Episode), 2D, Nov. 12 ... —
Parched Trails (11th Episode), 2D, Nov. 19 ... —
The Desert of Torture (12th Episode), 2D, Nov. 26 ... —
Flirt, The (Rolin-Pathe), 1C, Nov. 11 ... —

GANTLET of Death, The (Astra-Pathe), Episode of "The Hidden Hand" Serial, 2D, Nov. 25 ... 3857
Gems of Jeopardy, The (Astra-Pathe), Episode of "The Seven Pearls" Serial, 2D, Nov. 25 ... 3664
Grit and Gratitude (Big V), 1C, Nov. 19 ... —

HAUNTED by Himself (Keystone-Triangle), 1C, Nov. 4 ... —
Hustle and Harmony (Big V), 1C, Nov. 12 ... —
Hearts and Clubs (Christie Comedies), 1C (S. R.) ... 3135
Hidden Hand, The (Astra-Pathe Serial):
The Gantlet of Death (1st Episode), 2D, Nov. 25 ... 3857
Counterfeit Faces (2d Episode), 2D, Dec. 2 ... 3858
Hula Hula Hughie (L-KO-Universal), 1 C, Nov. 14 ... —
Hygeia at the Solito (Broadway-General), 2D ... —
His Household Butterfly (Triangle), 1C, Nov. 11 ... —
Hero's Fall, A (Triangle), 1C, Nov. 4 ... —
Happy Hooligan (Pathe), Split reel, Cart, Nov. 4 ... *3288
Hold-Up, The (Astra-Pathe), Episode of "The Seven Pearls" Serial, 2D, Nov. 18 ... 3487
His Deadly Calm (Metro-Drew), 1C, Nov. 5 ... —
Hard Luck (Essanay-General), 1C ... —
He's In Again (Jaxon-General), 1C ... —
Hash House Romance, A (Three C-General), 1C ... —
His Fishy Footsteps (Jaxon-General), 1C ... —
Hod Carrier's Millions (Three C-General), 1C ... —
How It Worked (Jaxon-General), 1C ... —
Hubby's Holiday (Three C-General), 1C ... —

IN Mid-Air (Universal Special), Episode of "The Red Ace" Serial, 2D Nov. 16 ... —
In the Park (Chaplin-General), 2C ... —
Innocent Vampire, An (Triangle), 1C, Nov. 18 ... —
Interrupted Honeymoon, An (Triangle), 1C, Nov. 4 ... —

JAPAN Under Snow (Pathe), Split reel trav., Nov. 11 ... —
Jerry and the Burglars (Cub-Mutual), 1C, Nov. 27 ... —
Jerry and the Vampire (Cub-Mutual), 1C, Nov. 6 ... —
Jerry's Lucky Day (Cub-Mutual), 1 C, No. 1 ... 3485
Jerry's Mother-in-Law (Favorite Films), 2C, Nov. 12 ... —
Jerry's Running Fight (Cub-Mutual), 1 C, Nov. 13 ... —
Jerry's Victory (Cub-Mutual), 1C, Nov. 20 ... —
Joy Riders, The (L-KO-Universal), 2C, Nov. 21 ... —
Just Show Folks (Favorite Films), 1D, Nov. 12 ... —

KATZENJAMMER Kids, The (International-Pathe), Split reel, Cart, Nov. 11 ... *3469
Kyoto, the Ancient Capital (Burton Holmes-Paramount), 1 Trav., Nov. 19 ... —

LACE Making (International-Pathe), Split reel, Cart., Nov. 11 ... —
Land of Madame Butterfly, The (Burton Holmes-Paramount), 1 Trav., Nov. 5 ... —
Leap for Liberty (Universal Special), Episode of "The Red Ace" Serial, 2D, Nov. 2 ... —
Lion's Claws, The (Universal Special), Episode of "The Red Ace" Serial, 2D, Nov. 30 ... —
Local Color (Christie Comedies), 1C (S. R.) ... 3135
Looters, The (Signal-Mutual), Episode of "The Lost Express" Serial, 2D, Nov. 15 ... 3861
Love and Locksmiths (Christie Comedies), 1C (S. R.) ... 3135
Love and Pep (Wally Van), 2C ... 3131
Love, Laughs and Lather (Rolin-Pathe), 2C, Nov. 4 ... 3133
Lost Express, The (Signal-Mutual Serial):
The Race With the Limited (7th Episode), 2D, Oct. 29 ... 3308
The Mountain King (8th Episode), 2D, Nov. 8 ... —
The Looters (9th Episode), 2D, Nov. 15 ... 3861
The Secret of the Mine (10th Episode), 2D, Nov. 22 ... 3861
A Fight for a Million (11th Episode), 2D, Nov. 26 ... 4044

MAID to Order, A (Strand-Mutual), 1C, Nov. 20 ... —
Making Rifles (Pathe), Split reel ed., Nov. 4 ... —
Man Trap, The (Astra-Pathe), Episode of "The Seven Pearls" Serial, 2D, Nov. 4 ... 3132
Mary's Merry Mix-Up (Strand-Mutual), 1C, Nov. 6 ... 3487
More Haste, Less Speed (Christie Comedies), 1C (S. R.) ... 3135
Mountain King, The (Signal-Mutual), Episode of "The Lost Express" Serial, 2D, Nov. 8 ... —
Munitions Plot, The (Kalem-General), Episode of "A Daughter of Daring" Serial, 2D. Nov. 14 ... 3308
Mutual Weekly No. 149 (Gaumont), 1Top, Nov. 7 ... *3638
Mutual Weekly No. 150 (Gaumont), 1Top, Nov. 14 ... —
Mutual Weekly No. 151 (Gaumont), 1Top, Nov. 21 ... —
Mutual Weekly No. 152 (Gaumont), 1Top, Nov. 28 ... —
Mystery Ship, The (Universal Serial):
The Crescent Star (1st Episode), 2D, Nov. 23 ... —
The Grip of Hate (2d Episode), 2D, Nov. 30 ... —

NEVER Again (Favorite Films), 2C, Nov. 19 ... —
Nutty Knitters (Paramount), 1C, Nov. 19 ... —

ON the Love Line (Snark'e-General), 1C ... —
One Dollar's Worth (Broadway-General), 2D ... —

PARCHED Trails (Vitagraph), Episode of "The Fighting Trail" Serial, 2D, Nov. 19 ... —
Pullman Bride (Mack Sennett-Paramount), 1C Nov. 4 ... —

RACE to the Drawbridge, The (Kalem-General), Episode of "A Daughter of Daring" Serial, 1D, Nov. 7 ... 3308
Railroad Smugglers, The (Kalem-General), Episode of "A Daughter of Daring" Serial, 2D, Nov. 28 ... 3488
Rebellion of Mr. Minor (Metro-Drew), 1C Nov. 12 ... —
Red Ace, The (Universal Serial):
The Leap for Liberty (3d Episode), 2D, Nov. 2 ... —
The Undercurrent (4th Episode), 2D, Nov. 9 ... —
In Mid-Air (5th Episode), 2D, Nov. 16 ... —
Fighting Blood (6th Episode), 2D, Nov. 23 ... —
The Lion's Claws (7th Episode), 2D, Nov. 30 ... —
Reel Life No. 79 (Gaumont), 1Top, Nov. 3 ... *3288
Reel Life No. 80 (Gaumont), 1Top, Nov. 10 ... —
Reel Life No. 81 (Gaumont), 1Top, Nov. 17 ... —
Reel Life No. 82 (Gaumont), 1Top, Nov. 24 ... —
Rough Toughs and Rooftops (Big V), 1C, Nov. 5 ... —

SALMON Fishing in New Brunswick (Essanay-General), 1Sc ... —
Secret of the Mine, The (Signal-Mutual), Episode of "The Lost Express" Serial, 2D, Nov. 22 ... 3861
Seven Pearls, The (Astra-Pathe Serial):
The Man Trap (8th Episode), 2D, Nov. 4 ... 3132
The Warning on the Wire (9th Episode), 2D, Nov. 11 ... 3306
The Hold-Up (10th Episode), 2D, Nov. 18 ... 3487
The Gems of Jeopardy (11th Episode), 2D, Nov. 25 ... 3664
Buried Alive (12th Episode), 2D, Dec. 2 ... 3858
Shame of the Bullcon, The (Nestor-Universal), 1C, Nov. 12 ... —
Sheriff, The (Vitagraph), Episode of "The Fighting Trail" Serial, 2D, Nov. 12 ... —
Sisters All (Favorite Films), 1D, Nov. 19 ... —
Smashing the Plot (Sparkle-General), 1C ... —
Society Scrimmage, A (Paramount), 1C, Nov. 12 ... —
Soul of a Plumber, The (Keystone-Triangle), 2C, Nov. 18 ... —
Sparks and Spasms (Big V), 1C, Nov. 26 ... —
Stealing a Sweetheart (Three C-General), 1C ... —
Strength of Men, The (Favorite Films), 2D, Nov. 5 ... —
Strike One (Nestor-Universal), 1C, Nov. 19 ... —
Subterfuge, The (Astra-Pathe), Episode of "The Fatal Ring" Serial, 2D, Nov. 4 ... 3487

THAT Dog-Gone Dog (Strand-Mutual), 1C Nov. 13 ... —
Their Model Careers (Jaxon-General), 1C ... —
Three Marvelous Matsuris (Burton Holmes-Paramount) 1Trav., Nov. 26 ... —
Tom, Dick and Harry (Strand-Mutual), 1C, Nov. 26 ... —
Too Much Elephant (Three C-General), 1C ... —
Tough Turkey Trot, A (Triangle), 1C, Nov. 25 ... —
Two-Cylinder Courtship (Strand-Mutual), 1C, Oct. 30 ... 3307

UNDER the Stars and Stripes (Pathe), 1 War ... 3307 *3288
Undercurrent, The (Universal Special), Episode of "The Red Ace" Serial, 2D, Nov. 9 ... —
Universal Animated Weekly No. 97 (Universal), 1Top, Nov. 7 ... —
Universal Animated Weekly No. 98 (Universal), 1Top, Nov. 14 ... *3841
Universal Animated Weekly No. 99 (Universal), 1Top, Nov. 21 ... —
Universal Animated Weekly No. 100 (Universal), 1Top, Nov. 28 ... —
Universal Current Events No. 25 (Universal), 1Top, Nov. 2 ... —
Universal Current Events No. 26 (Universal), 1Top, Nov. 9 ... *3638
Universal Current Events No. 27 (Universal), 1Top, Nov. 16 ... —
Universal Current Events No. 28 (Universal), 1Top, Nov. 23 ... —
Universal Current Events No. 29 (Universal), 1Top, Nov. 30 ... —
Universal Screen Magazine No. 43 (Universal), 1Top, Nov. 2 ... —
Universal Screen Magazine No. 44 (Universal), 1Top, Nov. 9 ... *2924
Universal Screen Magazine No. 45 (Universal), 1Top, Nov. 16 ... *3145
Universal Screen Magazine No. 46 (Universal), 1Top, Nov. 23 ... *3469
Universal Screen Magazine No. 47 (Universal), 1Top, Nov. 30 ... *3469

WAR and Matrimony (Triangle), 1C Nov. 18 ... —
Warning on the Wire, The (Astra-Pathe), Episode of "The Seven Pearls" Serial, 2D, Nov. 11 ... 3306
Water on the Brain (Nestor-Universal), 1C, Nov. 26 ... —
Who Is "Number One"? (Paramount Serial) ... (3444)
Won By a Fowl (Keystone-Triangle), 2C, Nov. 25 ... —

CAMERAMEN, LABORATORY-MEN, PRODUCERS, and EXPERIMENTERS
Let the
Camera Department
of
Motion Picture News
Solve Your Problems
Submit your questions to the
EDITOR OF THE CAMERA DEPT.

Business Offerings

My method of taking scientific care of your hair and scalp will positively stop it from falling, cure dandruff, and itching scalp, and causes new hair to grow. Marianne F. Iby, formerly of Frances Fox Institute, 406 East 57th street, New York City. Phone Plaza 4139.

CAMERAS FOR SALE—Brand new Universal Camera with Zeiss Tessar two-inch lens and two magazines, all metal. Also a used Precision tripod. What is your best offer? Room 401, 729 Seventh Avenue, N. Y. C.

Upper or lower sprockets for Powers and Simplex, $1.75 each. Intermittent sprockets, $2.00 each. George A. Buckley, Pittsfield, Mass.

WANTED two-reel comedy for stout woman—must have punch and full of pep. Mail synopsis, 1045—70 East 45th St., New York.

WANTED — Kentucky - Indiana rights for big feature. Commission basis. AH, Care Motion Picture News.

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

Capacity and Art Laboratories

Capacity is closely related to Quality.

Our Capacity is small,—this means that every job gets full attention and that every foot of work is personally inspected by our Superintendent.

This insures Quality. Therefore, we guarantee satisfaction.

ART LABORATORIES
316 East 48th Street
Murray Hill 6973 Edmond Kuhn, Supt.
Office:
Bryant 8324 1476 Broadway
NEW YORK

"The Lost Express"

(Signal-Mutual—Two Reels)

(Continued from page 4045)

The Baron's gang have already mined a large quantity of gold from Thurston's property, and are on the point of removing it when word comes that Thurston has sufficiently recovered his health to permit his taking a trip to inspect the mine. This news is not calculated to reassure the men—Pitts particularly, for he is playing a double game and is working under a power of attorney, which Helen does not believe he acquired honestly. They therefore decide to remove the sacks of ore before the arrival of the train which is to bear Mr. Thurston.

Helen hears of their scheme and is at her wits' end to devise some plan to circumvent them. Things are now moving apace, Helen as spry as ever, the Baron's clique perhaps more cunning, and excitement runs high.

This chapter is fully up to the preceding, and again may a forceful climax be expected in the next.

"Four Ebony Comedies"

(Ebony Comedies—One Reel Each)

REVIEWED BY JOSEPH L. KELLEY

THE first four comedies produced by the Ebony Film Company, one reel each, with the cast composed of colored comedians, were shown for review last week. They present the slapstick variety and should go big in the houses what cater to the colored folks. As a filler for the program of the exhibitor who caters to the white patrons, these comedies cannot be recommended, as they present a quality of comedy that is not accepted as wholesome. The director has carried the slapstick stuff too far, presenting such scenes as members of the colored race throwing batter at one another, eating peas with a knife, coated with molasses to insure safe passage to the mouth, and other so-called rough stuff that can be appreciated only by those who see life from this angle.

With the scenes referred to cut out, the Ebony company would have short features that would be accepted in any theatre excepting perhaps in the South. There are scenes in all four comedies which reveal good, wholesome humor, but the bad effect left by the rough stuff counteracts any good effect that might have been felt either before or after. It is said that these comedies have been run in colored houses and have kept the house in an uproar. There is no reson why these comedies should not be run in other theatres, if the rough stuff were eliminated. The featured player in each of the four comedies gives evidence of good talents for comedy work. R. W. Phillips directed.

"Breaking In"

(Jaxon-General Film—One Reel)

REVIEWED BY F. G. SPENCER

POKES AND JABS give a great display of slapstick comedy in this single reeler. Pokes having taken a full course in villainy, decides to become a burglar and enlists Jabs as his assistant. They have some highly exciting experiences, first breaking into a house infected with measles, and later falling foul of athletic Edna, who has been waiting for such an opportunity to display her prowess. She vanquishes the couple in short order. They are eventually arrested.

MOTION PICTURE CAMERAS
Now At Your Disposal Bass Tested and Guaranteed.
Used Universals; latest models, complete with 50 mm. Tessar F; 3.5 lens $225. Universal Pan and Tilt tripod; list $90; slightly used, $50 Ernemann, $85; Urbans, $75; Prestwich Professional, $110. Write or Wire.
Get complete list and catalogue. America's motion picture camera headquarters.
BASS CAMERA COMPANY
108 North Dearborn St. Chicago, U. S. A.

"SPOILERS" FOR NEW YORK CITY AND STATE
Revised or new edition in twelve reels. Also two copies of seven reel edition. Exclusive rights four years more. Prints almost new. Best cash offer will be accepted. Box 8, care of Motion Picture News.

SENIOR AND LARGEST MANUFACTURER OF INDUSTRIAL MOVING PICTURES IN THE WORLD
Photoplays made to order
Rothacker Film Mfg. Co.,
1339-51 Diversey Parkway,
Chicago, U. S. A.

ADVERTISERS BY PRODUCTS

CAMERAS
Bass Camera Co.....4052
Burke & James.....4062
CARBONS
National Carbon Co., Inc....4054
Speer Carbon Co.....4058
ELECTRICAL EQUIPMENT
Cooper Hewitt Elec. Co.....4071
Hertner Electric & Mfg. Co..4052
FILMS
Art Laboratories 4052
Eastman Kodak Co.....4061
Evans Film Mfg. Co.....4062
LENS MANUFACTURERS
Bausch & Lomb.....4061
LOBBY DISPLAY
Newman Mfg. Co.....4070
MISCELLANEOUS
A. B. C. Film.....4071
Automatic System 4052
Berger Mfg. Co.....4070
George Buckley 4052
Cahill-Igoe Co. 4071
Marianne F. Iby.....4052
Peter Pan 4052
Rothacker Film Mfg. Co....4052
Spoilers for N. Y. City & State 4052
Motion Picture Directory Co.4070
MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co.....4071
Bartola Musical Inst. Co.....4067
Echo Music Co.....4066
Filmusic Co.....4067
Forster Music Pub., Inc.....4066
Hamilton Gordon.....4066
Photoplay Music Co.....4065
Arthur Siebrecht 4067
Vandersloot Mus. Pub. Co....4065
PROJECTION MACHINES
De Vry Corp.....4062
Enterprise Optical Co.....4053
Precision Machine Co....4072-4073
Nicholas Power Co.....4074
Lewis M. Swaab.....4059
SUPPLY DEALERS
Amusement Supply Co.....4059
Independent Movie Supply Co.4071
VENTILATING
Typhoon Fan Co.....4071

TransVerteR



Perfect Light Control
At the will of the Operator

THE amperage can readily be regulated to light or dark pictures as easily as turning gas up or down.

At the same time, the voltage lowers and raises automatically in proportion to the changing length of the arc.

The Transverter insures a perfect arc, a steady, bright, white light and more artistic projection of pictures without waste of current.

You can make a perfect dissolve with two-arc Transverter

The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, O.



Accessory News

— SECTION OF MOTION PICTURE NEWS —

The Proof of the Pudding Is in the Eating

Read what Eugene H. Roth, Manager of the $3,000,000 New California Theatre says about the Motiograph:—

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT JACKSON BOULEVARD AND LA SALLE ST., CHICAGO. ALWAYS OPEN

1917 NOV 7 AM 4 15

C143SF 92 NL 5 EXTRA REPEAT BACK

SAN FRANCISCO, CALIFORNIA. 6

ENTERPRISE OPTICAL MFG. CO., **6722**

564 WEST RANDOLPH ST., CHICAGO, ILLS.

THE WONDERFUL SUCCESS OF THE OPENING OF THE CALIFORNIA THEATRE IS DUE TO A LARGE PART TO THE SPLENDID PROJECTION OF THE PICTURES. I CANNOT FULLY EXPRESS IN THIS TELEGRAM MY KEEN APPRECIATION OF YOUR TRULY MARVELOUS LATEST MODEL MOTIOGRAPH MACHINES. THE SOLID FOUDATION OF THIS NEW TYPE HELD THE PICTURE ON THE SCREEN AS FIRM AS GIBRALTOR, AND WAS THE RECIPIENT OF MANY COMPLIMENTS FROM ALL EXHIBITORS. WE ARE ORDERING TWO MORE MACHINES FROM MR. KEMP, WHICH IS AMPLE PROOF OF THE SINCERITY OF THE ABOVE.

EUGENE H. ROTH, MANAGER,

CALIFORNIA THEATRE.

RECEIVED
ORDER No. ..... Enclosed

NOV - 7 1917

ANSD. ..... No. .....
7 8 9 10 11 12 1 2 3 4 5 6

Its simplicity, ease of operation and perfect projection are now talked of by every user. Write for literature:

THE ENTERPRISE OPTICAL MFG. CO.
564-572 W. Randolph St., Chicago, Ill.
WESTERN OFFICE: 833 Market St., San Francisco, Cal.

SILVERTIP

Silvertips Will Give You Perfect Projection

TRY THEM!

To absolutely center and prevent the crater from wandering is one of the biggest problems in present day projection practice. The least flicker is sufficient to spoil the best picture and give the audience the impression that careless operation is responsible for the poor pictures on the screen.

There is only one way to avoid such annoying occurrences—properly designed projector carbons must be used. The small diameter, heavily plated Silvertip used with National upper is now the standard D. C. trim in America's representative theaters.

For A. C. Operation

the new White A. C. Special gives a pure white, flickerless light which is absolutely noiseless, a direct current arc effect with alternating current.

Write for our booklets describing these standard projection carbons.
A carbon for every current requirement.

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Architectural Suggestions
2. Arc Controllers
3. Brass Rails
4. Building Materials
5. Cameras
6. Carbons
7. Chairs
8. Chair Upholstery
9. Converters and Transformers
10. Developing and Printing
11. Developing Tanks
12. Disinfectants and Perfumes
13. Economizers and Rheostats
14. Electric Signs
15. Elevators and Escalators
16. Exterior Lighting
17. Film Carriers
18. Film Cement
19. Film Cleaners
20. Film Stock
21. Fire Extinguishers
22. Floral Decorations
23. Generators
24. Gas Engines
25. Heating Apparatus
26. Interior Lighting
27. Interior Telephones
28. Lenses
29. Lighting Sets
30. Lobby Display
31. Lobby Novelties
32. Metal Ceilings
33. Motors
34. Mural Paintings
35. Musical Instruments
36. Paints
37. Perforating Machines
38. Printing Machines
39. Projection Machines
40. Projection Machines (Home)
41. Projection Booths
42. Rectifiers
43. Reels
44. Rewinders
45. Screens
46. Slides
47. Slide Ink
48. Studio Lights
49. Tickets
50. Ticket Selling Machines
51. Ticket Taking Machines
52. Uniforms
53. Ventilating and Fans
54. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name. . . . . .

Theatre . . . . . .

City. . . . . .

State. . . . . .

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Standard Equipment

THE following letter just received is of sufficient importance to publish, for it brings out one point overlooked in the editorial referred to in the November 10 issue—namely, the case of substitution of inflammable film in machines carrying special sprockets:

MOTION PICTURE NEWS,
729 Seventh avenue,
New York, N. Y.

GENTLEMEN: The writer read your editorial in the November 10 issue of MOTION PICTURE NEWS, just received, entitled "Special Width Film," with much interest.

The writer has been interested in various phases of the motion picture business for the past fifteen years, and since the introduction of standard film and perforation, has taken your attitude absolutely.

Clever salesmen and managements in some instances have convinced individuals and also some schools and other institutions to buy such equipment, to discover their mistake later on, with possible disgust and detriment to the entire industry. This is the case in certain schools, who were practically presented with such an equipment through the sale of newspaper subscriptions, to find out later that the film library actually met about one or two per cent. of their needs. Incidentally we may mention that we have inflammable film to fit these very machines, of which we will be glad to send you a sample upon request.

We have written hundreds of letters on this very subject, have spent weeks with numerous city authorities and underwriters, and came within an ace of taking part of this subject matter into court, which may yet happen, in order to assert our attitude and rights.

Will you kindly put us in touch with the proper parties of the Society of Motion Picture Engineers, as the writer desires to put in an application for membership.

Wishing you much success in your efforts, and assuring you of our approval and co-operation, we remain,

Very truly yours,

WHY fool ourselves? Why do everything possible to cripple our industry? Why not come out in the open and all work with the same tools? Why try to sell the public something which is fundamentally wrong? Every man who uses pictures should be able to rent film from any exchange and not be at the mercy of one small producer whose product is so limited as to be practically worthless.

The idea of safety and protection is based on theory only, for non-inflammable film can be made standard width just as well as inflammable can be produced for special sprockets. To be sure, it is a talking point for the promoter and gives the prospectus writer new fields in which to allow his imagination to roam unrestrained.

We have heard of the wonderful libraries of educational and special instructional film which were to be produced for special projectors, but as yet they are almost as far from being practical realities as is possible. Some companies have started, some are still starting, some have offices, others are in a nebulous state, but on the whole they are, as anticipated, absolutely unable to fill the present needs. The brains behind these companies, however, would be of inestimable value to the industry were they to bend their energies toward making film of the standard width, so that all schools, institutions, theatres and others owning small or large projectors of standard requirement could take advantage of their product.

THE Society of Motion Picture Engineers have gone into the question of standard sprockets most thoroughly and have recommended that those used on the recognized theatre projectors be adopted universally as standard. These men represent the active mechanical brains of the business and their attitude is beyond criticism in this matter, as well as in the matter of film width, which has already been discussed in the NEWS. The sooner we recognize their recommendation the better for all of us interested in the progress of motion pictures. The question of inflammable or non-inflammable film is aside from the point in hand, as either can be manufactured so as to be interchangeable, no matter what the size or shape of the sprocket or the number of teeth employed thereon.

We have all heard the old quotation, "You can fool all of the people some of the time—some of the people all of the time, but you can't fool all of the people all of the time." This applies to the "special" mechanical phase of the picture business absolutely and the sooner it is realized the sooner we will have a unified industry working continually toward one common end.

E. K. GILLETT.

EQUIPMENT OPERATING **PROJECTION** QUESTIONS ANSWERED

The Porter Continuous Projector

IN recent years the efforts of many inventors have been concentrated on the perfection of continuous motion picture projection, and many methods have been proposed and patented whereby the use of the revolving shutter could be eliminated from motion picture projectors, and the intermittent type of film movement also dispensed with.

A projector which operates without the customary revolving shutter and intermittent movement is known as a Continuous Projector, and any machine based upon these principles which can produce satisfactory results on the screen will have numerous advantages, not the least of which are the economy of light and a reduction of the wear and tear on film.

After several years of experiment, Mr. Edwin Forsythe Porter of Boston, Mass. claims to have solved the problem of continuous projection, and the result of his labors is the Porter Continuous Projector, which is being exploited by the Motion Picture Appliance Company, 93 Broad street, Boston. We have not seen the new Continuous Projector and cannot, therefore, describe its performance, but we understand that a perfected machine has been constructed and a public demonstration will shortly take place in Boston. We are indebted to Mr. Fred L. Hall, treasurer of the Motion Picture Appliance Company for the following brief description and diagrams of the Porter Continuous Projector, which we are pleased to submit to our readers.

The optical system of the Porter Continuous Projector is identical with the system used in intermittent projectors, with one exception.

The rear lens of the objective is split in two parts and mounted on two shafts which connect with the shaft that carries the sprocket on which the film runs direct from the upper magazine, past the aperture plate, and into the lower magazine. This divided lens is made to revolve at the same speed as the sprocket, and as the pictures move up sixteen per second on the screen, the revolution of the rear objective deflects the light downward at the same speed that the images move upward, thereby neutralizing their movement and holding the picture steady on the screen.

Fig. 1.

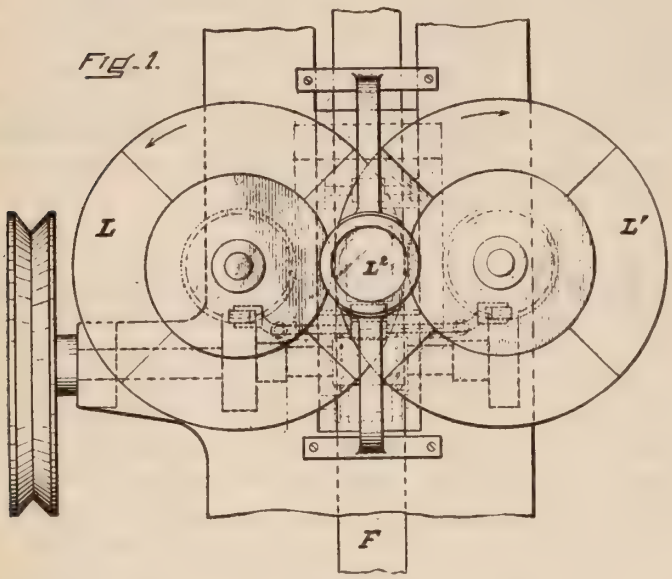


Fig. 2.

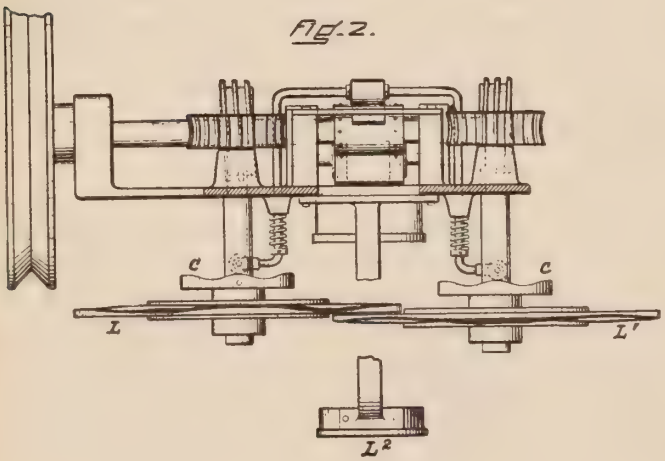
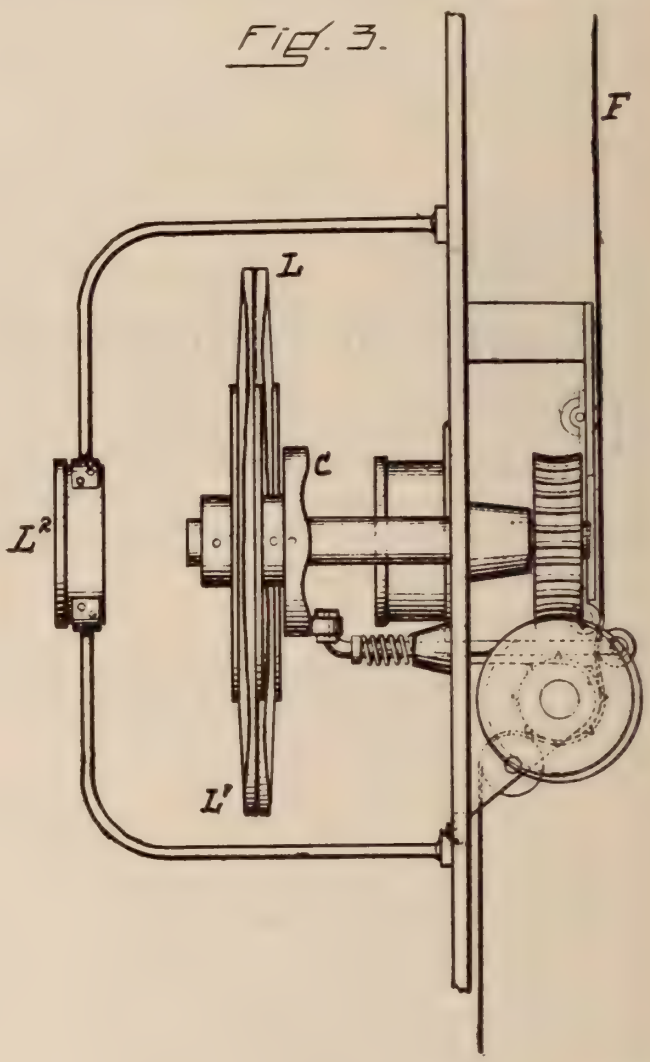


Fig. 3.



Inasmuch as there is some inherent variability in a revolving lens, a cam is placed on the same shaft that the lens revolves on, and by generating the cam any variability or irregularity which may exist is said to be thereby eliminated.

The use of any combination of lenses and prisms alone does not fully compensate the movement of the picture on the screen. In every case there is a slight residual rhythmical up and down movement of several inches. This residual up and down movement, which is inherent in all combinations, is of course fatal, as it is necessary to produce the effect of a rock-steady picture.

Just here is where the cam is useful, by moving the front lens of the objective up and down. This up and down movement being opposed to the rhythmical movement of the picture on the screen, can be made by exact opposition to counteract the movement on the screen and bring the picture to a standstill.

In continuous projection, two pictures are momentarily superimposed on the screen, and of course, require accurate registration, one over the other. In this projector, means is provided for the establishment of such registration, which can be made exact by adjustment for any distance from the screen.

This adjustment is accomplished by bringing the rear and front lenses nearer together or farther apart, so that they can be registered for any length of projection, adapting it to any condition of distance.

In the figures, L and L^1 are the rotating back lenses of the objective; L^2 is the front lens; C, C are the cams and F is the film.

Film Punching, Screen Ghost, Etc.

W. J. FALLON, Sioux City, Iowa, writes:

"Enclosed you will find several stencil marks which I cut out of a practically new Mutual Picture, the name of which is Olive Tell in the "Unforeseen." I received same from the Omaha branch. Now, my dear friend, I don't think you or anyone with a sound mind would stand to let these go through the machine if you could possibly help it.

"I don't think it is necessary to put in quite so many of them, especially like this. I run my show coupled up and these marks are put in 3 on the front of each reel and 3 on the back end, I presume for change over signals which is ridiculous to my idea of thinking. The greatest fault lies with the Mutual, Triangle and Paramount films, and I think it should be stopped; at least, if the exchange manager thinks anything of his films, for suppose I cut out 6 pieces to the reel averaging 1 inch apiece. The next fellow does the same thing, and in a short while the reel will be short a couple of scenes, and in a little longer time they will have a tail piece and a leader left. If they call that judgment I don't or I don't think you would either.

"Now I'm going to go for you especially in this week's issue where you say in one article that *there is a dividing line* between each picture and if we operators will hold it up to a strong light we will see it. Well, that's just where I differ with you for I am sending you a piece of film without a dividing line on it. And if you can see one on it I think you had better join the U. S. Army as a special look-out man, for you certainly have got wonderful eyesight.

"Now I'm going to ask you a question and I suppose you will hop on me and hop on me hard; well anyhow here goes.

"I have one of the prettiest Ghosts you ever laid your eye upon once in a while.

"I am using ¾" cored National upper and ⅝" cored National lower carbons, using 55 V-50 Amp. through a Fort Wayne General Electric Generator 6½" & 7½" Meniscus Biconvex Condensers. 7" Gundlach objective with a throw of 131 feet.

"Now for my grief. Probably I'll be running with as pretty a crater as you ever wish to see and light on the screen is perfect. Then all of a sudden Mr. Ghost will appear and I'll have one H—— of a time losing him, but I'll finally lose him. Both my relief man and myself lay it to the carbons, for once in a while the binder in the core lets go and we have a wonderful effect until we change carbons. We have overcome this somewhat by putting the carbons in the lamp house and leaving them there for a day or so.

"I would certainly be pleased to have you help me if possible."

IN REPLY: We were surprised upon counting the spoils of war enclosed in Mr. Fallon's letter to note that as many as twenty-five identification marks, stencilled through the film by the exchange, had been removed from a five-reel picture which was certainly not over a week or two old.

We commend the correspondent's rigid adherence to the advanced policies of the National Anti-Misframe League in removing all of these stencil marks, and we believe that any operator who takes pride in the results which he produces on the screen would have done likewise. With the Anti-Misframe League constantly growing, it will soon be a waste of time and labor for any exchange to stencil their films, as these unsightly markings would be immediately removed upon detection by any professional operator.

The correspondent is mistaken in his assumption that these stencillings are applied by the exchange as change-over signs. No such motive actuates the exchanges in thus defacing their property, but rather the desire to identify their films in case of theft. It appears upon even superficial consideration that a film thief would have no more trouble in removing these identification marks than did our progressive correspondent, Mr. Fallon. The stencilled clippings have been sent to the exchange where they originated with a proper presentation of the demerits of such procedure.

It is with feelings of amusement second only to those undoubtedly enjoyed by Mr. Fallon that we acknowledge the receipt of a piece of film very densely printed (*part of a fade-out or something similar*) which shows *absolutely no dividing line between pictures,* even when held up to bright light, as we recommended in a recent issue should be done in order to detect the dividing line in the case of darkly printed scenes.

We said on that occasion that the dividing line would always be found by holding the film up to bright light, but this was obviously a general remark, and not to be taken too literally. There are doubtless other films similar to the one forwarded by Mr. Fallon, which show no dividing line between pictures in the case of dark scenes, but experience confirms the statement that in most all instances the dividing line between the pictures of a densely printed film will be readily found by holding the film up to a bright light.

Now we come to Mr. Fallon's ghost, which is of the irregular or intermittent type according to his description, and which we believe could be easily laid. If, as the correspondent thinks may be the case, the carbons are at fault, it would be a practical idea to try another brand for a time. We suggest that Mr. Fallon do this and report results after thorough tests.

On the other hand, the problem might concern the optical system, and we should like to inquire of the correspondent if he ever tried two 7½" condensors with his 7" projection lens, instead of the 6½" and 7½" combination he now uses. It really seems, in view of the fact that the screen ghost is not constantly in evidence, that the trouble might be due to carbon faults, but even granting the improper burning of the carbons at times, these ghost effects might be prevented from appearing on the screen by certain arrangements of the projector optical system.

If, as is frequently but improperly recommended, Mr. Fallon has his condensers at such distance from the aperture that an image of the arc crater is exactly focused thereon, he can expect to see any peculiarities of the arc's burning exactly reproduced on the screen; because the projector lens, when focused, will project the aerial image of the crater just the same as it would a film picture, if the crater image is focused at the machine aperture. It is therefore advised to experiment with different distances from condensers to aperture, because not all published data on this adjustment is correct, as is well known to advanced students of motion picture projection.

Members of the I. P. A. in Earnest

THAT the members of the International Projection Association, Inc., are in earnest, and sincere in their desire to improve their knowledge of all things pertaining to their craft was exemplified on Friday evening, November 16, at their club rooms, 652 Bergen avenue, Bronx, N. Y., when the first of a series of lectures, taking up the subject of "From Power House to Operating Room," was delivered by Mr. Frank Pircher, E.E. and B.Sc., to a representative gathering of motion picture operators.

The subject of this lecture; which was only a step along the lines to be pursued by the I. P. A., and Mr. Pircher, was entitled "Electro-Magnetic Induction," and, the speaker confining himself strictly to non-technical terms as far as possible, made clear to his hearers just what was meant by electro-magnetic induction and its effect on the various devices in use in the operating room.

At the conclusion of the lecture some time was given to a general discussion, and the intelligence of the boys was most marked; their questions and theories expressed, showing that they were avidly assimilating the information being given them. And when one takes into consideration the fact that Mr. Pircher had been at work all day, and it was necessary for him to arise at 7 a. m. in order to be on the job again (the lecture ending at 2:30 a. m.) too much credit cannot be given to the man who is not only willing, but does make sacrifices in order that those with whom he is affiliated, and who are not as well informed as he, may be enabled to obtain without cost information that is of practical value. The next lecture will be held at the club rooms on Friday, November 30, at 12 o'clock, midnight, when Mr. F. H. Richardson will speak on the subject of "Efficiency in Service in Return for Adequate Renumeration."

SATISFACTION

Unquestionably influences your decision

SPEER ALTERNO CARBONS

FOR A.C. WORK

AND

SPEER HOLD-ARK CARBONS

FOR D.C. WORK

Not only please and satisfy, but also delight—gladden—elate and so enthuse exhibitors and operators that their use is inevitable.

PARAMOUNT FEATURES—

ALTERNO CARBONS

Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

ESSENTIAL ADVANTAGES

HOLD-ARK CARBONS

Permanent Arc — Longer Life
Perfect Crater — Minimum Adjustment
Hard Core and Metal Coating
Elimination of Projection Difficulties

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY

ST. MARYS, PA.

Film Expert Endorses Article on Splicing

R. D. HANISH, General Manager, Rex Film Renovator Manufacturing Company, Columbus, Ohio, writes:

"I wish to compliment the article which appeared in your Projection Department on November 10, regards to patching film. I used to be manager of the old Buckeye Film Projecting Company, which originated in Dayton, Ohio, in 1909, consolidated with the Cincinnati Film Exchange, and moved office to Columbus, naming the exchange the Buckeye Lake Shore Film Company, and then sold out to the Mutual Film Company. I instructed all of our inspectors to make patches as described as proper by your Projection Department.

"The write-up given in the above issue was a dandy but did not exactly show all the faults if a patch is made with the entire sprocket. When a full sprocket is used for the patch, in endeavoring to scrape the emulsion from the film the inspector is too careful of scraping too hard on the edge of the film where sprocket hole is located and will not clear away the emulsion entirely. By neglecting to remove all emulsion completely across the film, the cement will not adhere or will not weld firmly.

"The writer in his many visits to the various exchanges throughout the country finds that wherever they use patches as *condemned* in your illustration the middle of the film is firmly welded, but both sides of the film of the patch are loose, and when a film patch is made with both sides loose, the edges do not hold firmly and is the cause of the sprockets pulling greatly.

"I have hammered at managers of exchanges, especially in film departments, that the condemned patch (*loc. cit.* Fig. 1) is not the proper patch to follow or to instruct anyone to make, but it is like talking to a brick wall, and I think for the benefit of the film industry that the illustrations given should be run from time to time, not only to impress upon the exchange the proper patch, but for the operators throughout the country in general. It will succeed and be a great benefit to your National Anti-Misframe League.

"Have also noted many of your film cement recipes in your Projection Department and have no reason to condemn them, but I have a film cement formula, which I am enclosing, and we have published this in our catalogues for many years and the exchanges that have adopted this cement claim it is the best they have ever used. Have some of your inquirers for a good film cement formula try this."

COMMENT: Mr. Hanish brings up some practical points which were rather outside the scope of our article, which, as its title ("The Mechanics of Film Splicing") indicates was descriptive of the purely mechanical strains on film splices in their passage over the sprockets of a projector, and the elimination of these stresses by the use of a form of join which would be a mechanical fit around the teeth of a projector sprocket.

We intended to dwell at a later date on the actual technique of the splicing operation, such as scraping, cementing, pressing, etc., but some of these points are well emphasized in Mr. Hanish's letter.

In view of some of the film splicing which we have seen we believe that it would be well, as Mr. Hanish suggests, for the diagrams reproduced in the article mentioned to be widely circulated and closely studied by operators and exchange men, although we can state that prior to the receipt of Mr. Hanish's letter we had already received a number of communications from operators in which they stated that our demonstration was all in favor of the proposed type of splice, and that they had, in fact, often thought of writing in recommendation of the same style of join.

A good film cement formula is always of interest and value to operators, and we are pleased to reproduce herewith the one suggested by Mr. Hanish. It is compounded as follows:

Collodion	1 part
Sulphuric Ether	1 part
Amyl Acetate	1 part
Accytic Ether	1 part

Seattle Hospital Installs Simplex

THE Seattle Stage Lighting Company, of Seattle, recently installed a Simplex projector in the Tuberculosis Hospital at Seattle, Wash. The Simplex was mounted on a portable platform so that it can be moved from one ward to another and in this manner each floor secures its own entertainment without interfering with the patients on the others.

The operators' union furnishes an operator one day a week without cost to take charge of the machine and run the show.

Jensen & Von Herberg's New Liberty theatre, Portland, Ore., known as the "grandest in the West" is using Simplex projectors.

The Class A theatre, Seattle, Wash., has also installed two of the latest model Simplex projectors.

Some other recent installations include such well known theatres as the Temple Theatre, Lorain, Ohio; Hippodrome Theatre, Sidney, N. Y.; Pastime Theatre, Ansonia, Conn.; the Margaretville Opera House, Margaretville, N. Y.; Linden Theatre, Chicago, Ill.; Elliot Theatre, Newark, N. J.; Lyric Theatre, Toledo, Ohio; Adelphia Theatre, Reynoldsville, Pa., and the Happy Hour Theatre, Reynoldsville, Pa.

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Victor E. Holtz	Danforth, Me.
E. W. Leland	Fort Lauderdale, Fla.
F. L. Gibson	Miami, Ariz.
Fred Green	Miami, Ariz.
B. A. Solomon	Miami, Ariz.
George Stephens	Miami, Ariz.
J. A. Weibel	Miami, Ariz.
E. E. Wise	Miami, Ariz.
C. C. Robertson	Globe, Ariz.
A. Rabogliatti	Globe, Ariz.
A. P. Lee	Grand Island, Neb.
Clyde Cooley	Council Bluffs, Iowa
West Keeffe	Ocala, Fla.
Arthur H. Schmidt	San Francisco, Cal.
George M. Howard	Saginaw, Mich.
Floyd G. Potter	Saginaw, Mich.
Glenn Kalkhoff	Milwaukee, Wis.
Frank L. Stewart	Winchester, Ky.
Harry B. Obetz	Paris, Ill.
Ambrose Talmadge	Lansing, Mich.

Members previously recorded	565
Members registered this week	20
Total membership to date	585

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name .....

Home address .....

Name of theatre where employed .....

Address of theatre and name of manager .....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Local 415 Joins Anti-Misframe League in Body

As additional evidence that the merits of the National Anti-Misframe League are appreciated by progressive operators and operators' organizations in all sections of the country, we are pleased to state that at a regular meeting of Local 415 I. A. T. S. E. and M. P. M. O. of Miami, Arizona, held on November 11, it was decided that Local 415 should join the N. A. M. L. in a body. The names of the members of Local 415, which embraces both Miami and Globe, Arizona, were accordingly forwarded by the secretary, E. E. Wise, and will be noted on the roll of honor.

We can state with assurance that other locals and operators' organizations will also be enrolled in the National Anti-Misframe League in due course, and we congratulate the Arizona operators on their progressive move.

General Comments

FRED FORSTER has been in town for a few days collecting orders for his "Missouri Waltz," by Frederick Knight Logan. If Forster does not take back orders for one hundred thousand copies it will be rather surprising. When he comes in from Chicago, where his main office is, he seldom has time to breathe.

"Just as Your Mother Was," Harry Von Tilzer's new ballad hit, has been made into a motion picture and shows all the earmarks of a regular Von Tilzer ballad winner.

A number of singers and picture musicians are just beginning to realize that "Valley Rose," by Branen and Lloyd, is a real ballad hit.

Dick Gerard, author of "Sweet Adeline," is back in the business and has just closed a deal with a publisher for two of his songs. Dick says that twelve publishers told him that "Sweet Adeline" would never sell a thousand copies. And maybe it did not.

Harry Tenny is now professional manager for Jos. W. Stern & Co., and says that "When the Moon is Shining," the new war song by Private Frederick Rath, is making quite a hit with performers. Bob Miller is acting as an assistant to Tenny.

Perfect Projection Makes Satisfied Patrons

Do you realize that the MOST PROSPEROUS THEATRES in your vicinity are the ones that are giving the BEST PROJECTION?

The quality of Films you show are a large factor in your success, but PERFECT PROJECTION IS MORE NECESSARY TO MAKE SATISFIED PATRONS.

Can you get PERFECT PROJECTION with your old equipment?

We are able to take back your old machine in part payment on a new one, and sell you a new machine on small monthly payments.

Write today for our catalog and liberal terms.

AMUSEMENT SUPPLY COMPANY.

Largest Exclusive Dealers to the Moving Picture Trade.

Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres.

Third Floor, Mallers Bldg., Cor. Madison St. & Wabash Ave., Chicago, Ill.

We sell on the installment plan.

SIMPLEX

SIMPLEX

Motion Picture Machines, not merely as good but far superior to any other. We are exclusive agents for Pennsylvania, New Jersey, Delaware and Maryland.

Motor Generators and General Supplies

MINUSA Gold Fibre Screens

SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.

DISTRIBUTOR

Many a packed house is directly traceable to an advertisement in the "News."

THE CAMERA

An Outline of the Cinekrome Color Process

AS a sure proof of our oft repeated contention that color cinematography is coming to the fore as a logical advance in motion picture presentation we have here to record the results of another color process which has arrived at the stage of practical demonstration.

We refer to the Cinekrome process, which has been evolved by the Kunz, Wheeler Moffat Company at their laboratories in Boston, Mass., and is being exploited by the American Cinekrome Corporation, of which J. C. Gibson is president.

The new process was demonstrated at Wurlitzer Hall, West Forty-first street, New York City, on Friday evening, November 9, and we proceed to give an outline of the new method. While we have examined the mechanisms used in taking and projecting the Cinekrome pictures we must state that at the present time it is unfeasible to give the same our customary thorough treatment, as many patents on the new process are still in abeyance and we have no wish to work a hardship upon the gentlemen who have labored to bring the Cinekrome process to its present stage.

As the result of our observations at the demonstrational exhibition may be of some interest we shall, however, describe the quality of the results by the new method, and as a necessary prelude we give a slight outline, in very general terms, of the manner in which the Cinekrome process is worked.

The Cinekrome process is a two-color process but is not an alternating or successive method, as the red- and green-sensation pictures are projected simultaneously and are superimposed on the screen, as in the Technicolor process recently described. Aside from this point there is no similarity between the Cinekrome and Technicolor systems, having, as the *component* pairs, or cycles, of red- and green-sensation images are adjacent to one another on the film strip in the Cinekrome process, instead of being separated by the height of two pictures as in the Technicolor process. It is at once apparent therefore that entirely different optical devices are required, both in photographing and projecting the Cinekrome pictures, in order to record and to project simultaneously the *adjacent* pairs of red- and green-sensation pictures.

The Cinekrome color-sensation negative images are photographed in sets of two (*a red and a green*) and the red and green images adjoin one another on the film. Both the red- and the green-sensation image of each set or cycle are recorded simultaneously and through the same lens, which is a desirable consideration in any method of color cinematography and constitutes an important feature of the Cinekrome process. It will be obvious to students of the color processes that the simultaneous production of two images by one lens requires the use of a reflecting system, and it further appears that some arrangement of prisms is most suited for this purpose. While we cannot at present give a thorough description of the reflecting system of the Cinekrome camera we may draw attention to the fact that the light rays from the lens are divided and sent along two paths (*necessary to the formation of two images*) by the use of a selectively reflecting and transmitting surface interposed between two components of the reflecting system. It is claimed that the selective action of this combined reflecting and transmitting surface permits of the red picture receiving all of the red light (*neglecting losses by filter absorption*) while the same is true of the green light which produces the green picture. This statement requires substantiation, for we have not as yet seen this selectively reflecting and transmitting surface. Messrs. Kunz and Moffat, who have worked the thing out, advise us that it is a metallic coating specially deposited on one of the surfaces of the optical system of the Cinekrome camera.

It is quite a difficult matter to simultaneously photograph pairs of red- and green-sensation pictures right next to one another on cine film, as any experimenter knows, and systems of prisms are notorious for the number of extra and entirely undesirable reflected images which they produce. We have viewed the focussed pair of images on the ground glass of the Cinekrome camera, however, and can testify to the uniformity of the respective red and green images (*produced simultaneously by one lens*) and also to the absence of flare-spots or extraneous reflections. The respective red-orange and blue-green color-filters used in securing Cinekrome negative records are *apparently* mounted just in front of the exposure apertures for the respective red and green pictures.

We turn with enthusiasm to a brief description of the method by which these Cinekrome color pictures are projected, because the projector used in this process is one of the most ingenious, interesting and convenient specimens of cinematographic mechanism which we have examined in many a day. The Cinekrome projector is of the duplex type (*two machines in one*) and was designed by J. E. Robin of the American Standard Motion Picture Machine Company and constructed under the supervision of the same gentleman.

We hope in the near future to present an illustrated and detailed description of this new duplex projector, but for the present a very general description must suffice. Briefly, the Cinekrome projector consists of two complete mechanisms and two sets of magazines, fastened together and mounted on a pedestal. Between the two mechanisms is mounted a motor by means of which both machines are driven, through the medium of gearing and a shaft bearing two clutches. As might be supposed, one of the mechanisms of the Cinekrome projector is specially designed for color projection, while the other mechanism is used for the projection of ordinary black and white pictures. One large arc lamp (*and lamphouse*) serves both of the two mechanisms and a startling feature in the operation of the new double projector is the ability to change *instantly* from black and white to color projection, or *vice versa*, without shutting off the motor and without the use of an additional light source. Like all novelties this procedure is simple when once explained. The two projector mechanisms are swiveled to the base or pedestal of the Cinekrome projector, and by grasping a large lever and turning the same the color projecting mechanism is withdrawn from the path of the light rays and the black and white mechanism is swung around to replace it. The motor by which the mechanisms are driven remains running all the time and by means of the clutches on the ends of the driving shaft one machine is started and the other one stopped in the act of interchanging the mechanisms.

We are not especially concerned at present with the details of the black and white projecting mechanism of the Cinekrome projector, but a few generalities concerning the color projecting devices and methods are in order. As we have stated that the Cinekrome color pictures are photographed in sets of two (*a red and a green*) it is apparent that this process requires twice the usual (*black and white*) length of film to record a scene of given duration, but in projecting the Cinekrome positive the film passes through the machine at the usual rate of 16 changes per second. The film is shifted by a large 32-tooth sprocket in sets of two pictures at each shift, and while only 16 shifts per second (*normal speed*) are made it can be seen that 2 feet of film pass through the mechanism in each second.

As the two component images or pictures of a Cinekrome cycle are immediately adjacent to one another on the film it is apparent that the two image apertures of the projector must likewise adjoin one another; consequently the two apertures can be illuminated by a large spot of light from a single arc-lamp and set of condensers. The light rays after traversing the two apertures of the Cinekrome color projector fall upon two reflecting prisms of special form, which are mounted just in front of the picture apertures, and the rays are then directed to the projection lenses, of which there are two, spaced some distance apart at the front of the projector. These projection lenses are adjustable, both horizontally and vertically, by means of conveniently located thumbscrews, and the red and green pictures projected by the two lenses may thus be superimposed on the screen in exact register. We should like to dwell here upon the design of the reflecting prism system of the Cinekrome projector and some other features of this most novel mechanism, but our remarks along this line must be deferred for a time.

One phase of the Cinekrome process we may describe in full

and that is the quality of the results as revealed on the screen. As some difficulty with regard to securing perfect definition is inherent in all color processes where sets of projected images must be superimposed on the lantern screen, it is gratifying to state that the Cinekrome results showed very good definition in most instances, although the definition with these methods which depend upon screen superposition is never equal to that of properly photographed and projected results of successive color processes or ordinary black and white cinematography. It can be said, however, that the definition of the Cinekrome pictures was more than passably good, and with the new camera which the company is building we have no doubt that they will realize the utmost in sharpness which the principle of their method permits.

On the score of color rendition the inventors of Cinekrome have deviated somewhat from the usual course, and we are bound to say a very great ways from the theoretical dictates of two-color photography. We have not ascertained the spectral transmissions of the Cinekrome taking-filters, but we have examined the projecting filters and the Cinekrome screen synthesis may be described as follows: The proprietors of the process have sought to secure faithful reproduction of flesh tints, *i. e.*, the accurate representation of faces, etc., and have accordingly selected as their red filter a filter which is of a magenta or pink color (*mixture of red and blue*). The exact hue of this pink projecting-filter is such that in order to produce a neutral white upon the screen the (*complementary*) green filter used in conjunction is of a bright and almost pure green hue.

The general result of this combination, as evidenced by the Cinekrome projections, is that complexions are very well reproduced, being free from any undue ruddiness, and other subdued shades are likewise pleasingly rendered. Greens are vividly evident upon the slightest provocation, due to the saturated hue of the green projecting-filter, while reds cannot be reproduced at all with the filters now under consideration, as the red filter is of a pinkish hue and no deeper red can naturally be reproduced than the actual color of the filter.

This does not imply that other hues are outside the scope of the method, however, as by the employment of other projecting-filters any other range of colors within the scope of the two-color process may be approximated. The arrangement of the filters in the Cinekrome projector permits speedy interchanging or adjustment, and as this is a feature of some interest a few words in description may not be amiss. The mechanism of the projector is accessible for threading by opening a door on the operating side, as in the case of a Simplex projector. Attached to the inner side of this door and at right angles to the same is a rectangular metal frame having openings into which the filters (*in the form of rectangular glasses or gleatines*) are slipped.

Upon closing the mechanism door these filters are interposed between the light rays from the condenser system and the picture apertures, and we might also add that the revolving shutter of this machine, which is a double one (*two shutters revolving in opposite directions*), is also located between the condenser and the picture apertures.

We consider that the devices used in photographing and projecting Cinekrome are very practical mechanisms and at a later and more feasible time will present an authentic and detailed account of the apparatus and operation of the Cinekrome method.

ALFRED S. CORY.

Depth of Field in Cinematography

THE enlarging qualities of a photographic image depend upon the size of the circles of confusion of which the image is composed, for it is well known that no lens reproduces a luminous point, or any point of a self-luminous object, as a point in the image, but always as a disc of more or less sensible dimensions. These discs which, considered in the aggregate, form the picture or image cast by a lens, are known as "circles of confusion," and it is customary to state that if the circles of confusion of a photographic image are not larger than 1/100 inch in diameter the photograph will appear sharp when viewed in the ordinary way, and that when the circles of confusion are not more than 1/200 inch in diameter, a negative is suitable for enlarging purposes. Many cinematographers have taken 1/200 inch as a suitable diameter for the disc of confusion in motion picture work, although we long ago pointed out that this was nowhere near small enough

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

The film that first made motion pictures practical, remains to-day a big factor in their success.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

WHAT DOES
Your Public Want?

Primarily, a good story—*well shown.* It is easy to buy good film service,—your part is to show films to the best advantage. To do this, to draw and hold your public, you must have the best equipment,—good machines, a skilled operator, the right screen and

Bausch and Lomb
Projection Lenses

You'll find them standard equipment in the machines of the best-paying houses. You'll find them used exclusively by men who know.

You'll find they mean clearer, sharper pictures,—bright-to-the-edge pictures, more brilliant, more life-like pictures. That's why B. & L. Lenses are regularly supplied on Edison and Nicholas Power Machines, and why they are obtainable at all Film Exchanges.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco
Leading American makers of Photographic and Ophthalmic Lenses, Projection Lanterns (Balopticons) Microscopes, Prism Binoculars and other high grade Optical Products.

Six New Features For *Sure* Results!

Faster, finer and CERTAIN results now are gained with the new improved Universal Motion Picture Camera—the camera that keeps abreast of the science of motion picture photography.

The New Advantages of

UNIVERSAL

MOTION PICTURE CAMERA

New framing adjustment—Better film transmission—Advanced film channel—New focusing tube—New Footage indicator—New "static" prevention. New automatic dissolve now ready. 200 feet magazine capacity—more speed—better results.



At Less Than Half the Price of other similar cameras

Send Postal Today

for complete description of the world's greatest value in motion picture cameras.

BURKE & JAMES, INC.

Sole Wholesale Agents

240 East Ontario Street, Chicago

Eastern Branch: 225 Fifth Avenue, New York City

KEEP IN MIND

Reputation for superiority in film DEVELOPING and PRINTING is based on years of experience and exhaustive investigation.

EVANS' SERVICE offers you today the results of years of practically acquired knowledge.

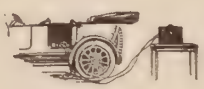
Are we serving you? If not, it is time we were.

EVANS FILM MFG. CO.

416-24 West 216th Street New York City

Telephone—St. Nicholas 3443-44





PREVIEWING OR SCREENING FILM

at your convenience with

THE DE VRY PORTABLE M. P. PROJECTOR

Motor Drive
Size 17" x 17" x 7" over all
Weighs but Twenty Pounds
Takes Standard Size Reels and Film

Operates at the touch of a button

Used by—Majestic Theatre, Detroit; Schade Theatre, Sandusky; Empire Theatre, Detroit, and many film manufacturers and exchanges.

THE DE VRY CORPORATION, 117 North Fifth Ave., Chicago, Ill., U. S. A.

to be compatible with sharply defined screen images. Mr. Arthur Lockett, a well known British worker in practical photography, has investigated the proposition and we reprint his remarks, which were published in the British Journal of Photography under the above title.—Ed. Camera Department.

"Depth of field is a subject of special interest to the cinematographer on account of the enormous enlargement of the tiny film pictures when projected, and a much smaller circle of least confusion is necessary than will pass muster for lantern slides.

"To arrive at an idea of what is wanted, take the case of a lantern slide made by contact from a negative having a circle of least confusion of 1/200 in. We will suppose a portion, 2¾ in. square to be projected to 10 ft. diameter, a very usual size. This is a linear enlargement of nearly 44 diameters, and the circles which do duty for points in the image are, therefore, magnified on the screen to 0.22 in. diameter, which is found to be satisfactory in practice when viewed from a proper distance.

"Now, a cinematograph film picture averages ⅞ in. in width, and if this were projected to the same size as the lantern slide (10 ft.) it would mean a linear enlargement of practically 137 diameters. A circle of least confusion of 1/200 in. would, in this case, be magnified to 0.685 in. or over ⅝ in. diameter, which would certainly be considered poor definition.

"To get as sharp a projected picture as was obtained with the lantern slide, the circle of least confusion for the cinema film ought to be 1/600 in. which, with a magnification of 137 diameters, as before, would be enlarged to practically 0.23 in. With a picture 15 ft. wide the circle of least confusion will be 0.34 in. width which is still tolerable. Beyond 15 ft. it is really inadvisable to go. Not only does the definition deteriorate but the figures of players become absurdly gigantic. It may be stated, therefore, as a general rule, that a cinema film calls for a circle of least confusion three times smaller than that permissible for a lantern slide. It is true that many workers are contented with 1/400 in. but the smaller fraction is certainly preferable.

"The writer has discovered a very simple rule, believed to be new, which is readily memorized and enables the correct hyperfocal distance to be arrived at in a couple of seconds. It is as follows:—Multiply the focal length of the lens by 50; the result gives the distance in feet to focus on with a stop of the same *f*/ number as the focal length for a circle of least confusion of 1/600 in.

"For example, suppose the lens is of 3½ in. focus. Multiply 3½ by 50 and the result is 175 ft., the correct hyperfocal distance at *f*/3.5. If we focus on 175 ft. with the stop named, all will be sharp from half that distance to infinity. Suppose, however, we wish to use *f*/7, instead of *f*/3.5, we simply divide 175 by 2, because *f*/7 is half the diameter of *f*/3.5, obtaining 87½ ft., the correct hyperfocal distance.

"To give another example, what is the hyperfocal distance with a 2-in. focus lens at *f*/8?

"Here we multiply 2 by 50, the result being 100 ft., which is the proper distance to focus on with *f*/2. Now, *f*/8 is only one-quarter the diameter of *f*/2, so we divide 100 by 4, obtaining 25 ft., the correct hyperfocal distance with *f*/8. Or, if *f*/16 is preferred, which is one-eighth the diameter of *f*/2, we divide 100 by 8, getting 12½ ft.

"In conclusion, it will doubtless interest the ordinary studio or landscape photographer, content with a circle of least confusion of 1/100 in. in negatives for contact printing, to know that he may instantly ascertain the proper hyperfocal distance for his purpose on multiplying the focal length by 8.3. For example, with an 8-in. focus lens, 8 multiplied by 8.3 gives 66.4 ft. as the hyperfocal distance at *f*/8. For *f*/16, we halve this, getting 33 ft.; for *f*/32 we divide by 4, obtaining 16 ft. and so on, ignoring needless fractional parts. For a stop having an *f*/ number less than the focal length, it is, of course, necessary to multiply instead of dividing. Thus, with *f*/4, which is twice the diameter of *f*/8, 66.4 is multiplied by 2, yielding 132 ft. as the result."

A Valuable Accessory for Cameramen

EVERY year Editor Pell Mitchell, of the Gaumont-Mutual Weekly, sends the members of his staff a remembrance. This year he has had prepared a camera accessory, which, while not of great intrinsic worth, is still so necessary for cameramen that a sufficient number has been manufactured to supply every photographer of news events in the United States with one. So, boys, drop a card to Pell Mitchell, care Gaumont Company. Flushing, N. Y., and a pleasant surprise will reach you by mail.

MUSIC AND THE PICTURE

Musical Review of Latest Compositions

1—"Longing for My Dixie Home," by Shannon. A 4/4 Andante Moderato Movement—very melodious and very effective. (Published by the Vandersloot Music Co.).

2—"Stolen Sweets," a beautiful and melodious Waltz Movement, by Harry von Tilzer. (Published by Harry von Tilzer.)

3—"In a Garden of Shadows and Tears," by A. Manlowe. A very attractive melody of pathetic character. (Vanderlost Pub. Co., Williamsport, Pa.)

4—"Hail, Hail, the Gang's Here," by Theodore Morse. Every musician knows the famous old song hit, "We Won't Come Home Till Morning." "Hail, Hail" is better. (Leo Feist Edition.)

5—"We're After You," by Lloyd. One of those typical up-to-date march songs, most appropriate for cartoons of political character. (Jeff Branen, Ed., 145 W. 45th St., New York City.)

6—"Buy a Liberty Bond for the Baby," Harry von Tilzer's latest hit. As popular as the "Liberty Bonds."

7—"Dramatic Recitative," by Sol. P. Levy. An exceptionally fine composition depicting scenes of intense danger and heavy dramatic situations. This number is obtainable from the Cinema Music Co., Columbia Theatre Bldg., 47th St. and 7th Ave., New York City, at a special reduced price.

8—"Chasing the Chickens," a great Jazz number. (Published by Forster Music Co., Chicago, Ill.).

9—"A Russian Pansy," by Otto Langey. An attractive and new Intermezzo, melodious and most appropriate for love scenes. (G. Schirmer Edition.)

10—"Ching, Chong," a great "Jazz" One-Step and popular favorite. (Richmond Music Co., 147 W. 45th St., New York City.)

11—"Way Down in Macon, Georgia," by Paul Biese. A composition of exceptional standard quality in 2/4 time. (Published by the Frank K. Root Music Co.)

12—"America, I Love You, My Yankee Land," by Jack Frost. A wonderful inspiring and martial composition. (Published by the McKinley Music Co., 1501 E. 55th St., Chicago, Ill.)

13—"The Garden of Allah by Moonlight," composed by Florence Blackwell. A remarkable Fantasia of Oriental character, most appropriate for Oriental scenes. (Published by the McKinley Music Co.)

14—"That Cabaret in Honolulu Town," by Jack Frost. This composition is an all around favorite and a popular composition of exceptional merit. (Published by Frank K. Root Music Co.)

15—"Valley Rose Ballad," by Evans Lloyd. A beautiful Andante con espressivo movement, considered to be the greatest Ballad ever written by an American writer. It is a composition of artistic value from a musical standpoint and still so wonderfully constructed that the listener or player after hearing it once is bound to remember it forever. For pathetic scenes and the like this composition is unreplaceable. (Published by Jeff Branen, 145 W. 45th St., New York City.)

16—"Missouri Waltz," by John Valentine Eppel. About this Waltz we have nothing to say. Get it for your picture work; it will speak for itself. (Published by J. A. Forster, Chicago, Ill.)

17—"Your Voice Came Back to Me," by Clinton Keithley. A charming slow movement with a most delightful melody, growing constantly in popular favor. It is an "Andante Espressivo" of exceptional beauty; a really exquisite composition which every music lover will appreciate. (Published by the Frank K. Root Music Co.)

18—"I Don't Know Where I'm Going, But I'm on My Way." An inspiring and catchy melody, by Geo. Fairman. (Published by Harry von Tilzer.)

19—"Homeward Bound," by Geo. Meyer. A typical composition of popular appeal, introducing a new surprise in every bar. A fine, snappy number, with unusual attractive chorus and arrangement which leaves absolutely nothing to be desired. (Published by Leo Feist, Feist Bldg., New York City.)

20—"Just As Your Mother Was," A beautiful and melodious Waltz movement. (Published by Harry von Tilzer.)

21—"Cradle Time." Song, by Shannon. A melodious Lullaby, very expressive and splendidly arranged. (Vandersloot Music Co.)

22—"Chasing the Chickens," a Fox-Trot and Jazz number. (Recently published by the Forster Music Co., 509 S. Wabash Ave., Chicago, Ill.)

23—"Slippery Yank," by Losey. A characteristic One-Step of exceptional merit which should be in every musician's library. (Vandersloot Edition.)

24—"Love's Melody" (Reverie), by Shannon. A charming slow movement with a most delightful melody; most appropriate for love scenes. (Vandersloot Edition.)

25—"Astralita Serenade," by Mabel A. Whaley. A number which deserves to be owned by any orchestra leader or piano player. (Published by the "Red Star Music Co.", Red Star, Ark.

26—"All That I Want Is in Ireland," by Lloyd. An exceptional fine "Andante con espressivo movement," typical but original in every bar. It is a composition of standard quality. (Published by Jeff Branen, 145 W. 45th St., New York City.)

27—"The Vampire" (a dramatic theme), by Sol. P. Levy. An original composition most appropriate for the purpose as described in the title. (Published by the Cinema Music Company, Columbia Theatre Bldg., 47th St. and 7th Ave., New York City.)

28—"Elks' March." A brand new novelty March, by M. L. Lake. (Carl Fischer Edition.)

29—"Berceuse," by Huerter. Another wonderful composition by this gifted writer. "Berceuse," by Huerter, is a delightful and charming melody, very effectively arranged and obtainable for any combination of instruments. (Published by The Boston Music Co.)

30—"A Russian Pansy," by Otto Langey. An attractive new Intermezzo from the pen of Otto Langey. It has much of the appeal of the familiar "Flower Song," by Gustav Lange, together with the freshness and the interest attached to a new composition. (Published by G. Schirmer, New York City.)

Martial Music

A VAUDEVILLE comedian who had been pestered nearly to death by song writers and pluggers was unbrotherly enough recently to say that if General Sherman had taken into consideration some of the war songs that are foisted on the public, he surely would have applied a stronger word to convey his conception of war.

Undeniably, some song writers do perpetrate rhymed and unrhymed atrocities on the charitable public, but then, some one has to build the war songs, for built they are, piece by piece, occasionally requiring as many as ten able-bodied men to put one together.

All agree that we must have war and slogan songs to cheer the boys on their way to the front, to lighten their cares while there, and to comfort those who are left behind—the soldiers of the soil, soup and soapsuds.

Lively tunes, created, borrowed or transplanted, have a wonderful way of helping one to forget impending dangers, of making the timid brave, and the brave, braver. It must be a deep streak of yellow that won't turn red from the fire and dash of a good march melody, hence the reason for the existence of song writers, good, bad and terrible. Sometimes the terrible turn out the good songs and the good turn out the terrible stuff. And snappy music, unlike Green River and other brands favored by many, puts a razor edge on a man's courage without dulling his senses.

In former years, before song writers demanded and received large royalties, songs were inspired and bubbled from the hearts of true poets, who scorned limousines and were satisfied to die in garrets for art's sake. Today, however, songs are put together like a submarine with the "punch" line in the chorus as a torpedo aimed to blow up human emotions.

Records tell us that our ancestors composed some fine songs —"Yankee Doodle" for the Revolution, "On the Rio Grande" for the Mexican scrap, "The Battle Hymn of the Republic," "Dixie" and "Marching Through Georgia," for the argument of 1861, and "A Hot Time in the Old Town" and "Strike up the Band" for the fight that followed the blowing up of the Maine.

A peculiar feature about the war songs of the Spanish-American War was that they were never intended for war purposes. Those who know the history of them say that "A Hot Time" was the gang song in the White Light district in St. Louis long before the war broke out.

"Strike up the Band" is a product of the old Bowery, the former stamping ground of sailors out for a good time. Years ago most of the Bowery concert halls made a special play for the sailors' patronage, and kept barkers on the outside to chant about the wonderful show that could be seen inside gratis. When a barker spotted a sailor he would stick his head into the concert hall and shout: "Strike up the band, here comes a sailor," and the noise would begin immediately. A painted slip of a girl would leap to the piano and begin to sing the latest popular ditty. To the boss a sailor was an unknown quantity. He might be carrying a year's wages and a long thirst, or a thin dime and a hard luck story, but he must be accorded a welcome. Hearing a barker deliver his stock phrase one night gave Andrew B. Sterling and the late Chas. B. Ward, the original Bowery Boy, the idea for the song.

Since this country has entered the present war thousands of war songs have been ground out, and if the Germans had to listen to all of them they would not feel much like fighting. Of the many that have been published those that are winning popularity now are: "Over There," "The Mason-Dixon Line," "Set Aside Your Tears," "It's a Long Way to Berlin," "I Wonder How the Old Folks Are Tonight," "The Girl with the Cross Upon Her Sleeve," "I Don't Want to Get Well," "When the Yanks Come Marching Home," "Hail! Hail! the Gang's All Here," "Long Boy," "A-m-e-r-i-c-a," "We're After You," "Homeward Bound," and "It's a Long Way to the U. S. A." New numbers that look like hits are: "I Wish You All the Luck in the World," "We'll Knock the Heligo Out of Heligo Into Heligoland," and a couple of others. Now is the time to use these numbers, when your audience will enjoy and appreciate them, and not after the war is over.

E. M. WICKES.

"THE MANXMAN"

(Distributed by Goldwyn)

Reviewed on page 2515. Vol. 15.

(Note: "T" indicates "title," "D" indicates "description of scene.")

1—En Mere.
2—T: The Manxmen are very democratic. Three Irish Picture 1.
3—T: But a short distance from where. Three Irish Picture No. 2. Make repeat (rather heavy).
4—T: You best be having a word with my. Heart Wounds (mutes).
5—D: When little boy takes fishernet and kisses dead mother. Three Irish Picture No. 2. Once through slowly.
6—T: Black Tom had one resort. 12 Irish songs—1 and 2 No. Intro—make D. S. in second song.
7—T: The passage of nearly 20 years.. Three English dances No. 1—make repeat as marked.
8—D: When father of girl refuses consent. Pastoral dance (German). Cut out first two bars—make repeat as marked.
9—T: What about Kate while I'm away? Adoration—No intro.
10—T: But a year's time was needed for Kate. An old love story.
11—After T don't lower yourself. Berg No. 38—shape to action.
12—D: When girl bends over to Philip and kisses him. An Old Love Song. When he receives letter, tremolo—then again as written —An Old Love Song.
13—T: At the same moment Philip's grandfather. The Last Spring (Grief).
14—T: The time for the harvest melliah arrives. Woodland Pictures. Start at No. 6 make D. S. to No. 3 twice. When lovers alone play ppp.
15—T: The governor gives a reception. Polonaise.
16—D: Philip reads letter from Pete. Adoration.
17—T: And the way becomes clear to Philip Christian. Sigurd Jorsalfer No. 1.
18—D: When Philip leaves girl's home. Under the Leaves (Thome).
19—T: Philip undergoes the strain of meeting Pete. Petite Suite Concert No. 1 (very heavy).
20—T: Kate determines to tell Pete the truth. Petite Suite Concert No. 2.
20—A: Kate in wedding clothes just before storm.
21—D: When clergyman is seen in door. Harmonium Solo.
22—D: When they leave church. Henry VIII (Saint Saens) No. VI Guide Letter A. Play to action.
23—D: When garden is seen in spring. Romance (Nevin) play to action—Violin Solo and Harp.
24—Ross Christian concludes. Imaginary Ballet.
25—After fight—Ross has left. Romance (Nevin).
26—T: For nearly a thousand years. Sigurd Jorselfer No. 3 (cut out first 5).
27—T: The fisherman of the island. Berg 31.
28—D: At procession (when Pete gives sign to fisherman to leave). Berg 22.
29—Philip rushes in. Agitato No. 1.
30—Fisherman takes Philip on back. Huldigunp March.
31—D: Kate makes the great sacrifice. Romance (Karganoff).
32—D: When Philip reads letters. Stop playing. Adieu (Karganoff).
33—T: It was not long before Kelly. Berceuse (Jarnefeldt) repeat.
34—T: The governor becomes weary of his. Pathetic Andante No. 1 (Langey)—first 16 bars only; play fast.
35—Segue back to. Romance (Nevin)—Cello Solo once through, then entire orchestra.
36—D: When Kate drops at foot of bed. La Blance (Hager).
37—T: Philip finds that no man can battle. Pathetic Andante No. 1 (Langey).
38—D: When mother goes back to her home. Romance (Nevin).
39—D: At court scene. Andante Berg No. 15 Dramatic.
40—T: And then the Deemster's spirit. Visions (Tschaikowsky).
41—T: The perjury of Pek Quillan. Elegie (Grieg).
42—D: At court scene. Andante Dramatic Berg No. 15.
43—D: Till Pete brings child. Romance (Nevin) to finish.

THE END.

"FOR THE FREEDOM OF THE WORLD"

(Distributed by the Goldwyn Pictures Corporation)

Theme: "Extase D'Amour" (3/4 Andante) by Roze

1—"Triumphant America" (Characteristic National March), by Von Der Mchden until—T: "The Cradle of Freedom."
2—"America" (My Country 'Tis, etc.) until—T: "The Kaiser's treacherous violation, etc."
3—"Yankee Doodle" until—T: "The trumpets sounding, etc."
4—"Canzonetta" (Moderato) by Nicode until—2: "Ted Ray, a college classmate."
5—Popular dance music on the style of Les Feist's song hit "It's a Long Way to Berlin," until—T: "Or listen to this."
Note:—Due to the rapid changes of the scenes, it is impossible to follow the action with an Orchestra. Piano Solo-improvise to action.
6—"Elegie" (Pathetic Cello Solo) by Mattioli until—S: "Woman struggling with soldier."
7—"Dramatic Agitato" by Hough until—T: "If that were your wife's child."
8—Piano Solo improviso to action (same as Cue No. 5) until—S: Interior of living room.
9—"Songs of Uncle Sam" (Characteristic and Patriotic March) by McKoy until—T: "Throughout all Canada."
10—"Yester Love" (Intermezzo Andantino) by Borch until—T: "The recruiting rally."
11—Repeat "Sons of Uncle Sam" (same as Cue No. 9) until T: "Gordon's first glimpse, etc."
12—Galop to Action until—S: Garden scene.
13—Theme until—T: "Gordon's zeal and devotion, etc."
14—Continue to action until—T: "The Slacker sneers, etc."
15—"Lakesonian March" by Lake until—S: "The fight."
16—Continue ff until—T: "Place him under arrest."
17—"Serenade" (Allegretto) by Kautzenbach until—T: "A call on auntie."
18—Theme until—S: "Soldiers in training camp."
19—"Invercargill March" by Lithgow until—S: Interior of living room."
20—"Longing" (Cello Solo) by Tschaikowsky until—T: "Betty sees the beckoning spirit."
21—"Lamento" (Dramatic Melody) by Gabriel Marie until—S: "Soldiers in training camp.'

22—"Over There" (Popular Song hit) until—T: "A mother mourns alone."
23—"Nocturnal Piece" (4/4 Andante) by Schumann until—T: "A transport bound for France."
24—"Fifth Nocturno" (6/8 Dramatic Allegretto) by Leybach until—S: "Battle scene."
25—Battle Agitato to action until—T: "Betty in her work, etc."
26—Theme until—T: "My God, I'm forgetting."
27—"Melody" (dramatic) by Friml until—T: Men of the American legion etc.
28—"American National" (patriotic) song until—T: "The spy report.
29—"Le Retour" (Allegro) by Bizet until—T: "I want a volunteer.
30—Silence until—T: "You may want to write someone."
31—Theme until—T: "Lieutenant Wills, etc."
32—"Cavatine" (3/3 Dramatic Moderato) by Bohm until—S: "The fight."
33—Agitato to action until—T: "That woman is, etc."
34—Theme until—T: "Quick an ambulance." *Note:—"Watch shot."*
35—March "Loraine" by Ganne until—T: "Before the attack."
36—"Mysterioso Agitato" by Becker until—S: "Battle scene."
37—Battle Hurry to action until—T: "Dawn."
38—Silence until—T: "Here is a change, etc."
39—Battle Hurry to action until—T: "Lieutenant Harvey's wounds."
40—"Prelude to Act V Kunihild" (Dramatic) by Kistler until—T: "A hero's reward."
41—"Coronation March" (Maestoso) by Eilenberg until—S: "Military band playing."
42—"Star Spangled Banner" until—T: "We are proud of you."
Note:—"To be played with the Brass section only."
43—"Dixie" until—T: "He fights for his own."
44—"America" (National Song) until * * * * * END.

"INDISCREET CORINNE"

(Triangle Production)

Reviewed on page 3488

Theme: Fifth Nocturno (6/8 Melodious Allegretto) by Leybach

1—"Sleeping Rose" (Valse) by Borch until—T: "Pansy Hartley with scandals."
2—"Way Down In Macon, Georgia" by Biese (Root & Co. Ed.) until—T: "Do play something else."
3—Silence until—S. Corrinne begins to play again.
4—"Oh! Babe" Fox Trot (McKinley Edition) until—S: "Corrinne dancing."
5—"Joyous Allegro" by Lake until—T: "For the sake of humanity."
6—Theme until—S: "Corrinne playing piano."
7—"The Ghost of the Saxophone" (Edition Frank K. Root) until—T: "An hour when one."
8—"Inspiration" (Moderato) by Edwards until—T: "Wondering what the straight."
9—"Budding Roses" (Valse Caprice) by Kretchmer until—T: "Mr. Creylings sent to us, etc."
10—"Your Voice Came Back to Me" by Keithley (Edition Frank K. Root) until—T: "First infatuate the young, etc."
11—Repeat "Budding Roses" (Cue No. 9) until T: "Nicholas Fenwick's arrival."
12—"Gavotte Intermezzo" by Bazzini until T: "Opening her campaign."
13—"Lanette" (Valse) by Henton until—T: "Jeremiah Cotter Browne, etc."
14—"Pathetic Andante" by Paul Vely until—T: "The Cafe Bacchus."
15—"Hawaiian Popular Numbers" until—S: "Corrinne appears as the dancer."
16—"Aurora" (Ballet Intermezzo) by Van Der Mehden until—T: "Won't you be one, etc."
17—Theme until T: "The battle ground."
18—"Orientale" (Characteristic) by Cui until—S: "Corrinne stops to dance."
19—"Valse Lente" by Schuett until—T: "Your own price if you can find her.
20—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "Be it ever so humble, etc."
21—Theme until—T: "A hopelessly bad blow-out."
22—"Bowl of Pansies" (Moderato) by Reynard until—T: Corrinne pleads for speed."
23—Galop to action until—T: "Beginning to long, etc."
24—Continue pp until—S: "Flashback to road scene."
25—"Continue ff until—T: "Demonstrating the superiority, etc."
26—"Romance" (Moderato) by Rubens until—T: "Cold and gray breaks the dawn.
27—Theme until—T: "The prodigal's return."
28—"Melody" by Friml until—T: "The love and trust you exhibit."
29—Continue to action until—T: "Your Countess is going to marry."
30—"After Sunset" (Moderato) by Pryor until—T: "For a last goodbye."
30—Theme until * * * * * END.

"OVER THERE"

(World Production)

Reviewed on page 3858

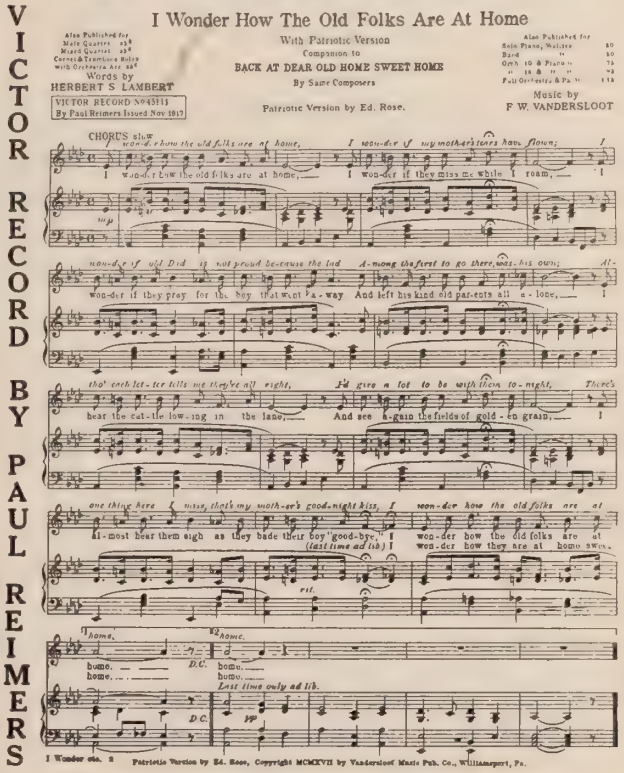
Theme: "Over There," Geo. M. Cohan's "Historic War Song"

1—Theme until—S: "In garden" (1st scene).
2—"Passepied" from "Le Roi S'Amuse" (Allegro) by Delibes until—S: "Newspaper clipping."
3—Continue ff until—S: "Fire scene."
4—Hurry (for fire scene) until—T: "Don't worry, I understand."
5—"Your Voice Came Back to Me" (Andante) (Edition Frank K. Root) until—T: "A future General."
6—Theme until—T: "Our organization is prepared."
7—Repeat Theme ff until—T: "I'm leaving you very soon."
8—"Yester Love" (Intermezzo Andantino) by Borch until—T: "I mustn't be selfish."
9—"The Vampire" (a Dramatic Theme) by Sol P. Levy until—T: "Betty and the Colonel."

THE GREAT PATRIOTIC HOME SONG HIT

Song 15c Orchestra, 11 and Piano 25c Band 25c
Waltz 15c Full Orchestra and Piano 35c

VICTOR RECORD BY PAUL REIMERS



PATRIOTIC VERSION BY ED ROSE

VANDERSLOOT MUSIC PUB. CO.
Williamsport, Pa.

A. B. C. PHOTO PLAY MUSIC

Composed and Arranged by
ERNST LUZ

Complete Catalogue Comprising

A Melodramatic Edition
B Concert Edition
C Feature Photo Play Edition

56 Numbers Now Ready.

Public Performance of all A. B. C. Numbers is permitted without the payment of any extra fee or license

Photo Play Music Co.
100 West 38th Street New York City

"MISSOURI-WALTZ"

The World's Greatest
and
Most Popular Waltz

For Piano - - - 30c Per Copy
For Orchestra - 11 and Piano 25c
For Orchestra - Full and Piano 35c

Forster Music Publisher, Inc.
509 So. Wabash Avenue
CHICAGO, ILL.

GORDON'S
Motion Picture Collection
IN TWO VOLUMES
PRICE, $1.00 POSTPAID

Volume I.—Contains music for 19 standard types of motion pictures. 131 selections altogether.

Volume II.—Contains 43 selections. National airs, miscellaneous scene and special effect music.

This is not a folio but might almost be called an *Encyclopedia of Motion Picture Music.* It contains no instruction but is actually being used as a *Text Book for Motion Picture Pianists.*

It is invaluable to all picture pianists.

DESCRIPTIVE CIRCULARS ON APPLICATION—PUBLISHED BY

HAMILTON S. GORDON
141-145 West 36th Street New York, N. Y.

TWO STRIKING SONGS

My Hawaii, You're Calling Me

The big Western ballad hit; over 200,000 copies sold.
A great Fox Trot.

After The War Is Over

The most stirring war song on the market. Going over big everywhere. A fine one step.

ECHO MUSIC PUBLISHING COMPANY

10—"Dramatic Andante" by Ascher until—T: "Tommy's enlistment dinner."
11—Theme until—T: "Tommy springs a surprise."
12—"Yankee Doodle" until—S: "Interior of Dancing Parlor."
13—"Slippery Hank" by Losey (Vandersloot Ed.) until—T: "Why is Monte, etc."
14—"Dramatic Tension No. 1" by Reissiger until—T: "As the weeks pass.
15—Theme until—S: "Monte in his office.
16—Organ improvise to action (Dramatic Situation) until—T: "The land battleship, etc."
17—"Sons of Uncle Sam" (National March) by McCoy until—T: "Patriotic raise liberty beans."
18—"Sweet Revery" ((/4 Moderato) by Tschaikowsky until—T. "That Miss Betty Adams looks great."
19—Repeat "Sons of Uncle Sam" (Same as Cue No. 17) until—S: "Betty in her room."
20—"Pathetic Andante No. 1" by Paul Vely until—T: "While the American people, etc."
21—"Marseillaise" (8 bars only) until—S: "Betty and Monte on horseback."
22—"When the Shadows Fell" (Reverie) by Frost (Frank K. Root Ed.) until—T: "Not with you, you slacker."
23—Continue fff until—S: "Betty near table (in her room)."
24—"Serenade" (6/8 Andantino) by Czerwonky until—T: "Betty announces her engagement."
25—"Valse Caprice" by Rubinstein until—T: "I'm sorry, Colonel."
26—"Elegie" (Pathetic Cello Solo) by Mattiolo until—S: "Monte looking at picture (on wall)."
27—"Marching Through Georgia" until—T: "At last the day arrives."
28—Theme until—T: "Too much Tommy."
29—"Scene No. 1" from "The Enchanted Lake Suite" (4/4 Moderato) by Tschaikowsky until—T: "The first American troops."
30—"Triumphant America" March by Von der Mehden until—T: "Betty's baptism of fire."
31—"Military Hurry" by Rob. Edwards until—S: "Monte reading newspaper."
32—"Revery" (Andante) by Rissland until—T: "And what of your duty to that?"
33—"Star Spangled Banner" until—T: "Mother, I'm going to enlist."
34—Theme until—T: "Betty receives word, etc."
35—Continue pp until—T: "The Crucible."
36—"Military Hurries" by Rob. Edwards until—T: "Tell her it's not white now."
37—Continue pp until—T: "And that night."
38—"Alla Stella Confidente" (4/4 Lento assai) by Robaudi until—T: (On newspaper) "New York man wins, etc."
39—"Sweet Ponderings" (Andantino-melodious) by Langey until—T: "Monte returns home."
40—Theme until—T: "Walter pays his debt."
41—"Dramatic Recitative" by Sol. P. Levy until—T: "All aboard for Berlin."
42—Theme until * * * * * END.

"THE MEDICINE MAN"

(Triangle Production)

Theme: "Canzonetta" (Moderato) by Nicode

1—"Western Moderato' by Bach until T: "Where feuds were"
2—"Hurry No. 4" by Lake until—T: "Tammany's machine in its last day, etc."
3—"Sleeping Rose" (Valse) by Borch until—T: "A journey which meant, etc."
4—"Album Leaf" (4/4 Moderato) by Kretschmer until—T: "Nights velvet, etc."
5—"Heavy Mysterioso" by Sol. P. Levy until—T: "Doc Hamilton of the cure 'em, etc."
6—Continue pp until—T: "My daughter, the world famous, etc."
7—"Slippery Hank" by Losey (Vandersloot Ed.) until—T: "Mindful of Eldorado's, etc."
8.—Theme until—T: "For Edith and Jim, etc."
9—"Intermezzo (Moderato) by Bohm until—T: "Ten years ago"
10—"Pathetic Andante" by Paul Vely until—T: "At my home I have," etc.
11—Repeat "Intermezzo" by Bohm (Same as Cue No. 9) until—T: "When I met him, etc."
12—"Sieste" (Lento) by Laurens until—T: "Rivals in more'
13—Theme until—T: "When the lights flared high."
14—"We're Going Over" (Pfeiffer Ed.) until—T: "This has got to stop."
15—"Dramatic Recitative" by Sol. P. Levy until—T: "If she's not at her camp."
16—"Allegro Agitato No. 8" by Andino until—T: "You move her things here."
17—"Yester Love" (Intermezzo Andantino) by Borch until—T: "Diverse interests drawing, etc."
18—Piano Solo improvise to action (Barroom Scene) until—T: "The Doctor's return imminent."
19—Galop to action until—T: "With sunrise making, etc."
20—"Menuet" (Melodious by Beethoven) until—T: "Proof of her ownership."
21—Theme until—T: "That ain't what we agreed."
22—Hurry to action until—T: "You've nabbed the wrong sport."
23—Continue pp until—T: "Edith's right established."
24—"Little Puritan" (Gavotte) by Morse until—T: "Smiles and misty eyes, etc."
25—Theme until * * * * * END.

"MISS U. S. A."

(Fox Production)

Theme: "After Sunset" (Dramatic Moderato) by Pryor

1—"When Shadows Fall," Reverie (Frank K. Root Ed.) until—T: "In stress and storm."
2—"Storm Furioso" to action until—T: "The confession."
3—"Pathetic Andante" by Paul Vely until—T: "Now that my brother."
4—Continue ff until—T: "The Sunshine of Rag Alley."
5—"Intermezzo" by C. Bohm until—T: "So June of Rag Alley."

6—"Sounds from the Sunny South" (Medley Overture) by Isenman until—T: "I think you ought to use, etc."
7—"Sparkling Eyes" Morceau (Allegretto Scherzanda) by Puerner until—S: "Praying before the meal."
8—Organ to action until—T: "With the passing week."
9—"Budding Roses" (Valse Caprice) by Kretschmer until—T: "April 2, 1917."
10—Silence during the Title until Bugler in view.
11—Bugle Call "To Arms" (watch screen) until—T: "To such a task we can."
12—"Herodiade" (Fantasia) by Massente until—T: "And so the President."
13—March to action until—T: "Meantime Morgan having.
14—"Heavy Mysterioso" by Sol. P. Levy until—S: "Soldiers marching."
15—Short March until—T: "The presence of German spies."
16—Short Orchestra Rest (organ to action) until—T: "Come on boys, let's see."
17—Galop to action until—T: "Heard the nurse what took care, etc."
18—Theme until—S: "Morgan leaves house."
19—"Dramatic Recitative" by Sol. P. Levy until—T: "Rest easy you can leave her to me."
20—Theme until—T: "At the recruiting office."
21—Continue to action until—T: "In 1865 I swore, etc."
22—"L'Adieu" (Dramatic) by Favarger until—T: "Snatching what happiness she can."
23—Continue ff until—T: "The girl who stands in my way."
24—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "To earn his revenge his money."
25—"Ein Maerchen" (Fantasia) by Bach until—T: "Thought you'd do me up?"
26—"Dreams of Devotion" (Heavy Dramatic) by Langey until—T: "Then the day of days."
27—"Triumphant American March" by Von der Mehden until—T: "June, I'm going over there."
28—"Over there" (Popular song hit) until—T: "Don't cry, honey."
Note.—"Watch Bugle Call."
29—"Send Me Away With a Smile" (Popular song hit) until—T: "The company present you this flag."
30—Repeat "Over There" until—T: "My Country this."
31—"America" (National Air) until—T: "The Star Spangled Banner."
32—"Star Spangled Banner" (Song) with Ad. Lib. Bugle Call "To Arms" until * * * * * END.

"THE WINGED MYSTERY"

(Bluebird Production)

Theme: "Love Song" (Dramatic) by Flegier

Opening—Orientale (Characteristic by Cui).
T: "You can entertain that dancer"—"Aero Travelers" (Waltz) by Weiss.
T: "I will show you"—"Stars and Stripes Forever" March by Sousa.
S: "Dogs fighting"—Hurry to action.
T: "Your brother left his card case"—Theme.
T: "In Berlin an insult"—Agitato to action.
T: "In America"—Legende (Melodious) by Friml.
T: "Mr. and Mrs. Walter Raymond"—Gavotte Intermezzo by Bazzini.
T: "With nothing to do"—We're going over" (Two step) Pfeiffer Edi.
(Note.—To be played on phonograph.)
T: "Now sister you will, etc."—Silence.
T: "You ask Mrs. Wayne"—"It's a long way to Berlin" (Feist Edition).
(Note.—To be played on phonograph.)
T: "It's somebody with a wild, etc."—La Rose (Intermezzo Moderato) by Ascher.
T: "After traveling on many, etc."—"A Hallow'een Episode (Mysterioso) by Lake.
T: "If these birds think"—Continue to action.
T: "This box was placed"—Mysterioso to action.
T: "Breakfast time"—Ecstasy (Allegro) by Zamecnik.
T: "It wasn't part of our plan"—Theme.
T: "I'll let this bird"—Galop to action.
T: "Liberal reward, etc."—"Rustles of Spring" (Dramatic Agitato) by Sinding.
T: "I thought you were our friend"—Erl King (Dramatic Agitato) by Schubert.
S: "The fight"—Hurry to action.
T: "The fuscon the third pigeon"—Continue hurry.
(Note.—Watch explosion.)
T: "Well I think you get"—Theme until * * * END.

"THE CRICKET"

(Butterfly Production)

Theme: "Tendresse" (Melody Espressivo) by Ravina

Opening (55 sec.) Violin Solo to action.
T: "Her little girl, etc."—Gavotte by Gossec.
T: "In a garret, etc."—Grazielle (Valse Italienne) by Kretschmer.
S: "Boy near piano"—Continue to action.
T: "The Manager of the Belleville"—Illusion Intermezzo (2/4 Moderato) by Bustanoby.
T: "A week passes"—Martinique (Moderato Intermezzo) by Gottschalk.
T: "Only a broken heart, etc."—Theme.
T: "The night of the first performance"—Piano Solo improviso.
T: "At the rise of the curtain"—Dramatic Andante by Ascher.
T: "At the Cricket's hour"—Continue ff.
T: "After the play"—Melody of Peace (Dramatic Melody) by Martin.
T: "They shared with her"—Ballet Sentimental (Moderato) by Zamecnik.
T: "Twelve years have stolen"—Maesmawr (Valse Lente) by Braham.
T: "An old man's choice"—Theme.
T: "I am going to see Pascal"—After Sunset (4/4 Dramatic Moderato) by Pryor.
T: "A week passed"—Last Spring (Dramatic) by Grieg.
T: "I should not have believed"—Dramatic Tension by Funck.
T: "Pascal's floral decorations"—Pastel Menuet (3/4 Allegro Giocoso) by Paradis.
T: "Six years have worn away"—Musical Comedy Extract.
T: "The End of the first act"—Theme.
S: "Child in automobile"—Intermezzo (Allegretto) by Pierne.
T: "Not with my Make-up"—Sweet Jasmine (Melodious Allegretto) by Bendix until * * * END.

"THE LASH OF POWER"

(Bluebird Production)

Theme: "Barcarole" (6/6 Moderato) by Rivella

Opening—Heavy Dramatic by Oehmler.
T: "In the age of armies"—Maximilian Overture by Ascher.
T: "Marion Sherwood, whose ambition"—"Tender and True" (4/4 Allegretto) by Tobani.
T: "If you loved, etc."—Dramatic Maestoso.
S: "Interior of courtroom"—Serenade (2/4 Allegro Giocoso).
S: "Old man with wires"—Dramatic Tension by Funck.
(Note.—Watch explosion.)
S: "Interior of meeting room"—Theme.
T: "The old inventor seeks, etc."—Melody (4/4 Andante) by Huerter.
S: "Explosion"—Produce effect.
S: "After Explosion"—L'Adieu (12/8 Dramatic) by Favarger.
T: "John Rand sells, etc."—Simple Aveu (4/4 Moderato) by Thome.
T: "John's office on the street"—Theme.
T: "I must marry social position"—"Last Spring" (Dramatic)
T: "Rands confidential man"—Reverie (Dramatic Andante).
T: "The reception—Popular one step.
T: "I have you here, etc."—Theme ff.
T: "You parasites"—Dramatic Tension by Winkler.
T: "Our engagement is at an end"—Dramatic Adagio by Kretschmer.
S: "Rand in automobile"—Hurry to action.
S: "Interior of room—Finale from 'Ariele'" (Allegro) by Bach.
T: "Will you give me one day"—Dramatic Tension by Borch.
T: "Rand must be crushed"—Creepy Creeps (Marcia Mysterioso)
T: "Extra followed extra"—Prelude to Act IV Kunihild (Dramatic) by Kistler.
T: "Society has robbed me of your"—Theme ff.
S: "Explosion"—Produce effect.
T: "And all dreams of power"—Dramatic Tension No. 1 by Reissiger until * * * END.

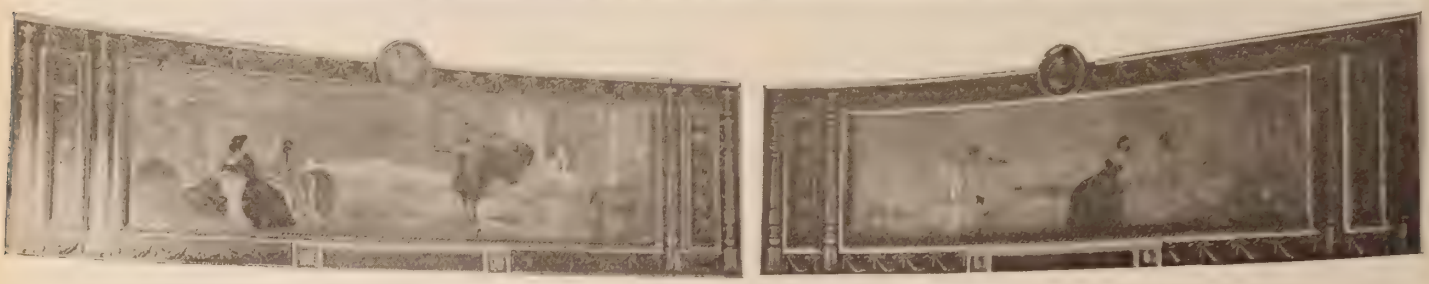
MOVIE PIANISTS
Join our "Movie Club." $1.00 entitles you to everything we publish for one year (Vocal and Instrumental).
ARTHUR M. SIEBRECHT & CO., LEXINGTON, KENTUCKY

PICTUROLLS
HAVE MADE A HIT
ARE NON-TAXABLE
YOU WANT THEM
FILMUSIC COMPANY - LOS ANGELES - CALIFORNIA

THE BARTOLA
Take care of your tax increase by installing this instrument. It will improve your music—cut down your expense and better satisfy your patrons. *Write for Catalogue.*
CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Many a packed house is directly traceable to an advertisement in the "News."

THEATRES WORTH WHILE



Mural Painting in Poli's New Palace Theatre, New Haven, Conn.

Poli Opens Handsome 3500 Seat Theatre in New Haven

NEW HAVEN became the home of one of the finest motion picture houses in the Country on November 19, with the opening of S. Z. Poli's Palace theatre. The evening was a notable one as every one of the 3,500 seats was filled and the streets in front of the house completely blocked by crowds that could not gain admission.

In this large audience were a great number of people prominent in amusement circles, who had come from New York, Boston, and Philadelphia in order to help Mr. Poli make a night of it.

Among this number were Norma Talmadge and her sister, Constance Talmadge, both of whom are stars of Select Pictures, and Lewis J. Selznick, president of the Select Pictures Corporation. The opening bill at the Palace presents "The Secret of the Storm Country," Norma Talmadge's latest Select picture, and Miss Talmadge made the trip to New Haven in order to be present.

Immediately after the opening number, which consisted of songs by a chorus of New Haven girls, Miss Norma Talmadge was introduced to the audience by Mr. Pat Casey, general representative of the Vaudeville Managers' Protective Association; following Mr. Casey's tribute to the genius of Mr. Poli in erecting as handsome a theatre as the Palace Miss Talmadge, who had journeyed to New Haven to be present at the opening of the theatre, but who had not expected to go upon the stage, was taken by surprise, but nevertheless consented "to oblige," and, making a hasty tour of the auditorium, stepped before the footlights and extended her thanks to the enthusiastic audience for their kindly greeting, and to Mr. Poli for choosing her picture for his opening performance.

Poli's Palace is indeed a beautiful house. It is a masterpiece of one of the master craftsmen of playhouse design, Thomas W. Lamb, of New York. Architect Lamb is the designer of such theatres as the Strand and Rialto in New York City, and the New Orpheum in Boston.

"The Secret of the Storm Country," Norma Talmadge's latest picture, was the first screen offering at the Palace.

Owing to a three-cornered dispute between the mayor of New Haven, the town aldermen, and Mr. Poli's representatives, the Palace was temporarily closed the day after its opening until an alteration could be made in the twenty-one foot entrance to the theatre. This, however, will in no way affect the brilliance of Mr. Poli's achievement, nor detract from the success of its initial evening.

Loew's Montreal Theatre Opens

OPENING of Loew's theatre in Montreal was a very great success, the house being packed. The moving picture part of the program was given premier position, and undoubtedly it did the most to create that great enthusiasm which marked the whole performance. In addition to Norma Talmadge in "The Secret of the Storm Country," and a good contribution from Fatty Arbuckle, two well known stars appeared in person, Miss Mollie King and Rita Jolivet. Miss King paid a graceful tribute to Mr. Loew and contributed a most attractive series of song impersonations. Her radiant youth and her breezy little personality won the audience completely.

Miss Rita Jolivet, contributed in a different metier. She had come at the invitation of Sir Thomas White and the local Victory Loan Committee to make an appeal to the audience in that cause, and she performed her task with grace, with fervor, and with undeniable success.

New Theatre, Corning, Scores Success

E. B. HENDRICK, owner and manager of the New Plaza theatre, Corning, New York, is demonstrating that a new and modern house in the smaller cities pays. This house was opened on July 31 and has scored a success.

The building occupies a plot, 32 by 81 feet, and seats 400. The chairs were made by the American Seating Company. The building is constructed of brick and tile. The interior is decorated in old rose, ivory and gold. Palms are used in the decorative effect. The floor is carpeted with rubber strips down the aisle, making the theatre noiseless.



Interior View New Plaza Theatre, Corning, N. Y.

The building is heated with steam and has an indirect lighting system. Motiographs are used for the projection, with a throw

of 76 feet. Dimmers and enclosed rewinds are also used in the operating room.

The New Plaza changes its bill daily. The admission price in the afternoon is 9 and 13 cents and 10 and 15 cents in the evening.

California Issues Handsome Opening Booklet

CALIFORNIA theatre, San Francisco, celebrated its opening November 1, as already told in the MOTION PICTURE NEWS. Eugene H. Roth, managing director of the theatre, issued one of the handsomest souvenir programs for that date that any motion picture house in the country has ever gotten out. It was printed on heavy plate paper, 12 by 14 inches and was filled with advertising of all of those who had anything to do with the construction of the house.

A full description of the theatre, which is one of the finest on the Pacific Coast, was given. Work was started on the building in October, 1916, and the house completed just eleven months later. It is of concrete and steel construction and fireproof. The architecture was inspired by the Collegiate Gothic. The house occupies a plot 100 by 170 feet and seats 2,780. It represents an investment of over $1,750,000.

Terre Haute to Have Splendid Theatre

BEARING the name of the city in which it is located, the new Terre Haute theatre promises to live up to all the best civic traditions. Work on the building is under way, and it is planned that the house will be opened on May 1 of next year. The building is being erected by the Terre Haute Theatres Company, at the corner of Wabash avenue and Eighth street, in the very heart of the business district. The house will be under the management of A. F. Brietlinger.

J. E. Pridmore, of Chicago, is the architect ,and the plans that



Architect's Drawing of the Terre Haute Theatre, Terre Haute, Ind.

he has prepared make it an assured fact that the house will lack nothing in all the elements that go to make up the most modern motion picture institution. The house will be built of concrete, steel, stone and brick and will be entirely fireproof. It occupies a plot 75 by 100 feet and will seat 1,280.

Except for contracts with the Typhoon Fan Company and for the heating and indirect lighting system, none of the equipment has been definitely determined upon. Suggestions on equipment and service should be sent to Mr. Brietlinger, at 1724 Lytton Building, Chicago.

Large Typhoon Fan Installation at Dayton

THE big new Dayton theatre at Dayton, Ohio, now in course of construction, is another to use the Typhoon System of cooling and ventilating in connection with its heating system. Schenck & Williams are the architects.

A whole carload of Typhoon equipment is leaving the works this week for Dayton. Included are nine mammoth Typhoon fans—10 feet, 8 feet and 6 feet in diameter. Two 8-foot and two 10-foot Typhoons on the roof will keep the Dayton cool on the hottest days of summer, assisted by two 6-foot fans.

For the winter, two 8-foot fans will draw fresh air through heat coils and blow it into the theatre. A 10-foot Typhoon fan in the basement will serve to draw the heated air down and so complete a perfect heating and ventilating equipment.

That the Dayton Theatre will at all seasons of the year be the most comfortable in town goes without saying.

Automatic Aids with Tax Report Form

AUTOMATIC Ticket Selling Company is calling attention to the self-proving weekly and monthly report that it is issuing to its customers and with the necessity for their use in connection with the war tax.

This blank, which is protected by registration at Washington, enables any exhibitor to keep a perfect record of the amount of money taken in for admissions and amount of taxes due under each admission price. It would be a very simple matter for a Government inspector to see at a glance that the exhibitor keeps the proper record on this blank.

These figures are instantly available, not only for every day, but also for every week, every month, and they are so arranged that if any error is made in this calculation it shows up on each sheet.

DIRECTORY OF NEW THEATRES

ARKANSAS

The contract for the erection of a $15,000 motion picture theatre on Belmont property, Little Rock, has been let to Kaucher and Hodges of Memphis, Tenn., and the structure which is to seat 1,500 people is expected to be ready for occupancy early in December. The site selected is in close proximity to Camp Pike.

CALIFORNIA

The Red Bluff Opera House was opened a week or so ago to capacity business. Manager Deeds selected for the opening night "Rebecca of Sunnybrook Farm" and Fatty Arbuckle in a two-reel comedy, which fairly brought down the house.

Martinez' new picture theatre opened on the evening of Saturday, November 17, in the Curry theatre, under the management of H. E. Case. Case closed the deal on Tuesday for the lease of the Curry theatre and immediately ordered two modern movie machines which he will install in the operating room.

Pasadena is to have another high grade motion picture theatre. It will be located on the south side of East Colorado street, between El Molino and Hudson avenues, and will call for an investment aggregating approximately $75,000.

Dave H. Schumann, a theatrical man of long experience, will be the lessee and manager, while the building will be erected by George W. Stimson. Mr. Schumann and his financial associates have taken a long term lease on the theatre and two stores in the same structure.

It will be known as the Florence theatre, and will comfortably seat 900 persons on one floor. It will be attractive in architectural design and substantial in construction, with all the very latest things in the way of picture theatre equipment. Plans for the building have been drawn by O. P. Dennis, who planned Quinn's Rialto theatre in Los Angeles, said to be the most successful of the more recently-built large theatres in that city. Mr. Schumann has long been a resident of the Crown City, but up to the present time always has been identified with Los Angeles enterprises.

That the erection of a new theatre building on Center street, Taft, by the T. & D. theatrical company, that has places of amusement in many cities of the state is a certainty is instanced by the arrival in Taft of two of the principals in the enterprise. They are C. S. McCullough of Berkeley, who is general superintendent of the building operations for the company, and Claude Langley, who will be the manager of the Taft playhouse.

GEORGIA

Application has been filed in the Superior Court for a charter for the Wentworth Stores, Incorporated, with a capital stock of $50,000. It is stated that the concern will sell at wholesale and retail all kinds of merchandise and also proposes to own and operate motion picture shows, restaurants, pool and billiard parlors, to deal in stocks and bonds and to do a general brokerage business.

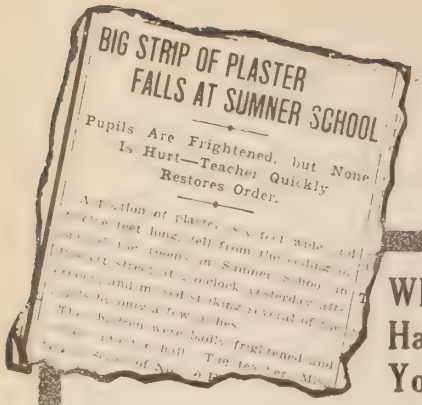
The incorporators are G. L. Kayton, D. J. Rosenheim and J. G. Smith. The name of the company indicates that it intends to engage in business at Port Wentworth and it is understood that its plans call for the establishment of a number of enterprises at that point.

IDAHO

Work on an up-to-date amusement hall to be erected on two lots on the north side of Washington avenue between the Idaho Hardware store and the Aberdeen Hotel, Aberdeen, has been commenced by R. A. Duncan and J. P. Duncan. The structure will be constructed of hollow tile with a brick front facing south. It will be 33 by 96 feet in size and two stories high, will be connected with the city water system, electrically equipped and internally be arranged in the manner of modern amusement halls. The building will cost about $8,500.

The ground floor will be devoted to a regular motion picture show. To one side of the entrance space will be allowed for a 12 by 16 foot room for office purposes. This room will contain a 12 foot glass front and will be provided for renting purposes. A large and up-to-date stage will be erected at the rear part of the floor and will be equipped with a modern curtain and decorated with artistic stage scenery.

The upper floor will consist of four furnished rooms for renting purposes, leaving a space 66 by 31 feet to be layed with a good dance floor. Cloak rooms, toilets and every other modern convenience will be given the public.


BIG STRIP OF PLASTER FALLS AT SUMNER SCHOOL

Pupils Are Frightened, but None Is Hurt—Teacher Quickly Restores Order.

What If This Happened In Your Theatre?

This news item appeared in the Syracuse *Standard*, September 19, 1917. A similar accident might occur in your theatre. If it did, think of the loss of patronage and prestige. It pays to protect patrons.

BERGER Classik STEEL CEILINGS

Cannot Be Jarred Loose

Neither will they chip, crack or fall down. They are fire retardant, sanitary and attractive in appearance.

Our big book of distinctive designs will interest you. Ask for Catalog D. M. N.

THE [BERGER] MFG. CO., Canton, Ohio

Branches: Boston, New York, Philadelphia, Chicago, St. Louis, Minneapolis, San Francisco.
Export Dept.: Berger Bldg., New York City, U. S. A.

"NEWMAN" BRASS FRAMES AND RAILS

A FEW REASONS



why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.

1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.

2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.

3—Because they will outlast a dozen wood frames. They are practically un-wear-out-able.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1918 Catalog

THE NEWMAN MFG. CO.

Established 1882

717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

N 140

MOTION PICTURE DIRECTORY CO.

80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
425 ASHLAND BLOCK. CHICAGO Phone, 2003 Randolph

Addressing Multigraphing Printing Typewriting

The building will be rushed to completion as rapidly as possible and will no doubt be known as the public social center of Aberdeen.

ILLINOIS

Peoria's theater going public and business interests in general are much interested in the answer to the question as to whether the recent purchase of the Jacobson property at Main street and Madison avenue is to be occupied by a metropolitan opera house, or is it to be devoted to motion pictures. As a result rumors are flying in many courses. This property, recently purchased by John W. McDowell, as agent, at a cost of $150,000, is now said to be owned by W. E. Hull, Arthur Lehmann, Robert Clarke and others and to be intended as the site for an opera house to cost in the vicinity of $150,000 and to be erected the coming spring if war conditions do not interfere. At the time of the purchase Mr. McDowell said he was informed a large and magnificent motion picture house was to be erected there, but by whom he did not know. Since then, it is said, the plan has been amended to include the opera house feature.

R. E. Atkins has opened his new theatre at Elkville, and is enjoying remarkably good patronage.

A notable addition to the north side business buildings is that of the new Adelphi theatre building at Clark street and Estes avenue, Chicago. In addition to the theater, which was opened recently, and which will form another addition to the string of theatres operated by Ascher Bros., the building will contain four stores on the ground floor and a large bowling alley on the second floor, which has been leased for ten years to M. E. Faetz, president of the Bowling Alley association. The building, which covers a frontage of 100 feet on Clark street and occupies the block on Estes avenue from Clark street to Ravenswood avenue, will have an exterior finish of faced brick and terra cotta, and together with the land will, it is said, represent an investment of about $250,000. The theater, which is elaborately decorated, has a seating capacity of 1,400. E. B. Wolf & Co. will have charge of the property.

The new Colonial theatre at Colfax was opened recently to capacity business, under the management of H. A. Arnold.

INDIANA

The new theatre at Terre Haute is well under way. A force of wreckers under the direction of C. M. Davidson of Indianapolis are busily clearing up the site of the old Varieties at Eighth street and Wabash avenue, whereon will be erected the new playhouse. The new company is financed by John McFall, owner of the ground, according to insiders. O. A. Peterson will assist C. M. Davidson in directing the erection of the building. The new theatre will cost between $70.000 and $75,000, will have a seating capacity of over 1,200. It will be a two-story building with four office rooms, a smoker, ladies' waiting room, etc. A new typhoon fan, similar to the one used in many of the modern theatres in Chicago, will be installed on the roof. This will cost over $1,000. The building will be fireproof. J. E. O. Pridmore, the Chicago architect, drew the new plans which were recently accepted as being more up-to-date than the old ones which called for a larger expenditure for building material it was learned when contractors began figuring than the promoters expected to spend on the building.

The plans and specifications for the new theatre are in the hands of City Building Inspector C. E. Scott, and after a preliminary examination Mr. Scott said they appeared to comply with the building laws of the city.

The Showers Bros. Co. is converting the auditorium of their new building at Bloomington into a theatre for the portrayal of the silent drama.

Manager Harry Whistler of the new Tokyo theatre, Veedersburg, opened a few days ago to capacity business.

IOWA

The new motion picture theatre at Chariton was opened a week ago under the management of D. Earl Combs, under the unique name of "The Iris Theatre." This name was suggested by Mrs. Frank Shaffer and Mrs. Mae Gasser, each of whom was presented with a $5 gold piecé and a year's pass.

KANSAS

Work will begin on "The Wichita," Wichita's new picture theatre, about the first of March. Carl Boller of Kansas City will be the architect. The steel has been ordered and paid for, and every preliminary arrangement made to start work as soon as The Leader and the United Sample Shoe Companies vacate the buildings. "The Wichita" will be the last word in architectural art and beauty.

KENTUCKY

After several months rest the Palace theatre, Tompkinsville, opened again to the public with a long list of thrilling scenes. The management is in the hands of Mr. Kenneth Maynard, who will be remembered as the trick rider in the Fair here in September. It is the purpose of the managers to improve the shows in every particular and to give two or three shows a week.

MARYLAND

Work on the Homewood theatre, Baltimore, to occupy the site of the Casino, on North avenue, near Charles street, will begin shortly. It will be erected by the Homewood Amusement Company at a cost of nearly $500.000. The theater will seat about 2,500 and will be handsomely finished. It will be modeled after the Rialto theatre in New York and will open about March 1, 1918.

MASSACHUSETTS

Manager Louis M. Boas of the Bijou at Fall River, Marcus Loew's representative in this city, has acquired the lease of the Savoy theatre from William Durfee, the present owner. Backed by assets amounting to $50,000,000 the Loew people will erect the most costly and beautiful theatre that has been constructed in this country for many years, utilizing every inch of the wide area of land given it under the long term lease.

NEW MEXICO

Codyville is shortly to have a modern motion picture theatre, a company having been formed and capitalized for $10.000. The board of directors of this new company consists of L. G. [illegible], O. P. Henderson, W. H. Smith and T. F. Hartnett.

The building for the new motion picture show at Hurley is rapidly nearing completion and under the new management of James Shipley promises to be quite an addition to the town.

James Carragien of Chicago, president of the Cody Amusement Co., which is erecting a large theatre at the corner of Gold avenue and Pine street

Deming, has purchased the leases on the Crystal and Princess theatres from the Hull Amusement Co. for $15,000 and will conduct them in future. T. Seth Hull, who has been the manager of both these popular playhouses, will retire from the theatrical and moving picture business in this city. Mr. Hull says that he will remain in this city for a month or more before moving to Miami, Ariz., where he will open a theatre. The Crystal theatre is owned by Mrs. A. J. Clark and the Princess by Frank Nordhaus.

NEW JERSEY

Construction of the new Keith theatre in Jersey City may soon be started, the City Commission having finally passed the new amendments to the building ordinance which will permit the construction of the handsome new building according to the satisfactory plans adopted by the theatre people.

The Odeon theatre of Newark reopened recently with feature photoplays after being dark for more than a year. It will hereafter be known as the Hill theatre and operated by the Hill Theatre Co., Inc. Jackie Clark, professional bicycle rider and local hotel proprietor, is the new manager. The company is composed entirely of local residents. It is the policy of the manager to change his program three times weekly. Admission prices have been fixed at 10 and 15 cents. On the opening night the public were the guests of the management. The playhouse has been thoroughly renovated and improved. It has a seating capacity of approximately 1,000.

NEW YORK

Work is progressing rapidly on the new Liberty theatre, Beach street, Stapleton, Staten Island, and it is expected it will be ready early in December.

If plans under way materialize, either a large theatre or a warehouse will be erected at the northeast corner of Fulton street and Rockwell place, Brooklyn, adjoining the Majestic theatre. The playhouse project, according to rumors, seems to be the more likely.

This became known recently in the Real Estate Exchange following the sale at public auction of the property for the Public Service Commission, which acquired it some time ago for subway purposes.

The property was purchased by Mrs. Philomena Curren of 333 Clinton avenue, for $45,000, the upset price placed by the city on the property.

The work on the new Hippodrome theatre in Central avenue, Dunkirk, next to the Masonic temple will be begun in the spring. It will be one of the finest theatres of its kind in Western New York.

The property known as the Beck block on Main street, Roonville, has recently been sold and the lower rooms are being remodeled for a motion picture theatre. It has been rented to C. E. Taylor, who was previously manager of the Gem theatre in Copenhagen. Mr. Taylor will in the near future open a new and up-to-date theatre, The Strand.

S. S. Calafatti, of New Rochelle, has plans in progress for the proposed theatre on Huguenot street, at corner of Division street that city. It will be named "The Strand" and it is expected will be ready by next fall.

Joseph Bondy, owner of the Regent theatre at No. 818 East Genesee street, Syracuse, has leased the property for a number of years to Morris & Mitchel Fitzer, proprietors of the Happy Hour theatre. It will be opened in ten days as a high class moving picture house. The Regent, which was built several years ago at a cost of more than $50,000, is one of the most expeusive buildings available for theatrical purposes outside the downtown section. The new lessees will make several improvements.

The new theatre erected on Washington avenue, Endicott, is completed and Benjamin Dettrich is well pleased with its appearance. On the opening night a week ago he invited all the village officials and their friends to witness the initial performance. The seating capacity is more than 1,000.

PENNSYLVANIA

The theatrical firm of Wilmer & Vincent have in view the establishment of a motion picture theatre on North Third street, Easton.

The Baily Fire Co. and the Bally Band of Kutztown have decided to build a spacious one-story hall for meeting purposes. Work will be started on it shortly. The hall is also to be used for large gatherings and moving pictures.

The new Colonial theatre located on Seventh avenue, Beaver Falls, was formally opened a few days ago under most auspicious circumstances. Samuel Goodman is the manager.

Remodeling of the rear of the Nemo theatre, Main street, Johnstown, has started under the direction of W. J. Rose & Sons preliminary to the substitution of vaudeville for motion pictures. Geo. Panagotacos is the proprietor.

WASHINGTON

The opening of the new City theatre, in the Fraternity building, Mansfield, took place recently. A feature was the the introduction to the public of the juvenile band, comprised of boys and girls ranging in age from 8 to 15 years. Those children have been under the instruction of Professor Beeber.

Like Attracts Like

If you distribute a shoddy, cheap looking program each week, you will get a shoddy, cheap patronage, no matter whether your theatre is of the *Highest Class* or not. If you distribute a *Dignified, Refined Program*, your patronage will be dignified and refined. Take your choice. If you want the cream of the patronage you will use

"De Luxe Four Page Programs"

Write for Full Information

Their appeal is to the intelligent and *High Class* admirer of *Motion Pictures*. Wherever you see a theatre that distributes *De Luxe Programs* you will see a line of autos out in front. Do you want the best people of your neighborhood to consider your theatre their recreation centre? If you do, let us hear from you.

Cahill-Igoe Co. [117 West Harrison Street] Chicago
"PRINTERS of QUALITY"

A Dollar Saved
is not only a dollar earned, but it's
An Earning Dollar
All supplies for the M. P. Theatre at fairer prices than you'll pay elsewhere.
IT PAYS TO DEAL HERE
Send for Price List "N"
INDEPENDENT MOVIE SUPPLY CO.
6th Floor 729 7th Ave., New York

STUDIO LIGHTS
Cooper Hewitt Electric Company
EIGHTH & GRAND STREETS, HOBOKEN, N. J.

THE WEST COAST
Service Plus—to Readers
Circulation Plus—to Advertisers
TAKE ADVANTAGE OF IT

We EXPORT Films all over the Globe.
What have you to offer?
Only honorable business considered.
Let us hear from you.
A. B. C. FILM CO.
145 W. 45th Street
New York

Get Your Release Dates in by Saturday

For Better Music
The Fotoplayer
62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Simplex

Here They Are; At Your Service

for { Simplex Projectors
Permanently Perfect Projection
and for your other needs

DISTRIBUTORS

Lucas Theatre Supply Co.,
158 Marietta Street, Atlanta, Ga.

Auburn Film Co.,
Auburn, New York

George Wright,
121 N. Pearl Street, Albany, N. Y.

Boston Motion Picture Supply Co.,
218 Pleasant Street, Boston, Mass.

Becker Film & Supply Co.,
47 W. Swan Street, Buffalo, N. Y.

Motion Picture Theatre Equipm't Co.,
405 Iroquois Bldg., Buffalo, N. Y.

Exhibitors Supply Co.,
407 Mallers Building, Chicago, Ill.

Dwyer Bros. & Co.,
631 Walnut Street, Cincinnati, Ohio

Dwyer Bros. & Co.,
26 W. Naghten Street, Columbus, Ohio

Oliver Motion Picture Supply Co.,
737 Prospect Avenue, Cleveland, Ohio

Swanson & Nolan Supply Co.,
1744 Curtis Street, Denver, Colo.

Theatre Equipment Co.,
Film Building, Detroit, Mich.

Exhibitors Supply Co.,
157 N. Illinois St., Indianapolis, Ind.

Theatre Equipment Co.,
16 N. 4th Street, Minneapolis, Minn.

Leland Theatre Supply House,
97 State Street, Montpelier, Vt.

B. F. Porter,
1482 Broadway, New York, N. Y.

Swanson & Nolan Supply Co.,
106 S. 14th Street, Omaha, Neb.

Lewis M. Swaab,
1327 Vine Street, Philadelphia, Pa.

Hollis-Smith Co.,
12th and Liberty Sts., Pittsburgh, Pa.

Swanson & Nolan Supply Co.,
136 E. 2nd South, Salt Lake City, Utah

Breck Photoplay Supply Co.,
70 Turk Street, San Francisco, Calif.

Erker Bros. Optical Co.,
608 Olive Street, St. Louis, Mo.

Webster Electric Co.,
719 Ninth Street, N. W., Washington, D. C.

SALES AGENTS

Pacific Amusement Supply Co.,
109 E. 6th St., Los Angeles, Calif.

Seattle Stage Lighting Co.,
21 Madison Block, Seattle, Wash.

Now you know, just where to go; to get what's best, by every test

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Simplex

"From Apathy to Enthusiasm"

(In Three Positions)

Position No. 1 (Undesirable)

Dealers didn't care to push the Simplex. Those who were candid expressed themselves something like one man we have in mind.

Said he:

"When I sell another make of Projector I make a nice profit in the first place, and can count on a future income from repairs and spare parts. But my profit on the Simplex is smaller to begin with, and hardly any repairs are needed. Your Machine is too good, that's all."

Position No. 2 (A Fortunate Calamity)

When last spring we refused to join in a Combine, we lost almost our entire sales organization, including the above-mentioned apathetic Dealers. Luckily, no Combine can prevent the Exhibitor from buying what he knows is best. So our sales kept on increasing until they were almost double.

Position No. 3 (The Best Ever)

Now we have the great pleasure of introducing to you, on opposite page, the Distributors who handle the Simplex Projector, and the Simplex **only.**

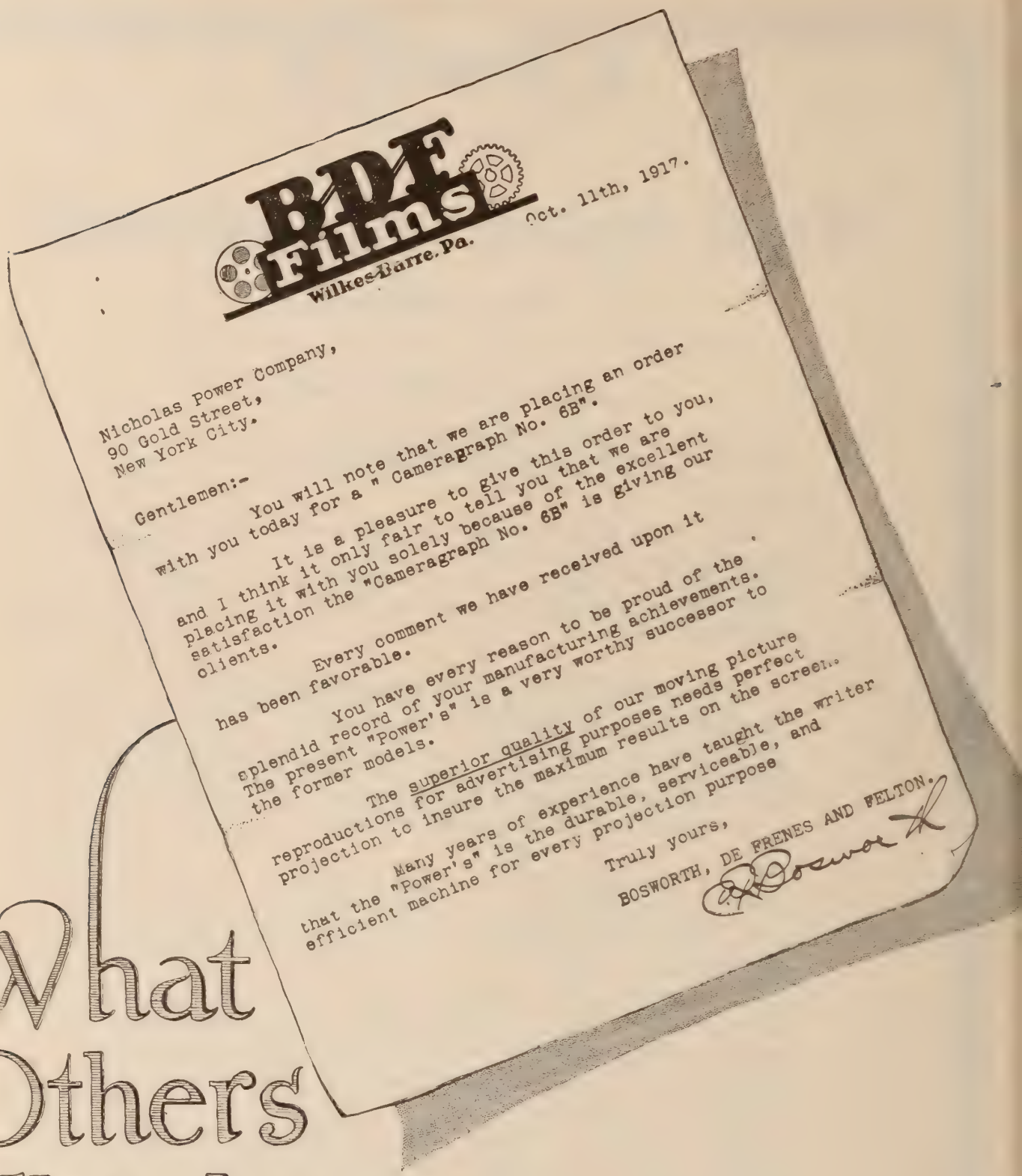
—Men who give their undivided attention and enthusiasm to this one Machine, and who therefore can give you top-notch service—which they couldn't do if their efforts were scattered.

—Men of such sterling character that they think more of the Exhibitor's good-will than of his orders for repairs.

—Men with whom it will pay you to deal, not only when you want the Simplex, but whenever you want anything of any kind for your Theater. They will give you a square deal and will thereby deserve your continued patronage.

The Simplex Man's Gospel: "Big bills for tickets, small repair bills."

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



What Others Think

Nicholas Power Company
INCORPORATED
90 GOLD ST
NEW YORK

THE WILLIAMS PRINTING COMPANY, NEW YORK

STUDIO DIRECTORY
WHO USES IT?

"I have found the Studio Directory very valuable in my work"
Syril J. Kapa
Casting Director
Peerless Feature Producing Co., Inc.

"In my work your Directory is of invaluable service as I refer to it continually. For this reason I want the new one as soon as you can send it."
Babbie Fenigston
Casting Director
Metro Pictures Corp.

"We sign up new players and in order to get information concerning them speedily I have made considerable use of the Directory and have found your previous issues of great value in this department."
P. A. Parsons
Advertising and Publicity Manager
Pathe Exchange, Inc.

"I have the last Directory you issued and find it more than handy in answering questions that pour in, as well as making up screen biographies to use in the photoplay column Sundays."
Landon Laird
Photoplay Editor
Kansas City Star
(210,000 Circulation)

THIS IS WHY EVERY PROFESSIONAL SHOULD BE REPRESENTED—IT IS A BUSINESS BUY FOR EVERY MAN AND WOMAN. IT IS PLACING YOURSELF AT A DISADVANTAGE TO BE LEFT OUT

THINK IT OVER

It is your only means of being continually before

NEWSPAPER MEN **FILM EXECUTIVES** **CASTING DIRECTORS**
PUBLICITY MEN **EXHIBITORS**

Very little time left—First forms close December 1—last forms Dec. 15, 1917

MOTION PICTURE NEWS
729 Seventh Avenue, New York City



Dorothy Phillips

in

"PAY ME"

Produced by Joseph De Grasse

PUNCH, power and pressure at their *highest peak.* A 20,000-volt drama of human passions in the great gambling hall of a lawless Western camp, where a wronged husband and father exacts fearful retribution. Seldom has swifter action been seen on any screen. *Never* has there been a deadlier battle. What scores of others have done with this mighty production, you *can* do and *will* do. *Break your business records with "Pay Me."*

"Come Through"

Herbert Rawlinson in George Bronson Howard's mightiest melodrama. The Critics said: *"The best suspense drama New York has had for years."*

"Sirens of the Sea"

Louise Lovely, Carmel Myers and countless Venus-formed maidens in the *Beauty Picture* of the Age. A ravishing dream of female loveliness. Directed by Allen Holubar. 6 Reels.

"The Co-Respondent"

Elaine Hammerstein and Wilfred Lucas in a $50,000 publicity-driven drama of supreme intensity made by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman.

"The Price of a Good Time"

Mildred Harris and Kenneth Harlan in the tremendously affecting story of a girl's greatest temptation. From "The Whim" by Marion Orth. Produced with lavish sympathy by Lois Weber—*the Belasco of the Screen.*

"The Man Without A Country"

An up-to-the-minute picture of a wealthy young American of today struggling in a misguided effort to put weak-kneed Pacifism above Love of Country. The one absolutely certain, bet-your-bottom-dollar-on-it, money-maker of the hour. Produced by Thanhouser.

JEWEL
PRODUCTIONS
INC.

1600 Broadway, New York

DECEMBER 15, 1917

Motion Picture News

Reg. in U. S. Patent Office.

West Coast Edition

HAS THE QUALITY CIRCULATION OF THE TRADE

TRADE MARK Paramount Pictures

TRADE MARK ARTCRAFT PICTURES

DO you realize the difference between "just pictures" and the "super-productions" that are

Nationally advertised?

Paramount and Artcraft Pictures

VOL. XVI-NO. 24 NEW YORK LOS ANGELES PRICE 10 CENTS

Entered as Second Class Matter, August 27, 1917, at the Post Office at New York, N. Y., under the act of March 3rd, 1879.

AMERICA'S GREATEST JUVENILE STAR

LITTLE ZOE RAE

AND BRILLIANT ALL STAR CAST

ELLA HALL
EMORY JOHNSON
GRETCHEN LEDERER
WINTER HALL
HARRY HOLDEN

IN

"MY LITTLE BOY"



Directed by Elsie Jane Wilson

BEYOND the faintest breath of doubt, the most *heart-warming, artistic,* home-life drama of the past ten years.

A house packer and a guaranteed "Repeater" every day in the year, but for the Christmas Holidays—*like having a pass to the Mint.*

Book for this extra Christmas money *now* through any Bluebird Exchange, or communicate with

BLUEBIRD Photoplays, Inc., 1600 Broadway, New York

Passing the 6000 Mark

OCTOBER 28TH, 1916, we advertised that there were 5,000 exhibitors in America showing Paramount Pictures, and that seemed remarkable.

It was remarkable.

——but today there are *well* over 6,000 theatres showing the pictures under the Selective Star Series Plan.

In the city of Minneapolis, with a population of 343,466, we have 20 theatres showing Star Series, solid bookings, every star.

Again, opening the Sales Department record at random, we find in the city of Detroit, with a population of 900,000, 43 theatres showing solid bookings on every star under the Star Series plan.

There are *more* theatres in the above mentioned cities showing Paramount Pictures released prior to August 5th—Paramount Mack Sennett Comedies, Paramount Arbuckle Comedies, and other short subjects—that have not *as yet* arrived at the Star Series point. But, the *figures* given above are Selective Star Series, only.

6,000 Theatres Showing Paramount and Artcraft Pictures

——there must be a reason——

——there is a reason—several in fact, and they are very simple.

Paramount and **Artcraft Pictures** feature the best "drawing stars" of the screen.

Paramount and **Artcraft Pictures** are constructed on the best stories literature and the drama, ancient and modern, affords.

Paramount and **Artcraft Pictures** are produced by an organization made up of the best brains and the best facilities that unlimited resources can provide and human ingenuity can devise.

Paramount and **Artcraft Pictures** are distributed on a plan fundamentally sound and equitable in every detail.

These are the reasons for an *increase* of 1,000 accounts *in one year*, and when Paramount or Artcraft Pictures go into a house, they generally stay——

——and many a house has *stayed* on that account, but that is something else——

——the point is—*are you succeeding* too?

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Many a packed house is directly traceable to an advertisement in the "News."

VICTOR MOORE IN KLEVER KOMEDIES



"Toothaches and Heartaches"

By Thomas J. Gray
directed by
Chester M. DeVonde

Comedies that *Satisfy*

Satisfy your patrons because they are *funny* comedies—well constructed with a real star.

The single-reel comedies that tell a story

Satisfaction is the only basis on which big and permanent business is built, and Klever Komedies guarantee satisfaction.

Released December 3rd

Open booking all Paramount Exchanges



Klever Pictures, Inc.

220 WEST 42d ST., NEW YORK CITY

Released in Canada by REGAL FILMS, LIMITED, 37 Yonge St., Toronto, Canada

Paramount Pictures


Thomas H. Ince presents
Dorothy Dalton
"The Price Mark"
From the story
by John B. Ritchie
A Winner
Played with stirring realism.
—New York Herald.
The picture is beautifully staged and the Eastern scenes are particularly attractive.
—New York Tribune.
It has been given splendid Paramount production.—Motography.
The story is replete with difficult situations, all admirably handled.
—Moving Picture World.
The exhibitor need have no hesitancy about booking this feature for an extended run. Those who see it will tell others—it will advertise itself.—Motion Picture News.
That's the kind of a picture you want—one that will advertise itself over an extended run. Give it a good send off—it'll come back.
There's express charges, handling costs, and the cost of music scores to be saved by giving pictures a long run, too.
Paramount Pictures Corporation
FOUR FIGHTY-FIVE FIFTH AVENUE AT FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION
Adolph Zukor, Pres. Cecil B. DeMille, Director General
Jesse L. Lasky, Vice-Pres
A Paramount Picture
Paramount Pictures

Who is "Number One"?



Kathleen Clifford

WHEN
the crowds come back BIGGER
and BIGGER each week—

WHEN
the box office reports
are FATTER and FATTER
each week—

WHEN
audience and exhibitor say,
"'It's the best serial we've
ever seen"—

THEN
you know that

Who is "Number One"?
is in the championship class.

BOOK IT NOW

Paramount Pictures


FUN-ART FILMS, INC.
PRESENT
"A RAG A BONE AND A HANK OF HAIR"
WITH
RAY AND GORDON DOOLEY
HOLDING DOWN THE FUN
VINCENT BRYAN'S
EXPLOSIVE!!
LAUGHS
TEEN "CORKERS" YEARLY — JUST LIKE THE "SAMPLE"!!
ART COMEDIES ARE BUILT TO SELL — THE MORE YOU SEE — THE MORE YOU WANT!
T'S WHY WE DON'T TIE YOU UP ON CONTRACTS.
FUN-ART FILMS, INC.
33 WEST 42 ND STREET
NEW YORK CITY

ALBERT E. SMITH *Presents*

Mildred Manning *and* Wallace MacDonald

in

"THE MARRIAGE SPECULATION"

A Five Part Blue Ribbon Feature

by Cyrus Townsend Brady

Directed by Ashley Miller

A Story of Unfrenzied Finance In Which a Girl Rises Very Much Above Par

HERE'S a highly original story, with dramatic action and a superabundance of love interest that hold until the very final flash. It's about a girl who tried to put love on a business basis. And then she found that she was—well, just a woman.



GREATER VITAGRAPH

Going Big!

VITAGRAPH'S

"BIG V"

COMEDIES

are "getting over" everywhere because

THEY GET THE LAUGHS!



A NEW VITAGRAPH UNIT NOW AVAILABLE

One Reel to be Released Each Week

ALBERT E. SMITH

Presents

A New Series of

VITAGRAPH COMEDIES

Featuring

Edward Earle and Agnes Ayres

Directed by Graham Baker

They're whimsical, real life comedies —the kind the public is now insistently demanding.

They've got the kind of fun that can —and does—happen in real life—in all families. They appeal to *all* the family because they're clean, wholesome, human.

You'll feel the public's ready response to this new Vitagraph unit—at the box office.

FIRST COMEDY
"A Family Flivver"

SECOND COMEDY
"Paging Page Two"

GREATER VITAGRAPH

Many a packed house is directly traceable to an advertisement in the "News."

SELECT PICTURES

SELECT PICTURES CORPORATION

presents

ALICE BRADY

IN

"HER SILENT SACRIFICE"

Directed by Edward José

Scenario by Eve Unsell, from the play "The Red Mouse" by Henry J. W. Dam

"Her Silent Sacrifice is a finished photoplay in all departments. The acting by the well-chosen cast is admirable, the settings are artistic, and the continuity nearly perfect."
—*New York Sunday Telegraph*



Alice Brady as Arlette in "Her Silent Sacrifice."

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

in

"THE HONEYMOON"

By E. LLOYD SHELDON

Directed by Charles Giblyn

This smart comedy is Constance Talmadge's second Select Picture—following her smashing success in "SCANDAL!"

A honeymoon with a chorus-girl hang-over! Do you get the idea?



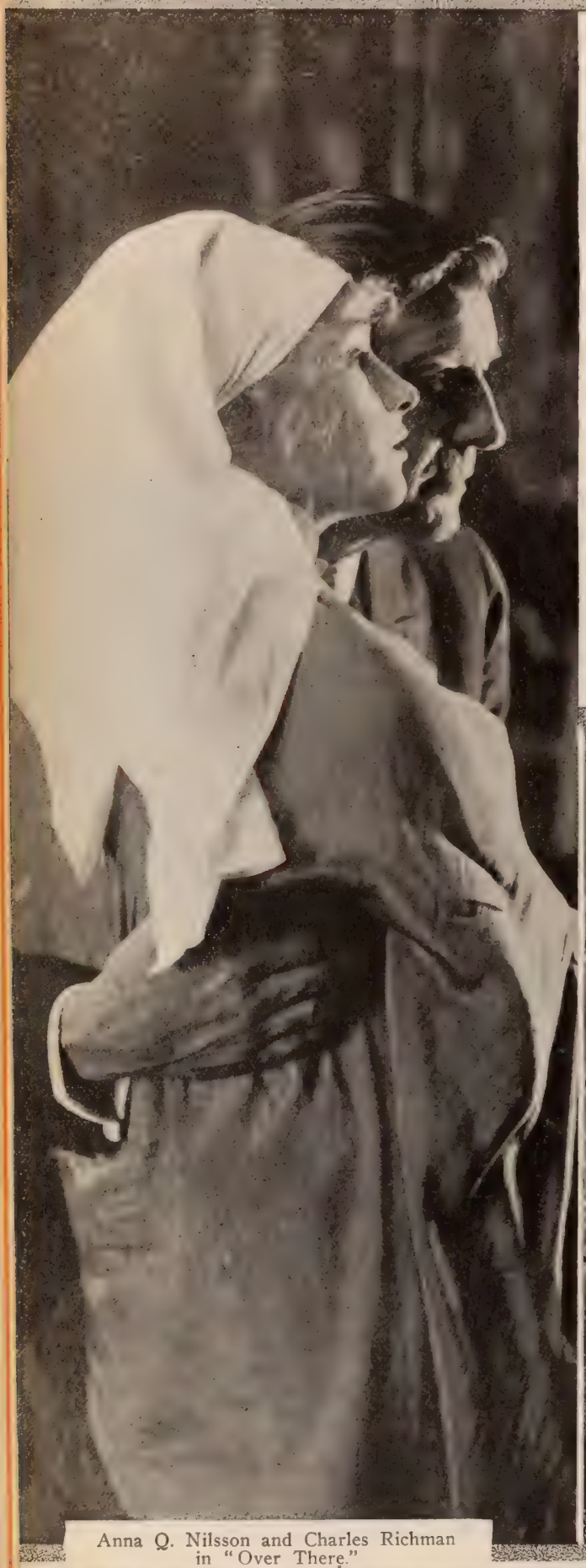
Earle Foxe and Constance Talmadge in "The Honeymoon," Niagara Falls in the Background.

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES



Anna Q. Nilsson and Charles Richman in "Over There."

"OVER THERE"

Directed by James Kirkwood
Produced by Charles Richman Pictures Corporation

with

CHARLES RICHMAN

and

ANNA Q. NILSSON

Title by Permission of
GEORGE M. COHAN
Author and Composer of the patriotic song
"OVER THERE"



Richman and Gertrude Berkeley in "Over There."

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

CLARA KIMBALL YOUNG

and Her Own Company

present

"SHIRLEY KAYE"

By Hulbert Footner
Scenario by Margaret Turnbull
Directed by Joseph Kaufman

Shirley Kaye is a smashing comedy-drama with Clara Kimball Young as a social buccaneer!



Clara Kimball Young as Shirley Kaye.



And Shirley Kaye's Ancestor Was a Buccaneer.

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

REX BEACH PICTURES

8

Stories in One

3 Love Stories
3 Melodramas
1 Drama of Night Life
1/8 Sensational Prologue



REX BEACH'S Greatest Story

THE AUCTION BLOCK

Tells the love story of Lorelei, the pretty country girl offered as a sacrifice in the Big City; the love story of the sarcastic critic and "the wickedest woman in the world;" the story of a beautiful mill girl and the Pittsburg steel millionaire.

The melodrama of Lorelei's wayward brother and Melcher, the blackmailer; the counterplot that rounds up these criminals and the thrilling story of a woman's vengeance.

An intimate, vivid picturization of the night life of New York and a daring prologue that will make every man and woman think.

Released everywhere December 2.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

Goldwyn Pictures



HERE is a remarkable production of a popular stage hit embodying love, sentiment, drama, happiness and pathos. We announce confidently that it is the most appealing holiday attraction available in the industry—for grown-ups and children.

George Loane Tucker, one of the ablest and most original directors, has scored a new achievement for himself and for

Mae Marsh
in
The Cinderella Man

from Oliver Morosco's Stage Success
by Edward Childs Carpenter

This production will also enable you to hold morning or mid-day matinees for school children during its holiday engagement. *Released December 16.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

FIRST NATIONAL EXHIBITORS CIRCUIT

"We Pay the Tax"

"First National" Release Dates

December 3

"ALIMONY"

December 24

Mme. Petrova's

First Petrova picture

"Daughter of Destiny"

December 31

(Approximately)

Herbert Brenon

Presents

"EMPTY POCKETS"

By RUPERT HUGHES

January

CHAPLIN'S FIRST

"Signature Charles Chaplin Protected"

GREATER COMEDY

Foreign rights controlled by Wm. Vogel Productions, Inc., Longacre Bldg., New York City

Bookings now at all "First National" Exchanges

The First National Exhibitors' Circuit, Inc.

"First National" Exchanges



TERRITORIAL DIVISIONS

"We Pay the Tax"

ALASKA, WASHINGTON, OREGON, MONTANA, IDAHO
1200 4th Avenue, Seattle, Washington
All of Alaska, Washington, Oregon, Montana—all counties in Idaho north of and including Idaho County.

ARIZONA *and* SOUTHERN CALIFORNIA
833 So. Broadway, Los Angeles, California
Southern California, including counties of San Luis Obispo, Kern, San Bernardino and all south thereof. All of Arizona.

AUSTRALIA
New York Office—Australasian Films, 729 7th Avenue
Australian Office—Film House, Sydney
All of Australasia.

CALIFORNIA, NEVADA, HAWAII
134 Golden Gate Ave., San Francisco, California
California North of counties of San Luis Obispo, Kern and San Bernardino; all of Nevada and Hawaii.

CANADA (Western)
1318 Standard Bank Bldg., Vancouver, B. C.
All Canada west of and including Fort William and Port Arthur.

CANADA (Eastern)
Imperial Theatre, Ottawa, Canada
All Canada east of but not including Fort William and Port Arthur.

GEORGIA, FLORIDA, ALABAMA *and* SOUTH CAROLINA
Lyric Theatre, Atlanta, Ga.

ILLINOIS
110 S. State Street, Chicago, Ill.

INDIANA
24 W. Washington Street, Indianapolis, Ind.

IOWA, KANSAS *and* NEBRASKA
Garden Theatre, Des Moines, Iowa

KENTUCKY *and* TENNESSEE
Strand Theatre, Louisville, Ky.

LOUISIANA *and* MISSISSIPPI
Strand Theatre, New Orleans, La.

MICHIGAN
73 Broadway, Detroit, Michigan

MINNESOTA, NORTH *and* SOUTH DAKOTA
717 Hennepin Ave., Minneapolis, Minn.

MISSOURI
New Grand Central Theatre, St. Louis, Mo.

MARYLAND, DISTRICT OF COLUMBIA *and* DELAWARE
Garden Theatre, Washington, D. C.

NEW ENGLAND STATES
20 Winchester Street, Boston, Mass.

NEW YORK *and* NEW JERSEY
509 Fifth Avenue, New York City

OHIO
302 Sloan Bldg., Prospect Ave., Cleveland

PENNSYLVANIA (Eastern)
1339 Vine Street, Philadelphia, Pa.
All counties east of Fulton, Huntingdon, Center, Clinton and Potter.

TEXAS, OKLAHOMA *and* ARKANSAS
1920 Main Street, Dallas, Texas

WEST VIRGINIA *and* WESTERN PENNSYLVANIA
300 Westinghouse Bldg., Pittsburgh, Pa.
All Pennsylvania counties west of and including Fulton, Huntingdon, Center, Clinton and Potter.

VIRGINIA (Eastern) *and* NORTH CAROLINA
420 9th Street, N. W., Washington, D. C.

WISCONSIN
Toy Bldg., Milwaukee, Wisconsin.

18 East 41st Street, New York City

LOUISE LOVELY

FEATURES

The Unique Little French-Australian Star With the Sweet and Winsome Personality

Exhibitors Everywhere
Write:—
"Louise Lovely Features Ensure Capacity Business"

Her Lovable Personality
has endeared her to millions of movie fans throughout the world.

Her Unique Methods
and magnetism have made her one of the Screen's unparalleled box office attractions.

Her Remarkable Talents
(combined with her rare beauty and a versatility even rarer) have placed her features amongst the year's best sellers.

Louise Lovely Is.



Watch for Important Announcement

Pathé

Announcing the picture that every man, woman and child will want to see ——

KIPLING'S "The NAULAHKA"





RUDYARD KIPLING'S "The NAULAHKA" *is one of the most famous books in the English language. It has been made into a photoplay with a supreme cast* .....

...ANTONIO MORENO .....

DORALDINA, *the famous dancer,* WARNER OLAND, HELENE CHADWICK, *and* MARY ALDEN. —— *It is filled with the true atmosphere of the East, with great sets, massive scenes, with thrills and sensational incidents* .....

COMING SOON
8 PARTS

..... *Produced by* ASTRA .....
Directed by GEORGE FITZMAURICE

Pathé

THAT'S WHAT THEY ALL SAY—







The EXHIBITORS TRADE REVIEW SAYS —

"Another excellent PATHE serial... Plunges at once into a realm of mystery... Direction very good..... photography and lighting excellent. Cast exceptional.. Plenty of action, interest and suspense.... lives up entirely to high PATHE standard."

The MOVING PICTURE WORLD SAYS — .....

"Gives ample assurance of strong interest".....

PATHÉ SERIALS ARE THE EXHIBITOR'S BEST ATTRACTIONS.....

The BIG FOUR SERIAL

Story by ARTHUR B. REEVE
Scenarios by CHAS. A. LOGUE

Pathé

"EXCELLENT"

The HIDDEN HAND

WITH

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY AND
MAHLON HAMILTON

The MOTION PICTURE NEWS SAYS —

"Surprising innovations .... Gets under way brilliantly. Arthur B. Reeve as a writer of detective stories in a class by himself. Properties, photography, lighting, altogether suitable.. Four star cast."....

The DRAMATIC ..... MIRROR SAYS —

"It will draw crowds and the spectator may be confident that he will be entertained A deal of suspense and ... mystery ... Moves with rapid and exciting action. Players have box office value. Direction excellent. Will promote consistent patronage"....

CAB



Pathé



She must find those seven pearls or go into a Turkish captivity that is worse than death. Can't you imagine the thrills, the suspense, the enemies who seek to foil her and the handsome young man who shares the dangers and thrills with her? It's all in .....

The SEVEN PEARLS

with

MOLLIE KING

and

CREIGHTON HALE

Produced by ASTRA .....
Directed by Donald Mackenzie
Written by Chas. W. Goddard

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan *in*

Screen Version by
THOMAS G. GERAGHTY

"A Man's Man"

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

Excerpts from Real Reviews by Regular Big-Time Newspaper Critics

Great audiences yesterday welcomed J. Warren Kerrigan back to the screen. Crowds filled Clune's Auditorium all afternoon and evening to felicitate W. H. Clune upon his **masterly coup** in securing the first run of "A Man's Man," and last night became a veritable "Kerrigan night."

.....**Kerrigan** in creating this play **advances** the cinematic art..... Tremendous applause marked nearly **every foot** of the final reel and certified without doubt the **big success** of the first Kerrigan-Paralta release.—***Los Angeles Evening World.***

"A Man's Man" cost a large sum. It has **magnificent sets** that were apparently built with **no regard for expense**..... "A Man's Man" looks like a **sure-fire hit**.....the play is an important contribution to the art of the cinema.—***Los Angeles Express.***

"A Man's Man," which is the first Paralta production to be shown, and which stars the **popular** film favorite, J. Warren Kerrigan, showed last night at Clune's Auditorium before **a crowd which packed the house** from garret to cellar.....

Mr. Kerrigan knows how to fight in more picturesque ways **than even** Douglas Fairbanks.....

We shall look forward to **great things** from Mr. Kerrigan.....

The story is full of strong situations, **smashing climaxes,** real originality of plot. In fact, no fan can afford to miss it. It is told with **wonderful clearness,** and the photography demands a paragraph all to itself.—***Los Angeles Times,***

It would seem impossible that Clune's **big** Auditorium, with its **immense seating capacity,** should be **"turning them away,"** but that is exactly what happened at every presentation yesterday of Peter B. Kyne's vigorous story of love and South American intrigue.....

As a lover, as a fighter, as a man, Kerrigan's acting leaves nothing to be desired. He is simply himself..... **the kind of a hero you and I would like to be**..... There is not a foot of film wasted.....

"A Man's Man" may **well pack the big Auditorium** for the rest of its engagement here.....—***Los Angeles Evening Herald.***

It is one of **the fastest moving pictures** of recent times; it gathers suspense with every reel, and it displays liberality of treatment and **its rich settings,** interior and exterior.....

.....incidents of the story are vividly and sometimes **tremendously staged.** The picture is **a triumph**....

Altogether the premier of "A Man's Man" was **auspicious for the Paralta Company** and an augury of some fine pictures from that studio in the future. —***Los Angeles Morning Tribune.***

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W. W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale

IN

"Madam Who?"

Screen Version
MONTE M. KATTERJOHN

Written by
HAROLD MacGRATH

DIRECTED BY REGINALD BARKER

The Secret Service Classic

The Third Paralta Play

Henry B. Walthall

IN

"His Robe of Honor"

Screen Version
JULIAN L. LAMOTHE

Written by
ETHEL and JAMES DORRANCE

DIRECTED BY REX INGRAM

**". . then may ye also do good,
that are accustomed to do evil."**

Jeremiah, 13:23

ROBERT BRUNTON, Manager of Productions.

DISTRIBUTED BY

W. W. HODKINSON CORPORATION

About every two weeks—

You need a life preserver to save a poor feature from giving your patrons a bad night.

About every two weeks William Fox releases a

SUNSHINE COMEDY

The best possible life preserver to sustain a program in any theatre

Laughter is the rarest thing in the world—that's why Henry Lehrman makes only 26 Sunshine Comedies a year

LOOK AND BOOK
at the nearest Fox exchange



Fox Film Corporation


William Fox presents the Rose of Dixieland
Virginia Pearson
FOX SPECIAL FEATURES

FOX SPECIAL FEATURES
One a week—52 a year





WILLIAM FOX
Presents
VIRGINIA PEARSON
The Rose of Dixieland
in

STOLEN HONOR

A Society Drama of Love and Intrigue

Staged by Richard Stanton

See Miss Pearson's Magnificent Gowns

Others on the Calendar

George Walsh in The Pride of New York
June Caprice in Unknown 274
Jewel Carmen in The Kingdom of Love

Contract Now for these holiday attractions at nearest Fox branch office

FOX FILM CORPORATION

WILLIAM FOX
presents
His Baby Grand Stars
Jane — — —
Katherine LEE

as

Troublemakers

Supported by company of adults

Sparkling Comedy-drama for grown ups and children

This picture will fill your theatre every time you show it

Ready Dec. 9

Tragedy-Pathos-Fun

Unusual publicity and advertising

FOX · FILM CORPORATION



STANDARD PICTURES

STANDARD PICTURES

The greatest money making picture Bara ever made

WILLIAM FOX
presents
THEDA BARA
in
The ROSE of BLOOD

By Richard Ordynski
Staged by J. Gordon Edwards



A great 1918 vampire role with Theda Bara at the acme of her vamping:

Released now on the open market as an individual attraction

Present crisis in Russia excitingly depicted

FOX FILM CORPORATION

A Daughter of the Gods
with
Annette Kellermann
Now for release
Book at Fox Exchange

STANDARD PICTURES

A GREAT BIG STIFF PUNCH IN THE HEART



WILLIAM FOX
Presents
WILLIAM FARNUM
in

The HEART *of a* LION

Based on Ralph Connor's novel, "The Doctor"

Staged by Frank Lloyd.

NO PERSON, YOUNG OR OLD CAN SEE THIS PICTURE WITHOUT BEING THRILLED.

BOOK NOW

RELEASED IN DECEMBER ON THE OPEN MARKET

FOX FILM CORPORATION

TRIANGLE

Where Triangle Stands

Right out in the open with nothing to conceal, working in every possible way to improve the industry—

Making every effort to produce better pictures, spending money for better stories—

Adopting clean cut and up-to-date business methods, establishing equitable prices and close co-operative service for exhibitors—these are some of the things for which Triangle stands.

We may make mistakes—we would not be human if we did not, but we will always acknowledge our errors and correct them wherever possible.

These are not empty words. This is the absolute, unalterable policy of Triangle.

Here are two recent instances of our effort to serve exhibitors.

We announced that Triangle would not transfer to exhibitors the war tax levied upon film manufacturers. We do not believe it is fair and equitable for exhibitors to be compelled to pay this tax, and therefore we will not charge it to them.

(Continued on opposite page)

TRIANGLE

(Continued from preceding page)

Again—we have just announced that we will release one seven-reel super-production each month to Triangle exhibitors on our regular program *at no extra cost.* This is another evidence of our sincere desire to serve exhibitors to the best of our ability. The first seven-reel super-feature is "Because of a Woman," to be released December 16th.

In the Hart and Fairbanks re-issues, which we are now offering to exhibitors, we give them an opportunity to make money. Every exhibitor in the country knows the value of these pictures—knows that they are box office attractions. We are furnishing new prints with new paper and accessories and at prices that guarantee a profit to exhibitors.

We are in the picture business to make money. We are not trying to hide that fact. However, we are not endeavoring to make all our profit in one day or one year. We expect to be in business for some time to come. We appreciate, and appreciate fully, that we will make money in exact proportion as the exhibitors that we serve are successful.

We are for fair and square dealing in every particular. Our cards are all on the table. Watch Triangle grow!

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH, President — R. W. LYNCH, Vice President — FRED KENT, Treasurer — Y. F. FREEMAN, Sec. and Gen. Mgr.

An Advertisement by W. W. Hodkinson

AN OPEN LETTER TO MR. STANLEY V. MASTBAUM AND THE EXHIBITORS OF THE UNITED STATES

Gentlemen:—

In Mr. Mastbaum's telegram to the trade press and others under date of November 26, 1917, he cites three very obvious facts:

1st. Great overproduction with consequent waste.
2nd. Producers' inability to organize to cure their own difficulties, much less those of the exhibitors.
3rd. The suggestion of reduced output and concentrated distribution.

Mr. Mastbaum asks: "What is to be done?" and suggests amalgamation.

Just what elements, Mr. Mastbaum, in your opinion, should amalgamate? Those of Production, and Distribution controlled by Production? Or those of Exhibition? Or do you mean a joint amalgamation of Production, Distribution and Exhibition?

Before replying very pertinently to the vital matters touched on above, I want to emphasize to exhibitors the fact that I am to-day, by choice, unattached and alone, free both in viewpoint and from business interests that could possibly shade my opinions. Furthermore my views are the result of ten years of close contact with this business and intimate association with exhibitors individually and in groups; likewise producers.

During these ten years I have worn no one's collar and wear none to-day. I am a free agent. I have accurately forecast developments for years ahead and have always worked with definite plans. I believe in the law of cause and effect in the motion picture business. I do not believe that success or failure is due to chance. If my views expressed herein meet with opposition, stop to think whether the opponent is as free to express an unbiased opinion as I am—and whether or not as much time has been devoted by him to constructive work.

Do you, Mr. Mastbaum, mean by "amalgamation" a combination of producers after stating that they have made no effort to help themselves?

But suppose they did combine. What then about the exhibitors? Does anyone imagine that this prospect would be pleasing to the owners of houses representing millions of dollars of real value? ***This aggregate exhibitor investment is the only considerable value there is in the business,*** the value upon which producing and distributing organizations have been built. I, as an exhibitor, with a memory of past producer co-operation up to this time would not welcome it.

Perhaps you mean a combination of exhibitors? Difficult! But for the sake of argument granted. Would the producers under this combination fare any better if dominated by the exhibitors considering their own interests?

Perhaps you mean a combination of all interests? How can all the present elements—those who are fighting, those who are winning and those who are losing—become reconciled? A combination of all elements existing to-day, stable and otherwise, would be a mighty unhealthy amalgam.

Such an amalgamation could not be controlled and could be easily defeated because of the lack of an essential element which the business has thus far neglected. ***That element is principle.***

Principle has always been missing in this business, and where individual elements are not built on principle there does not exist the capacity to adopt principle to the more complicated structure an amalgamation would create. An industry without principle is like a large building of concrete without reinforcements. You can build it, but it caves in easily. The iron rods of principle, without which nothing really great and permanent can be built, are lacking from our structure. To expect that a magic remedy for a lack of principle in the past can be found in amalgamation is wrong.

Dismissing amalgamation there are two other very important questions brought out in Mr. Mastbaum's telegram:

1st. How long can the industry stand the present abuses before a crash must come?
2nd. What is to be done to prevent this crash?

I am going to endeavor to answer these two questions, not haltingly nor hesitatingly, but right from the shoulder. Furthermore I am going to ***work out*** the answer to Number 2 in co-operation with those elements which are qualified to aid in the solution.

In answer to No. 1, "How long before the crash will come?" The crisis is already here. The telegram from Mr. Mastbaum, the organizing of numerous exhibitors' distributing corporations throughout the country, the deadlock of the producers and exhibitors over the reel tax, are all rumblings of an impending crash. Any expediency which staves it off only increases its scope when it comes. By expediencies I mean such policies resorted to by producers as selling their best negatives with the result that rival exchanges are encouraged to spring up like weeds to choke their own growth.

To-day the producers surely realize this. I realized the danger of this policy when it was first tried years ago, but because it took years to run its course, no one else feared the disease. All factors in the industry have resorted to such expediencies to the extent that these expediencies are to-day choking all future progress.

I claim that I have a clearer perspective. Why? Because I have paid for it. For ten years I have looked ahead and never compromised with the present for the sake of expediency. Therefore I have never destroyed my perspective or mortgaged my future.

I went out of the business last Spring with the feeling that I could not safely invest money in any branch of it under existing circumstances. For months I waited to be sure my perspective was right, and meanwhile I formulated the plans which I now give you in answer to question Number 2—"What is to be done?"

My answer is that we must have a new type of organization, one which does not now exist, a type founded on a definite plan and developed according to principle. Such was the principle of the organization I created in 1914 when it was controlled by distributors instead of by producers, when it was free to do justice between exhibitors and producers alike and not forced to accept the producers' viewpoint as to what was justice.

The new type of organization must combine, in some manner, the functions of production, distribution and exhibition. I could describe it and its workings in a finished state in detail, but much preliminary work the nature of which I shall now go into will be necessary before this new type of organization will be arrived at. I shall only say that it will not be a heterogeneous collection of elements that might be handy and rushed together for expediency to stave off disaster, but rather it will be the result of well planned co-operative efforts on the part of the best elements in the business. Only elements that should be a part of such an organization

will be able to recognize the road when it is pointed out. Such an organization would have so many advantages that other surviving elements would have to follow its lead.

I am now taking advantage of the present conditions to build such an organization. This organization will be a perfectly logical development of my work in this industry from the very beginning to the present time. My plans are comprehensive and complete. They follow:

The W. W. Hodkinson Corporation and the subsidiaries it controls will devote themselves to the distribution of high grade motion pictures on an equitable basis to the manufacturer. We are not and will not be controlled by exhibitors, and a producer can therefore be assured that his product will not be furnished to exhibitors on a basis unfair to the manufacturer.

However, three fourths of the profits of distribution will be turned back to the exhibitors who deal with us—provided these exhibitors care to avail themselves of this opportunity and assume part of the functions of distribution.

The thinking exhibitor everywhere will deal with me today, because I am going to build a permanent organization of which he will be a part. The fact that I will not ask him to assume risks nor to pay more than any product supplied him is worth, will insure his continuance in the business. On the other hand, the producer can safely market his product through my organization, because my offer to the exhibitor of a fair price and three quarters of the distributing profits will create a group of exhibitors of sufficient size and standing to assure quality producers a stable and ample market, a group furthermore that will continue to support that producer as long as his product warrants such support.

In other words, my organization assures exact balance between producer and exhibitor. My willingness to turn over three quarters of the distributing profits to the exhibitor who wishes to perform some of the functions of distribution, recognizes the exhibitor for what he is, namely, the all important, indispensable element in the business, where the larger profits should center.

But my plans do not contemplate taking anything away from the producer, except distribution profits which so many now have. Furthermore my plans contemplate a reduction in the expense of distribution for the producer through greater efficiency secured in tying in the exhibitors.

My plans do not contemplate an assured market to a producer of inferior pictures nor the continuance of highly profitable service to a theatre that expects to pay less than the producer is legitimately entitled to. Only from such a comprehensive, co-operative scheme in a truly broad sense can the elements of this business work together to further unify and finally combine their efforts in one organization for the purpose of taking even further steps forward in this great industry.

Consciously or unconsciously, the whole industry is working toward the same goal. The big producing interests are facing a condition where the ownership of theatres is necessary for their continuance, as an assurance of a market for their goods. The big theatres and even the smaller ones, feeling their strength and the need of freedom from producer domination, are drifting consciously or unconsciously into competition with the producers for material and believe that with the assured market they can offer, they can dominate production.

Nearer and nearer we are working toward civil war in the industry, for each side overestimates its own strength—each lacks the perspective to see the other's rights and power. So we have producers on one side, exhibitors on the other. I cannot see how further progress is possible except through the working of some competent force independent of both groups, helping them to meet their joint problems from an unbiased viewpoint, a viewpoint that must be based on long years of experience gained in studying and working on this problem.

To-day, I as an exhibitor could not start a theatre with any assurance of a continual product on which I could depend and build successfully year in and year out.

I, as a distributor could not encourage a producer to invest money in motion pictures to be rented in competition with all the other films going out and all of the exchanges which handle them.

I, as a producer would not spend money on product to meet present conditions.

To exhibitors I can say that I will get under the burden of working out what I would want in their places if I owned their theatres.

To producers I say that my appeal is being responded to by hundreds of exhibitors to whom my plans have not as yet been expressed, but who recognize in my return to the industry, from past experience with my work, that I come back not as a transient but only to take an advanced step.

To both exhibitors and producers I will say that commendable as my objects are in themselves and deserving of support, I expect to use a leverage to help me bring about a mutually satisfactory condition by offering the industry a new process which I control, under which the first picture is now being made and which will insure each exhibitor who contracts for it a better class of motion pictures than he could otherwise get. This added force will further insure me the support of the best theatres throughout the country.

As the trade knows, I am already doing business. I have product for sale, a product of peculiarly high quality.

This consists of twenty-four Paralta Plays a year, and to this supply will be added, when present negotiations are completed, a product of at least equal quantity and quality.

But beyond this present product, for which contracts are now being made, I have in my new process of picture making a lever which will further increase the support of every solid influence in the industry. With this process, which offers many opportunities and advantages to the producer as well as an assured market in the house using its product, I shall be enabled to secure the best productions.

This process I shall speak of more fully and definitely in succeeding advertisements.

To sum up, this has been a business that has transgressed all business laws. I shall work ***with*** those laws instead of against them. I expect opposition. I have always had it. All progress is opposed by those whom it disturbs. You may think it takes courage to start a new movement. Not at all. I have a background of previous experiences with the same principles and the same business laws. I would not have the courage to do otherwise than I am doing, because I would not dare to work against these laws as I believe the whole industry is doing to-day.

Wm. W. Hodkinson

527 Fifth Avenue, New York
November 30, 1917


WILLIAM A. BRADY
Announces
MONTAGU LOVE
in
"Cardinal Mercier"
A BIG PICTURE
IN EIGHT REELS
Ask for Information

EXTRA ATTRACTION NO. 1

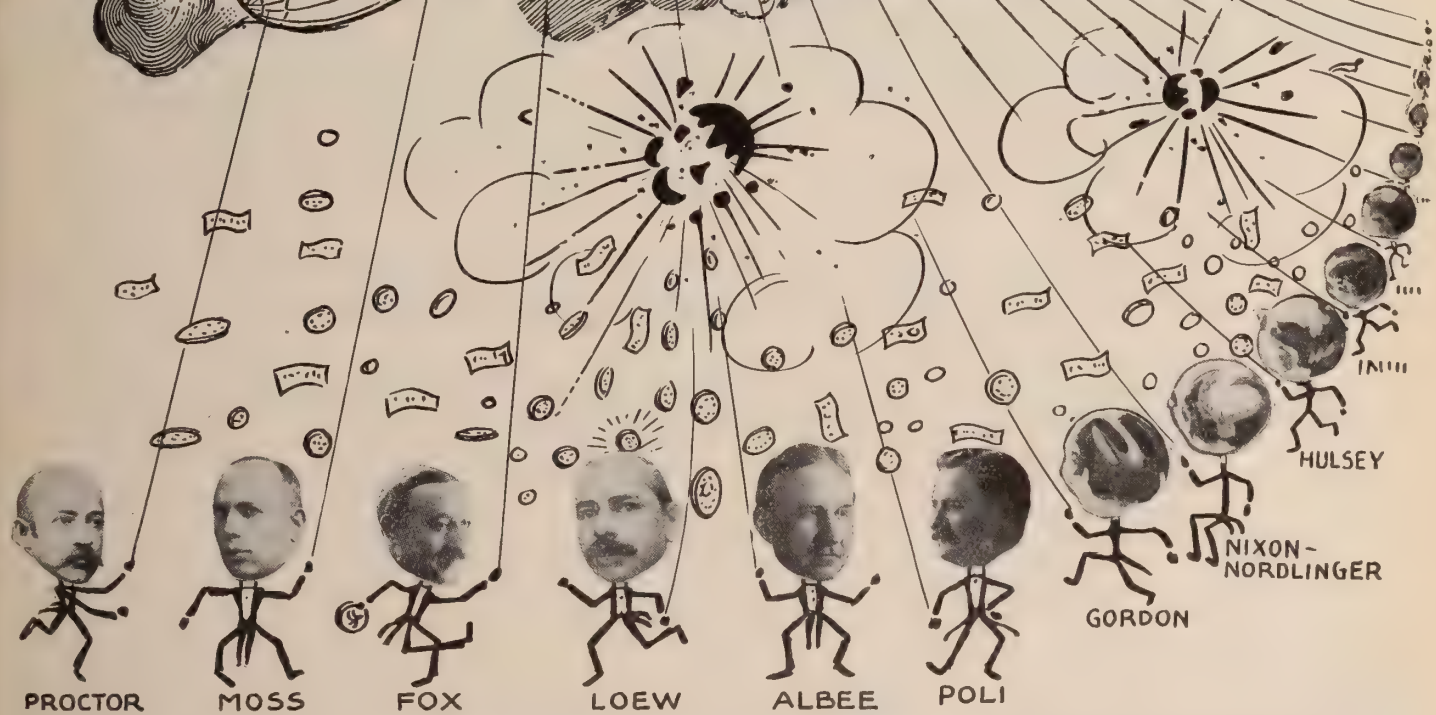
PROCLAIMED A TREMENDOUS HIT BY THE WORLD'S GREATEST EXHIBITORS

Thos. H. Ince's **NEWEST and GREATEST SPECTACLE**

The ZEPPELIN'S LAST RAID

U.S. EXHIBITORS' BOOKING CORPORATION

Written by
C. GARDNER SULLIVAN
Directed and Photographed by
IRVIN V. WILLAT.



317 DAYS BOOKING REPRESENTED BY ONE GROUP OF THE FOREMOST THEATRES OF THE COUNTRY...

PROOF-POSITIVE THAT "THE ZEPPELIN'S LAST RAID" IS THE BIGGEST BOX-OFFICE WINNER AVAILABLE.....

U·S·EXHIBITORS' BOOKING CORPORATION

EXECUTIVES FRANK G. HALL — WILLIAM OLDKNOW

TOP O'THE TIMES BLDG. NEW YORK

EXTRA ATTRACTION NO. 2

TRADE SHOWING, WEDNESDAY, DEC. 5TH
BROADWAY THEATRE, Broadway at 41 St., at 10.15 A.M.

ANOTHER EXTRAORDINARY FEATURE FOR FIRST CLASS THEATRES

THOS. H. INCE SPECIAL PRODUCTION

Bessie Barriscale in THOSE WHO PAY



Written by C. GARDNER SULLIVAN
Directed by RAYMOND B. WEST

THE STAGES MOST POWERFUL EMOTIONAL ACTRESS IN A DRAMATIC THUNDERBOLT.

THE MOST GRIPPING — THE MOST ABSORBING — THE MOST THRILLING STORY EVER TOLD IN PICTURES

ESPECIALLY DESIGNED TO BOOST THE BUSINESS OF PROGRAM-INFECTED BOX-OFFICES...

BOOK ALL U. S. EXTRA ATTRACTIONS THROUGH THE FOLLOWING EXCHANGES

HOFFMAN-FOURSQUARE

NEW YORK.....729 Seventh Avenue
BUFFALO.....47 W. Swan Street
DETROIT.....304 Jos. Mack Building
CHICAGO.....207 So. Wabash Avenue
DENVER.....1735 Welton Street
SEATTLE.....2013 West Eighth Street
LOS ANGELES.....514 West Eighth Street
PITTSBURGH.....127 Fourth Avenue
PHILADELPHIA.....1325 Vine Street
CINCINNATI..301 Strand Theatre Building
ST. LOUIS...301 Empress Theatre Building
WASHINGTON.....8 E Street, N. W.
CLEVELAND.....310 Sloan Building
KANSAS CITY.....1120 Walnut Street
MINNEAPOLIS...206 Film Exchange Bldg.
SAN FRANCISCO..191 Golden Gate Avenue

SOUTHERN STATES FILM CO.

ATLANTA.....114 Walton Street
DALLAS.....1900 Commerce Street

GLOBE FEATURE FILM CO.

NEW ENGLAND.....20 Winchester Street Boston, Mass.

FRANK GERSTEN, INC.

NEW JERSEY...220 West Forty-second St. New York City

Foreign Rights controlled by Robertson-Cole Company, 23rd Floor, Times Building, N. Y.

U.S. EXHIBITORS' BOOKING CORPORATION

EXECUTIVES FRANK G. HALL — WILLIAM OLDKNOW
TOP O' THE TIMES BLDG. NEW YORK

EXTRA ATTRACTION NO. 3

DRAWING POWER THAT HAS NEVER BEEN SURPASSED!

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE-

The Belgian



STARRING
WALKER WHITESIDE
and VALENTINE GRANT

IN

FREDERIC ARNOLD KUMMER'S
SENSATIONAL STORY OF MARTYRED BELGIUM

THE SUBJECT THAT IS COMMANDING THE ATTENTION OF THE WORLD

THE ACME OF ADVERTISING AND EXPLOITATION VALUE-BACKED BY A MAGNIFICENT PRODUCTION-WITH TWO IMMENSELY POPULAR STARS

U·S·EXHIBITORS' BOOKING CORPORATION

EXECUTIVES FRANK G. HALL — WILLIAM OLDKNOW
TOP O'THE TIMES BLDG. NEW YORK

The "NEWS" advertisers believe YOU worth while; justify them.

CHRISTIE COMEDIES

featuring

YOUTH-WIT-BEAUTY
ADD SPICE AND CHARM
TO THE PROGRAMS OF

BEST THEATRES EVERYWHERE

CLEAN SNAPPY PICTURES
WITH BRIGHT CLEVER STORIES
ARE MAKING NEW FRIENDS
EVERY DAY

WHY NOT YOU ?

A RELEASE EACH WEEK
THRU FOREMOST
INDEPENDENT EXCHANGES

All personally directed by
AL. E. CHRISTIE

CHRISTIE FILM CO
LOS ANGELES CAL



WILLIAM RUSSELL

IN

"NEW YORK LUCK."

The majesty and mystery of the big city.

An adventure story of unusual cleanness and marked originality.

A drama with laughs and punch.

The two-fisted hero of red-blooded photodrama in a new adventure play.

Supported by Francelia Billington.

Directed by Edward S. Sloman.

December 17



OLIVE TELL

IN

"HER SISTER."

The gracious Charles Frohman stage star in a Charles Frohman play.

Cast in the roles of a sweet American girl and an Egyptian princess.

The glamour and fascination of the far east—the hustle and pitfalls of modern business.

Supported by David Powell.

Directed by John B. O'Brien.

December 24



EDNA GOODRICH

IN

"HER SECOND HUSBAND."

The jolt that prosperity handed Cupid.

What happens when business and pleasure are mixed.

The perils of commercializing the charm and beauty of a young wife.

The far-famed beauty in her most dazzling gowns.

A five act drama of New York business and society.

Directed by Dell Henderson.

December 31

AT ALL MUTUAL FILM CORPORATION EXCHANGES





Margarita Fischer

made her biggest hit in
Miss Jackie of the Navy

NOW in

MISS JACKIE of the ARMY

an army play built on the thrills of today and now — sure fire at the box office.

PRODUCED BY
American Film Company, Inc.,
SAMUEL S. HUTCHINSON, PRESIDENT.

At all MUTUAL FILM CORPORATION EXCHANGES
December 10

To Mr. Adolph Zukor.
President Famous Players-Lasky Company.

Dear Mr. Zukor,

We consider you one of the best judges of star value in motion pictures. Your judgment on Mary Pickford and Douglas Fairbanks are two striking examples of this. For this reason, Mr. Zukor, we invite you to the New York opening of "BLUE JEANS" in which VIOLA DANA is the star. We believe you will agree with us that in Miss Dana we have one of the biggest star attractions and that in this great production she reaches the pinnacle of motion picture success. We will appreciate your frank opinion as an expert and as a judge of great stars and pictures. Will you favor us Mr. Zukor? Thank you.

METRO Picture Corporation
by the President.

P.S. *Be sure to bring an extra handkerchief*

A word or two about HAROLD LOCKWOOD

His Past - Harold Lockwood after selecting an ideal set of parents was born in Newark, N.J. not such a long while ago. He endured the hardships of high school and college without a whimper, but he loved horses better than he loved books. As a lad he was on speaking terms with baseball, football, golf, tennis and boxing, and then after a short dash into business he had a whack at the stage. Then came motion pictures, the first high spots of his career being as leading man for Mary Pickford in "Tess of the Storm Country" and with Marguerite Clark in "Wild Flower."

His Present - Harold Lockwood rose to the top in "*The River of Romance*," "*The Masked Rider*," "*The Come Back*," "*Mister 44*" "*Big Tremaine*," "*Pidgin Island*," "*The Haunted Pajamas*," "*The Hidden Spring*," "*Paradise Garden*," and now in "*The Square Deceiver*," of which more is said on the opposite page.

His Future - Harold Lockwood's future is in still greater pictures now being prepared for him by METRO. They are productions that give full play for the vigor, the enthusiasm, the grace of manner and the dramatic powers of this splendid star.





Yorke Film Corporation presents

HAROLD LOCKWOOD

in the Francis Perry Elliott novel play

The SQUARE DECEIVER

Another Lockwood triumph
adapted and directed by Fred J. Balshofer
in Five delightful Acts.

RELEASED BY **METRO** DECEMBER 3rd

Willard E Holt of the War Department Recreation Service says:

"Draft 258 is a marvelous production and the greatest of successes. It even surpasses *The* Slacker"

H.C.Miller manager of Boston Rose and Alcazar Theatres Chicago, says:

"Draft 258 is a *Sure* Winner"

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

1917 NOV 8 PM 6 38

To

NOV 8 - 1917

D123DE 44 NL 3 EX

NE DETROIT MICH 8

METRO PICTURES CORPN

1476 BROADWAY NEWYORK NY

YOUR TIMELY FEATURE DRAFT TWO FIFTY EIGHT OPENED HERE NOVEMBER FOURTH FOR WEEKS RUN CROWDS GREETED PICTURE WITH GREAT SHOW OF ENTHUSIASM NOW PLAYING TO BIGGEST WEEKS BUSINESS OF THE YEAR WHICH IS GOING SOME AS WE PLAY BIGGEST ATTRACTIONS ONLY

WILL M ELLIOTT

MGR WASHINGTON THEATRE.

DON'T WAIT FOR FURTHER ANNOUNCEMENTS

Territorial Rights Now Selling for the

ONLY BURLESQUE COMEDY

(Two Reels)

DOUGLAS FAIRBANKS

Ever Appeared in

FOR DETAILS COMMUNICATE WITH

BROADWAY FILMS COMPANY

HILLER & WILK, Inc.

EXCLUSIVE SELLING AGENTS

912 LONGACRE BUILDING NEW YORK CITY

Phone Bryant 6652

GENERAL FILM COMPANY.

Book "SPARKLE COMEDIES" for the laugh-goer!



BILLY RUGE, Gloom Chaser and Fun Maker Extraordinary, has Returned, Mr. Showman, in a New Series of SPARKLE COMEDIES Built Especially to Fill Out Your War-Time Program.

Nowadays You Need to Provide Plenty of Good, Wholesome Comedies for Your Patrons. In Providing Them You Serve Your Country by Making Happier, More Contented People. Let BILLY RUGE in these Rollicking Screen Comedies Help You in This Work.

Wise Exhibitors are Booking the Current Series Now.

On the Love Line	**Smashing the Plot**	**Double Cross**
The Detective	**After the Matinee**	**The Best of a Bad Bargain**

Produced by the

JAXON FILM CORPORATION

Commercial Trust Co. Building, 41st and Broadway, New York City

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

"TWO RENEGADES," by O. Henry



"They sends me over to the *calaboza* with a detachment of colored postal telegraph boys carrying Enfield rifles." . . .

An "O. HENRY" story about two Americans engulfed in "one of those property revolutions by the straw hat crowd in Panama."

Just another splendid comedy-drama full of fire and fun by the master pen of them all—the real "O. Henry" heart in it—a two-part production that puts the dash of ozone in any program—another prize example of those rattling good

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

If you like the "News," write our advertisers; if not, tell us.

GENERAL FILM COMPANY.

LAUGH WITH CHARLIE CHAPLIN



Book one a week apart and watch your box office receipts go up
New Prints—New Paper

Trade Mark
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

Trade Mark
Reg. U. S. Pat. 1907

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

Wonders of Nature and Science



CASCADE MOUNTAIN—BANFF NATIONAL PARK

SCENICS SUPREME!

BEAUTY SPOTS OF NORTH AMERICA AT YOUR OWN DOOR

Screen time 15 minutes

READY NOW—BOOK ONE EVERY WEEK

"SALMON FISHING IN NEW BRUNSWICK"

With the famous writers, MAXMILLIAN FOSTER, HUGHIE FULLERTON, JACK LAIT, GRANTLAND RICE and BILL McGEEHAN, landing the giant fish. Released Nov. 24.

"LAKE LOUISE"

A fairyland which artists of book and brush proclaim the loveliest spot on the continent. Released Dec. 1.

ESSANAY'S BRAND NEW COMEDIES WILL PUT LIFE IN ANY PROGRAM

FULL OF ACTION—BOOK ONE EVERY WEEK

"HARD LUCK"—"THE GENERAL"—"A DEPOT ROMEO"

Distributed Exclusively by General Film Co.

TRADEMARK Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle Street, Chicago

TRADEMARK Reg. U. S. Pat. 1907

Managers Do You Know That

THE DEEMSTER

WITH

DERWENT HALL CAINE

MADE

HALL CAINE FAMOUS

AND PUT THE

ISLE OF MAN ON THE MAP

To the thousands of exhibitors who have inquired about this wonderful feature—please consider this a reply to your letters. We refer you to the following buyers:

HARRIS P. WOLFBERG ATTRACTIONS, 602 Lyceum Theatre Building, Pittsburgh, Pa.	Ohio, Western Pennsylvania, West Virginia, Missouri, Kansas
STANDARD FILM CORPORATION, 207 South Wabash Avenue, Chicago, Ill.	Illinois, Wisconsoin, Indiana
DESERET FILM CORPORATION, 52 Exchange Place, Salt Lake City, Utah	Washington, Oregon, California, Idaho, Nevada, Montana, Wyoming, Utah, Colorado, Arizona, New Mexico
AMERICAN MAID FILM COMPANY, 451 Loeb Arcade, Minneapolis, Minn.	Minnesota, North Dakota, South Dakota
ALL STAR FEATURES COMPANY, Inc., 301 Realty Building,, Jacksonville, Fla.	North Carolina, South Carolina, Georgia, Alabama, Mississippi, Florida
LIBERTY FEATURE FILM COMPANY, 627-629 Crockett Street, Shreveport, La.	Texas, Oklahoma, Arkansas, Louisiana
AMERICAN FEATURE FILM COMPANY, 60 Church Street, Boston, Mass.	Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut
DREADNAUGHT PICTURES, Inc., 729 Seventh Avenue, New York City	New Jersey
PEERLESS FEATURE FILM COMPANY, 1339 Vine Street, Philadelphia, Pa.	Eastern Pennsylvania
MASTERPIECE FILM ATTRACTIONS, 1225 Vine Street, Philadelphia, Pa.	Maryland, Delaware, Virginia, District of Columbia
BIG FEATURE RIGHTS CORPORATION, Mary Anderson Theatre Building, Louisville, Ky.	Kentucky, Tennessee
MIDWEST PHOTOPLAY CORPORATION, Garden Theatre Building, Des Moines, Ia.	Iowa, Nebraska
STATE FILM COMPANY, 221 Broadway Market Building, Detroit, Mich.	Michigan
LEWIS J. SELZNICK PRODUCTIONS, Inc., 729 Seventh Avenue, New York City	New York State

Arrow Film Corporation, Times Bldg., New York

W. E. SHALLENBERGER, President

WILLIAM S. HART

as

"THE TWO-GUN MAN"

in

"THE BARGAIN"

Six Reels

PRODUCED BY THOS. H. INCE

A Great Virile Story of the West
Full of Stirring Situations and Big Scenes

It will make a lasting impression on the public and will create MORE BUSINESS and PROFIT for the Exchangeman and Exhibitor

---

Address all communications for **TERRITORY** and **BOOKINGS** to

W. H. PRODUCTIONS COMPANY

71 West 23rd Street - - - - - - NEW YORK CITY

'Phone Gramercy 3027

Many a packed house is directly traceable to an advertisement in the "News."

MR. FOREIGN BUYER



CHRISTMAS COMES ONCE A YEAR BUT—

$UCCE$$FUL PRODUCTION$

ARE AT YOUR COMMAND
EVERY DAY IN THE YEAR
FOR YOUR PARTICULAR TERRITORY

LET US CONVINCE YOU
NEW PRODUCTIONS CONTINUALLY ADDED
WE OPERATE EVERYWHERE
EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

Exhibitors of New England—

You all know Fred. B. Murphy—I am sure you like him personally—I am just as sure that you like the energetic manner in which he does business.

Every exchange in New England was anxiously seeking the distribution of

PARENTAGE
A MESSAGE

After carefully investigating conditions, I decided to place this exceptional production with Mr. Murphy when I received his personal assurance that he would devote his entire time to this one big film.

Most of you know Sam Moscow who manages Mr. Murphy's Boston office, and William F. O'Brien who will be in charge at Springfield, Mass.

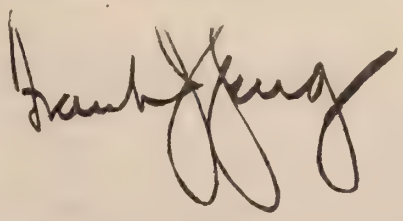
These men are going to devote their time to seeing that you get the proper co-operation when you play the greatest "home circle" production ever put on the screen.

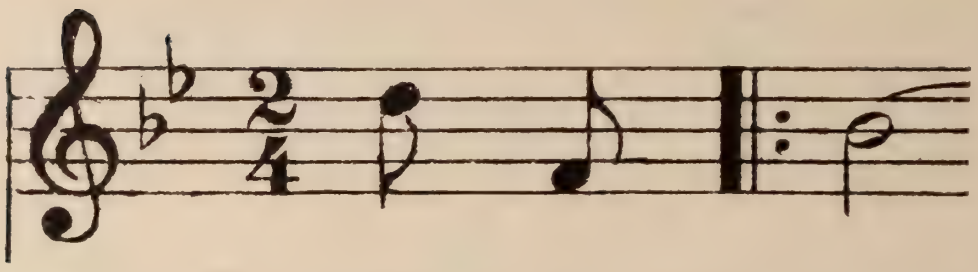
Since "PARENTAGE" is so essentially a production which will delight the communities made up of homes, I have been considering very carefully my selection of distributors in a "home" community to have complete, efficient, personal co-operation.

My announcement last week of the allotment of Washington, Oregon, Idaho and Montana to L. J. Schlaifer Attractions, 233-234 Central Building, Seattle, Washington, was in accordance with my desire to select exchanges capable of genuine service co-operation in community home centers.

I feel sure that you will all be delighted to know that in the New England States "PARENTAGE" will be handled by THE LIBERTY FILM COMPANY, FRED B. MURPHY, 209 Pleasant St., Boston, and 167 Dwight St., Springfield, Mass.

And—Mr. Exhibitor—if you are not receiving "THE PARENTAGE MESSENGER" send your address to me at 610 Times Bldg., New York.





"OVER THERE"

in the

ACCESSORY SECTION

YOU WILL FIND

the

MUSIC DEPARTMENT

1. Timely Musical Articles
2. Cue Sheets
3. Reviews of the Latest Selections Suitable for Pictures
4. Advertising from the Leading Publishers

The Theatre Manager Who Meets Advanced Costs and Still Shows a Profit Cannot Overlook This Department

SEE PAGE 4243

PYRAMID COMEDIES





PYRAMID



24 exhibitors out of 26
interviewed last week said
"We can get more features—new weeklies—educationals than we can use

BUT
it is next to impossible to get
GOOD COMEDIES"

DON'T WORRY
any longer
It is now possible to get consistent laugh-producing
COMEDIES

24 comedies a year—2 reels each
Distributed on Territorial Basis

NOW READY TO SHOW
"IN AND OUT" "BEACH BIRDS"
"LOVE and LUNCH" "BEAUTIES and BOMBS"

Featuring
RAY HUGHES
Directed by
WILLIAM A. SEITER

220 WEST 42nd STREET
Phone Bryant 2798



COMEDIES

To

Walter H. Greene,
President, Artcraft Pictures Corp.
Carl Laemmle,
President, Universal Film Corp.
William Fox,
President, Fox Film Corp.
Samuel Goldfish,
President, Goldwyn Pictures Corp.
Richard A. Rowland,
President, Metro Pictures Corp.
Adolph Zukor,
President, Paramount Pictures Corp.
Lewis J. Selznick,
President, Select Pictures Corp.
George Kleine,
President, Perfection Pictures Corp.
H. E. Aitken,
President, Triangle Film Corp.
Walter W. Irwin,
General Manager, Vitagraph.
Wm. A. Brady,
President, World Film Corp.
J. A. Berst,
Vice-President, Pathe Exchange.
J. R. Freuler,
President, Mutual Film Corp.
Frederick L. Collins,
President, The McClure Publications.

November 28, 1917

The following telegram has been sent to Stanley Mastbaum, Philadelphia, in reply to his telegram sent you on November 26th:

We have your telegram pointing out an overproduction and overdistribution waste in the film industry of a half million dollars a week. You speak also of an advertising waste but give no figures. May we supply these figures. May we also indicate that this waste while much smaller has the same uneconomic basis as overproduction and overdistribution. And more importantly still may we suggest that while, as you yourself well know, the solution of the bigger problem is difficult and not immediately possible that on the other hand every manufacturer and every distributor has it altogether within his own power and at this very moment may stop his advertising waste if he so wills. *Just as there is a market right now for only*

nine features a week so and just as surely there is need of only two trade papers. One is enough to reach properly and completely the purchasing power of the field but two are necessary to preserve a desirable balance of competition. Yet in the face of this self-evident tact we have ten papers receiving trade advertising and two more are contemplated. The proportion is two to twelve instead of nine to twenty-one. All advertising expenditure outside of two papers is waste pure and senseless. The waste amounts to between a half and three quarters of a million a year. This amount like any other waste is paid for somewhere along the line. The exhibitor has a right to insist that it isn't tacked on to his service. Again we state that here is one big waste and the only big waste that can be immediately stopped. The industry is facing its greatest commercial crisis. If waste is unchecked it will gallop away with the business. Advertising waste is easily and instantly removable. There is absolutely no excuse for the good natured and unbusinesslike maintenance of a dozen papers where only one can be read, and the proposition stands right up to the manufacturer and distributor for instant action.

WM. A. JOHNSTON

The above saving—of wasted, useless advertising—would pay about one-fifth of the film war tax. It would save many a small house from closing its doors. Isn't it time for you to stop and think—and stop?

COMMONWEALTH PICTURES CORPORATION, *Presents*

Charlotte



in

"FROZEN WARNING"

(SIX PARTS)

WORLD'S GREATEST WOMAN SKATER

Morning Telegraph says:

Charlotte on the screen is an engaging and self-possessed personality, one whom film fans will catalogue in the list of captivating ingenues. Her initial screen work in the first Commonwealth, Pictures Corporation release is a revelation, quite as clever as that of many very experienced stars. She photographs unusually well and appears quite oblivious to the proximity of the camera, except in her exhibition skating. She has a good chance to display the skill on the ice which has made her famous.

The feature is characterized by splendid photography and light effects. The fade-outs are excellent. In fact, the pictorial appeal of the film is unusual and few new companies reveal such promising results technically. The ice-skating scenes, including Charlotte's clever stunts, film effectively.

Moving Picture World says:

One of the surprises in store for the screen public is the splendid manner in which the famous skater Charlotte has succeeded in her first attempt in the moving picture drama. The photography of the picture is clear and the locations and settings are unusually artistic and pleasing. But, after all is said and done, the drawing card of the production is contained in the scenes in the new Chicago arena where Charlotte, untouched by camera-shyness, performs the wonderful skating feats for which she is famed over two continents. To those who have or have not witnessed the skating of Charlotte these scenes alone are worth the price of admission.

It is only fair to say that there are numerous dramatic stars who have not made good on the screen as pleasingly as the little skater Charlotte.

The picture is clean and wholesome in quality, spectacular and otherwise interesting, and should be one of the best box-office attractions on the market.

NOW SELLING STATE RIGHTS

H. A. SPANUTH
PRES.
JOHN KEANE
VICE PRES.
C. C. PYLE
TREAS.

COMMONWEALTH PICTURES CORPORATION
220 S. STATE ST. CHICAGO

Motion Picture News

Vol. 16. No. 24. Dec. 15, 1917

The Week in the Film World at a Glance

THE MASTBAUM BOMB (WM. A. JOHNSTON).....4139
EDITORIALS 4140
THE LEADER HAS HIS SAY.....4141
HALF-MILLION WASTE A WEEK DECLARES MASTBAUM. 4143
FIRST AID TALK.....4145
DOWNHEARTED, AND SOME OF THE LESSONS WHY. 4148
WHAT KIND OF A FELLOW IS—FOX.....4151
ARTCRAFT PRODUCES MAETERLINCK'S "BLUEBIRD" AT FORT LEE.....4173
Pathe Thinks "Naulahka" Its Greatest Feature.....4172
Petrova Discusses Screen Interpretation Art.....4174
Zukor Thinks "Stella Maris" Pickford's Best.....4175
Charlotte Film Breaks Ice for Commonwealth.....4176
General Film Gets in Season with Christmas Story.....4177
Walthall's First Paralta Reaches New York.....4178
Clara Kimball Young Gets "The House of Glass".....4179
De Mille Begins Plans for "Whispering Chorus".....4180
Goldwyn Cashes in On Four Sterling Pictures.....4181
Mary Garden Finishes Production of "Thais".....4182
Ethel Barrymore Completes Metro Production.....4183
L-Ko Adopts Star System for Comedy Companies.....4184
Pathe Catches Roundup in Three Snappy Reels.....4185
Laemmle Seeks Knowledge of Bluebird Power.....4186
Klever Pictures Releases Moore's "Toothache".....4187
Brenon Engages Le Guere for "Third Floor Back".....4188
Empire-All-Star Announces Coming Releases.....4189
Jewel Announces Plans for December Releases.....4191
"Les Miserables" Follows "Cleopatra" at Lyric.....4192
Brady Supervises Production of "The Cardinal".....4193
Bluebirds for January Present Favorite Stars.....4194
Three "Big V" Companies Busy on New Comedies.....4198
J. Barney Sherry Leads New Triangle Program.....4198
Bray Pictographs Show an X-Ray of the Teeth.....4199
King Bee Company Announce Billy West's Features.....4209
Hoffman Leaves for Tour of the United States.....4210
Ivan Engages "Readers" for Probable Scripts.....4211
Exhibitors' Box-Office Reports.....4156
Exhibitors' Service Bureau.....4160
Ready-Made Ad Talks.....4170
Live News from the Producers.....4172
Advance Offerings of the Programs.....4186
Film Specialties. 4199
Short Subjects in Review.....4200
What Exhibitors Are Doing.....4201
News Notes from Canada.....4202
Just for Fun.....4203
Among the Exchanges.....4206
In the Independent Field.....4207
The World Market.....4213
Chicago News and Comment.....4214
The Eastern Studios.....4217
In and Out of West Coast Studios.....4218
"Alimony" (First National Exhibition Circuit).....4222
"Fighting Mad" (Butterfly-Universal).....4223
"Frozen Warning, The" (Commonwealth).....4226
"Good for Nothing, The" (World Film).....4224
"Her Sister's Rival" (Russian Art Film-Pathe).....4222
"Hidden Hand, The" (Pathe).....4223
"Nearly Married" (Goldwyn).....4224
"New York Luck" (Mutual-American).....4223
"Raffles, the Amateur Cracksman" (Hiller and Wilk).....4224
"Raggedy Queen, The" (Bluebird).....4222
"Scarlet Car, The" (Bluebird).....4226
"Secret Game, The" Lasky-Paramount).....4223
"Seven Pearls" (Pathe).....4224
"Silent Man, The" (Artcraft).....4222
"Tenderfoot, The" (Vitagraph).....4225
"Vengeance Is Mine" (Pathe Play).....4224
"Wolf and His Mate, The" (Butterfly-Universal).....4226
Releases 4228-29-30-31
Accessory 4233

Newsy Announcements of the Week Found in the Ad-Pages

"My Little Boy," a Bluebird Featuring Zoe Rae.....4078
6,000 Theatres in America Show Paramount-Artcraft Produc 4079
Victor Moore Extracts Fan With Molars.....4080
Trade Press and Dailies Boost Paramount's "'Price Mark".4081
"Who Is Number One?".....4082
Ray and Gordon Dooley Transfer Activities to Screen.... 4083
Vitagraph's "Marriage Speculation" Picture with Big Theme 4084
Variety of Comedies from Vitagraph Studios.....4085
"Her Silent Sacrifice," Triumph for Alice Brady.....4086
Constance Talmadge's Second Select Is "The Honeymoon".4087
"Over There," a Box Office Winner.....4088
"Shirley Kaye," Adaptation of Famous Play for Clara Kimball Young 4089
Goldwyn's "Auction Block" Promises to Make Sensation.4090
Popular Play, "The Cinderella Man," is Mae Marsh's Second Goldwyn 4091
Releases and Exchanges of First National Exhibitors' Circuit 4092-93
Louise Lovely, Popular Star.....4094
War, Comedy, Serial and Feature Hold Places on Pathe's Program 4095-96-97-98
Paralta Shows Box Office Success.....4099-100
Fox Comedies Run True to Form.....4101
Virginia Pearson's Latest 4102-03
"Troublemakers" Features Lee Children.....4104
"Rose of Blood," with Theda Bara, Deals with Russian Revolution 4105
"A Daughter of the Gods" Booking at Fox Exchanges...4106
"Heart of a Lion" Gives Farnum Mighty Role.....4107
"Where Triangle Stands".....4108-09
Hodkinson Pens Open Letter to Mastbaum.....4110-11
Brady's Stamp of Approval on Latest World Film Product.4112
U. S. Exhibitors' Second Release.....4113-14-15
Christie Comedies Long Established.....4116
Mutual's Box Office Attractions.....4117-18
Metro Promises Further Unusual Attractions.....4119-20-21-22
Hiller and Wilk Offer a Fairbanks Picture.....4123
Billy Ruge—Gloom Chaser.....4124
"Two Renegades," Another O. Henry.....4125
"In the Park," an Essanay-Chaplin Reissue.....4126
Wonders of Nature and Science, a New Series from Essanay.4127
"The Deemster" to the Fore Again.....4128
W. H. Productions Company Reissue "The Bargain," One of Hart's First.....4129
Inter-Ocean 4130
Concerning "Parentage" and the Exhibitors of New England 4131
Pyramid Comedies Expected to Fill Long Felt Want.....4133
Charlotte Picture Considered Success.....4136
"Uneasy Money," by Famous Author, for Taylor Holmes 4138
Jewel Productions Set Pace.....4195
"Mystery Ship" Corking Serial.....4196-97

GEORGE K. SPOOR
presents

-IN-

TAYLOR HOLMES

Uneas Mone

BY P.G. WODEHOUS

AT ALL FIRST CLASS PICTURE THEATRES—*Ask When!*



THINK OF IT!

National Billboard Advertising

Plus the Famous Saturday Evening Post Story
"Uneasy Money"

Plus the Famous Comedian

TAYLOR HOLMES

24 Sheets All Over the Country

Everyone Is Looking For This

GREAT ULTRA FEATURE

Distributed through the George Kleine System

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 24 December 15, 1917 80

The Mastbaum Bomb

The Flare of Its Explosion Discloses Three Men in a Boat—Sinking Slowly

SOMETHING of a bomb was thrown into the midst of the film industry last week!

It came in the form of an eight hundred-word telegram from Stanley Mastbaum, of Philadelphia, to the heads of fifteen film companies and to the trade press.

Mr. Mastbaum calls attention to a stupendous waste now being borne by the industry—of a half-million dollars a week—this waste being the result of overproduction plus unnecessary distribution costs.

"The exhibitor," says Mr. Mastbaum, "must pay. How long can he continue to pay?"

"The manufacturer can not help the exhibitor because the manufacturers have made no effort to help themselves."

The conditions Mr. Mastbaum cites have been more or less well known to a number of people in the business for some time.

No one, however, has thus far put them in concrete figures—such as the waste of eleven features a week, and the fact that one exchange will do the work of twelve.

Waste at the Bottom of Dissension and Unrest

THE figures are startling. They give us a pretty clear idea of what the industry has been undergoing. Twenty-six million dollars a year pure waste! For a long time the industry has been writhing under this tremendous load. The bitter enmities and suspicions that have arisen, the charges back and forth of bad practices, the open warfare now developed between the two big branches of the industry, are the result very largely of the fact that the industry has had to struggle along to make a profit against almost overwhelming odds.

We have pointed out the situation previously. We used the simile of a house, the occupants of which were constantly at war with each other, simply because the house had an insecure foundation and was constantly rocking with the slightest wind.

The film tax and the sharp clash it has caused between exhibitors and producers has evidently brought matters to a crisis.

Let Us Glance at Both Sides

THE exhibitors are in a bad way. We have pointed out the fact that the small house can scarcely afford to pay this added tax however slight it is. It is the straw that is breaking the camel's back.

We wish to go on record here, however, in an emphatic manner and state that neither can the manufacturere pay this tax. No manufacturer has thus far seen fit to publish the unpleasant truth about himself, but the fact stands out that generally speaking he is making no money at all, or else losing money to an alarming degree. Manufacturers have within the past few days evidently decided to open wide their blinds. Within the past few days plain and astounding facts have been told the writer in confidence; in one instance a prominent firm disclosed some pages from the report of their certified accountants. The latter figures were alarming. They indicate a large loss for the past eighteen months.

Here and there manufacturers are adopting expedients which they know to be bad business, but which they regard to be necessary to keep the ship afloat.

The whole film business is affected by this film tax.

It comes along and finds the entire industry in a boat so filled with leakage water that it is just fairly and safely afloat. The tax, while big enough, is not nearly so heavy as the leakage water; but it is enough to threaten seriously the boat's ability to float.

We Find All in the Same Boat—and It's Leaking

THE point of the matter is that the whole industry is in the boat. It is difficult to say which branch of the industry, exhibitor or manufacturer, is the worse off. We make emphatic here the statement of the manufacturer's condition for two reasons. First, in the belief that it will help clear the air in the present tax controversy, and secondly, to call to the exhibitors' attention the obvious fact that a crippled manufacturer means a crippled picture market and therefore a crippled exhibitor business.

(*Continued on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1917, by Motion Picture News, Inc.

Present conditions are bad—very bad.

And they are unbusinesslike. There is no business unity in the industry. The truth baldly put is about this: The big branches of the industry are today in open warfare upon one another. Where the distributor is in control, he gets the price he asks. The theatre takes it—or leaves it for the other theatre. The rental price secured is often ruinously high, away above the theatre's earning power. On the other hand, where the exhibitor has local control, the distributor gets what the exhibitor chooses to pay him. This price on the other hand is often ruinously low—too low to make profitable the production of pictures.

The situation is equally bad for all concerned.

On the one hand the producer faces a market uncertain at its best. He does not know in advance, he can not know, that his product will be absorbed and return him a profit. His market has no stability.

The outlook for the theatre today is just as uncertain. The man who has made a big investment is wondering gravely about the future. Will he be able to secure a steady supply of quality pictures? Will he be able to get them at the price which will yield him a profit?

How Then Shall We Patch the Leak?

MR. MASTBAUM says, "Amalgamate!"

The reply to Mr. Mastbaum is another question—a series of questions. They are not alone ours—they are being asked today by the men who received Mr. Mastbaum's telegram, with the tacit admission in each instance that his statement of conditions is correct.

They, in turn, ask Mr. Mastbaum, "Amalgamate what?"

Amalgamate the exhibitors?

Amalgamate the distributors?

Amalgamate the manufacturers?

Amalgamate what?

Exhibitors are already amalgamated. Other national circuits are following the First National Exhibitors' Circuit with its imposing array of the country's leading theatres and its preparations already under way to secure and distribute its own pictures.

Shall It Be Exhibitor Amalgamation?

IN addition to the large number of already established local circuits of theatres, we have many more new ones springing into being almost every week. The circuiting of theatres, in fact, is one of the big outstanding features of the industry this fall. A special report sent to MOTION PICTURE NEWS from the West discloses new circuits and the enlargement of those previously existing, closing with the deduction that the circuiting of theatres in the Western territory is one of the big underlying currents of the business there.

Here is a force to reckoned with.

The step is in a way a natural one. It is an effort to better exhibitor conditions—to arrange for an adequate supply of pictures on a "live and let live" basis, to secure uniform and better advertising, reduce express charges, and in other ways to lower cost of maintenance, and increase and stabilize box-office receipts.

There is a danger to the whole industry in exhibitor amalgamation, however. If the theatres are run by broad-minded men, men who realize that the producer must live as well as the exhibitor, that stars' salaries, for instance, and other abuses, are quite as much as the exhibitor's making as well as the manufacturer's, that the manufacturer must always be encouraged to make better pictures—all very well. If any radical rule is attempted, however, all very wrong.

Will Distributor Amalgamation Do the Trick?

AMALGAMATE the distributors?

There is talk right now in New York of a distributors' pool, embracing a number of prominent brands of pictures, and designed among other things to reduce the huge distribution waste now estimated at upwards of ten million dollars a year.

There are some experienced leaders who believe this is the only practical and immediate cure for the present crisis; who believe that a big booking association is inevitable in the business, and that it will eventually wield the complete control held over the vaudeville field by a few big booking associations.

Here again, however, the same danger looms up. Will such a power in distribution be wisely wielded, and in the best interests of the individual theatre and of the whole good of the industry? Will rental prices be reduced? Will the stars' salaries be regulated? Will theatres be restricted?

In Neither Do We Find a Cure—So Then——

OUR answer to Mr. Mastbaum—is also amalgamation, but *industrial* amalgamation. Not exhibitor amalgamation nor distributor amalgamation, nor producer amalgamation, but an amalgamation of all these branches of the industry.

This idea is neither utopian nor theoretical. It is just plain business sense and business history. It calls simply for the same amalgamation that prevails successfully in other and older industries.

The keynote of this industrial amalgamation will be a business policy—a policy which fundamentally recognizes the necessary prosperity of each correlative branch of the industry and which guarantees to each a legitimate profit.

That is just what this industry lacks most today in a broad sense—a business policy.

By business policy, we mean a policy not built upon today, but tomorrow. A policy which turns its eyes from quick profits, which deliberately discards the easiest way and selects the straight, difficult path, which has a goal at the end of the road, however much patience and capital are required to reach it.

We reiterate—the whole industry is today in the same business boat. No one is better off than his neighbor. A crisis threatens all.

The producer today with an investment of a million dollars is just like the theatre with an investment of one hundred thousand, and the latter in turn is in principle situated just as the small house with an investment of ten thousand dollars tied up.

Each thoughtful concern, whether present conditions may be good or bad, is asking primarily this all-important question: "What of the future? What stability is there? How permanent and how good is my investment?" The answer to Mr. Mastbaum's question must be one which will satisfy each and all elements of this industry. Therefore, it will have to be in the form of an industrial amalgamation, built securely from the ground up and so ordered and systematized that all sections of the building are equally and permanently safe.

Can Business Men Get Together Like Business Men?

LET us grant for the second that this answer does sound utopian. Let us make a suggestion that isn't either sound or fact—that is concrete and

(*Concluded on page 4232*)

The Reader Has His Say

Why Not a Percentage Tax?" Asks Florida Exhibitor

Editor, MOTION PICTURE NEWS.

DEAR SIR: In all the discussions that have appeared in the trade papers, and I read four of them, I have failed to see the 15 cent tax treated as it should be from the small town exhibitor angle. I book for three small towns and the average price of the regular program features runs about $7.50 a day. The 15 cent tax is equivalent to a 10 per cent. increase in film rental. The exchanges are now flooding us with "The Truth about the reel tax" wherein is set forth the sad fact that it amounts to thousands of dollars a week and they will go broke if they don't collect it from the exhibitor, who will go broke if he doesn't collect it from the public, etc., etc. It has not been long since I read a commentary on the poor salesmanship of the exhibitor in general, giving that as the main reason why he is not overburdened with the stuff that talks. I rise to ask: Why doesn't the exchange produce some of that wonderful salesmanship so he can take care of his taxes? "The Truth About the Reel Tax" fails to tell how the exhibitor is to collect it from the public and just how much should be added to each admission to cover this 15 cents a reel, because the exhibitor should not profit at the expense of the public. Now, if it is necessary for the exchanges to charge this to the exhibitor, the truth of which statement I do not admit, the system instituted is wrong, inasmuch as it places the heaviest burden on us little fellows. Suppose the amount of the tax is 1 per cent. of the amount received from rentals, which I believe is a very liberal estimate, why did they not put it up to the exhibitors to pay 1 per cent. more rental? That would have been the fair way for all concerned, but in doing that they would have had to increase the big man's rental from $1.00 to $2.00 a day and they might have lost some of the big accounts. It did not make much difference whether or not they lost some of the little accounts, and they have lost some and are going to lose more because 75 cents a day will wipe out the profits in many little houses for every day in the week except Saturday.

"The Truth About the Reel Tax" is just about the juciest piece of boiled down bunk I have read in a long time. It reads just like some rapid fire press agent's writings.

Very truly yours,
F. A. SUTTON.

New Wallace Theatre, Bradentown, Fla.
Olympic Theatre, Palmetto, Fla.

Only House in Town—Yet War Tax Might Close Him Up

Editor, MOTION PICTURE NEWS.

DEAR SIR: As various exhibitors have voiced their sentiments through the columns of your valuable MOTION PICTURE NEWS, I thought that probably you would not object to hearing from this section of the U. S. A.

Situated as we are in the mountains and not participating in any boom, due to the present war the patron tax hits us hard. With Y. M. C. A., Red Cross, Liberty Loan and high prices of the necessities of life, people in this vicinity have very little left for amusement. It is all right to say "Pass the buck" to the patron. *We* pay—not the patron. Amusement, to any person, is a matter of luxury to be indulged in as frequently as their pocketbook and desire will let them.

The most nonsensical contention yet presented is that the public will pay the tax, because they have done so on groceries and also railroad fares. You have got to eat and when you travel it is because you have to. People do not have to go to picture shows every night and what is conclusive argument—*they don't*. Our receipts are less than half, (except on Saturdays which have decreased about one-quarter) what they were before the patron tax.

We just added the tax and there has been a deficit instead of a profit since we did so. We expect to reduce our nights for presenting pictures to three or four a week and, mind you, we are the only theatre in town.

We show a feature program, using Artcraft-Paramount, Kleine and Mutual. We also use Triangle and Vitagraph, charge 5 and 10 cents except on Artcraft, when price is 10 and 15 cents. We have the only theatre in town and yet the war tax has his us so hard that we presume it is only a matter of time when we have to abandon our business.

It is all very well to say, "Be patriotic!" "Appeal to your patrons," etc. The fact is the majority of our patrons are in a quandary as to how they are going to exist.

The majority of the husky youths of this vicinity are either in camp or in France. The girls have no escorts to take them around and they have not the cash to spend for amusements themselves.

The whole trouble is, that the fifth greatest industry in this country is in a more chaotic condition than the "Little corner grocery store." There never would have been such a heavy tax imposed on the picture business if same had been properly organized. The various film concerns, with brains and capital, have not used either. The screen artists have been paid fabulous salaries whilst the producer and exhibitor usually just exist. If the producers would get together, there is no reason why conditions could not be remedied.

With their co-operation the exhibitor could get a square deal and taxes could be adjusted so that the exhibitor and the producer would be better protected. Tax the enormous salaries paid the "stars" and tax the profits of producer and exhibitor, not the *receipts*. As a matter of fact the Government gets more than we do and, I believe, more than 90 per cent. of the small town exhibitors get.

Now I do not wish to give the impression that I begrudge paying the war tax. What I sincerely believe is, that if taxes were adjusted so as to give the small town exhibitor a chance, the Government would eventually realize more than under present conditions.

The average exhibitor's loyalty has never been questioned.

We have given our lobby, screen and time to the Government free and have given a Red Cross benefit, etc.

However, we do think the lack of a concerted effort on the part of the picture industry has caused the present critical state of affairs.

Yours very truly,
H. E. CANE, Manager.

Lloyd & Cane,
West Street Theatre, Coudersport, Pa.

"Small Towns Should Not Pay Reel Tax"

Editor, MOTION PICTURE NEWS.

DEAR SIR: As to the fifteen cents a reel tax which the film companies are trying to collect from the exhibitors please be advised that we are canceling our contracts and filling in with concerns that are paying their own taxes.

The small towns should never have to pay a cent of this tax. The tax should be paid on the film within thirty days, and we never get a film that is less than ninety days old and sometimes six to eight months. Some of them are asking us to pay this tax on films over twelve months old. Thus, instead of a liability this tax will prove a source of income to most of the film companies.

Yours truly,
HENDLEY BROTHERS.

The Vogue theatre, Columbia, Tenn.

"How Is the Small Fellow Going to Last?"

Editor, MOTION PICTURE NEWS.

DEAR SIR: I enclose $1.25 collected for the cigarette fund at my theatre. Things are slow in this respect as the people are burdened with taxes. Business is fair but I fail to see how small town exhibitors can stay in the business. I consider this fifteen cents per reel tax the most unfair thing ever done by the manufacturers and it is helping very fast to put the small fellow out of business. If all small town exhibitors felt the way I do they would say, "Let her bust!" I can make more money at my trade with less work and nothing to worry about.

Yours,

Forrest theatre, Treverton, Pa.

P.S.—Must give great credit to the NEWS, as it is my big treat of the week.

IN THE BACK

Interesting Things You May be Missing

UNLESS you turn over the pages of this magazine very carefully you may be surprised to know the number of interesting and valuable features you are missing. In the back of the book:

The Projection Department, conducted by an expert, always contains timely, sound advice to alert operators.

The Camera Department gives accurate details on every new development in the cinema optical field.

The Music Department will save your orchestra leader time and money; and it will give your patrons the best and newest music.

Theatres Worth While is prime full of suggestions, if you will only grasp them, telling of advanced designs in new theatres.

Amalgamation Would Throttle Exhibitors, says Berst

A combination of producers and distributors would strangle the exhibitors of the country instead of aiding them, according to J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., in reply to Stanley V. Mastbaum's telegram. Mr. Berst pointed out that the very competition of which Mr. Mastbaum complains is the salvation of the exhibitor. Any combination, according to Mr. Berst, would automatically increase prices and the burden of competition would be shifted from the shoulders of the distributors to those of the exhibitors. Mr. Berst admits that already the exhibitors have all the burdens they can shoulder.

Mr. Berst's letter to Mr. Mastbaum follows:

"The so-called waste and overproduction about which you complain in your eight hundred and thirty-three-word telegram of November 26, mean the salvation of the exhibitors of the United States and not their destruction, as you seem to believe.

"It is true that the competition today is so keen that a great many of the producing companies that are not making good pictures are losing money. The distributing companies that have no good pictures to sell are also losing money, by reason of the same competition, but Pathe and a few of the other good companies that are selling pictures at prices that assure a profit to exhibitors are prospering, and will continue to prosper.

"This very competition is the exhibitors' strongest protection. It means to you better pictures at lower prices. It is my opinion, based on twenty-three years' experience in the motion picture industry, that any combination of the producing and distributing units would strangle the exhibitors of this country. The combination you seem to have in mind would mean fewer pictures which would shift the burdens of competition from the shoulders of the producers and distributors to those of the exhibitors. Any decrease in competition would mean an automatic increase in prices, and I am frank to admit that at the present time, the exhibitors generally, are not able to carry any more burdens than they are now struggling under.

"I am answering your telegram by mail, because I think that waste of all kind should be eliminated when the Government is striving so hard for economy. Eliminate waste is the national slogan, and should apply to this industry.

Hodkinson Promises New Type of Film Organization

W. W. Hodkinson issued an open letter in reply to the Mastbaum telegram. His answer to Mr. Mastbaum's demand for "amalgamation" is set forth in these terms:

"Would you, Mr. Mastbaum, amalgamate producers after stating that they have made no effort to help themselves? But suppose they did amalgamate, what then about the exhibitors? Does anyone imagine that this prospect would be pleasing to the owners of houses representing millions of dollars of real value? *This aggregate exhibitor investment is the only considerable value there is in the business,* the value upon which producing and distributing companies have been built. I, as an exhibitor, with a memory of past producer co-operation, would not welcome it."

In the course of a letter, which is printed in full in the advertising pages of this issue, Mr. Hodkinson goes still farther, and states that it is the plan of the W. W. Hodkinson Corporation to "turn back three-quarters of the profits of the company to the exhibitors who join in its plans," on the recognition, stated later, "of the exhibitor for what he is, namely, the all-important indispensable element in the business, where the larger profits should center."

Mr. Hodkinson looks for the solution of the present chaos in the creation of a new type of organization, as he puts it, "a type which does not exist, a type founded upon a definite plan and developed according to principle."

Mr. Hodkinson sums up conditions in the industry as follows:

"Nearer and nearer we are working toward civil war in the industry, for each side overestimates its own strength; each lacks the perspective to see the other's rights and power. So we have producers on one side, exhibitors on the other. I cannot see how further progress is possible except through the working of some competent force independent of both groups, helping them to meet their joint problems from an unbiased viewpoint, a viewpoint based on long years of experience gained in studying and working on this particular problem.

"Today I, as an exhibitor, could not start a theatre with any assurance of a continuous product on which I could depend and build with real success year after year.

"I, as a distributor, could not encourage a producer to invest money in motion pictures to be rented on competition to all the other films going out and all of the exchanges which handle them.

"I, as a producer, would not spend money on product to meet present conditions."

Goldwyn Finds Mastbaum Prompting in Interview

When Samuel Goldfish pointed out in a detailed interview in the Sunday New York Times, declared Goldwyn's statement, that producers of motion pictures could save $10,000,000 annually by the reduction in the existing number of distributing organizations and dwelt at length upon the "mad methods" which are destroying the popularity of pictures he at least served to start the executives of all other motion picture organizations talking and brought forth responses not only from these magnates, but from exhibitors in all parts of the country.

The ruinous overheads maintained by various companies, he pointed out, have produced three results: They have imposed an unbearable burden upon individual organizations, increased the rental costs of pictures to exhibitors and resulted in price-raising to the public which tends to make pictures an exclusive instead of a democratic amusement available to all of the people.

One of the first big factors in motion pictures to take cognizance of Mr. Goldfish's statement, which occupied several columns of space in the New York Times, was Stanley V. Mastbaum, the powerful Philadelphia exhibitor and distributor of pictures through the Stanley Booking Company. Mr. Mastbaum sent a telegram to every producer of pictures and every motion picture trade journal.

An equally prompt response giving the exhibitors' viewpoint came in the form of the following letter from William Brandt, president of the Associated Motion Picture Exhibitors of Brooklyn, who said:

"I read your interview in the New York Times with considerable interest. In these days, with theatres closing up on every hand because of diminished patronage and increased overhead, it is certainly refreshing to know that there is at least one man who is thoroughly conversant with the fundamental reasons. You certainly have struck the rotten spot in the motion picture apple. What a pathetic sight to see the distributors and exhibitors disrupting the entire industry over the 15-cent-a-reel-tax squabble when within their combined reach is the tremendous savings of $10,000,000 a year, just for the asking. You are entitled to the thanks of every man who has the industry at heart for your clear exposition of the facts.

Keep it up, go to it, and know that you have my very best wishes for your success."

"Half Million Waste a Week," Declares Mastbaum

In Open Telegram to Leading Producers Philadelphian Alleges Exhibitor Is Carrying Tremendous Burden of Waste—Amalgamation Is Offered as the Cure

A HAND grenade that exploded with terrific force was turned into film ranks last week by Stanley V. Mastbaum, the prominent Philadelphia exhibitor. It came in the form of an open telegram to fifteen of the leading producers and distributors and the trade press.

Charging a waste of a half million dollars in overproduction, overdistributing and overadvertising, Mr. Mastbaum declares that the exhibitor is carrying this burden and asks, "How much longer can he do so?" Bringing figures to the support of his charge, the Philadelphian then declares amalgamation of effort to reduce duplication of effort to be the only cure for present conditions.

Many Opinions

A few of the expressions of opinion brought forth from film men by Mr. Mastbaum's telegram, will be found on the opposite page. The telegram follows, in full:

Five hundred thousand dollars is wasted weekly by overproduction, overadvertising, too many exchanges, which necessarily means that the exhibitor must pay. How long can he continue to pay? What will happen when he cannot continue to pay? Do you know that the producers are conducting their business in open warfare on each other? The exhibitor must pay for all the tremendous salaries paid by the manufacturers in every branch of the business. What is the solution? Who will solve it?

The crisis will soon be at hand. There is but little time to save the motion picture industry from several severe setbacks. Should these be temporarily avoided, others will come and will continue until the motion picture industry is standardized on a sound basis. In the meantime the exhibitor must pay.

The manufacturers cannot help the exhibitor because the manufacturers have made no effort to help themselves. The trouble is at the manufacturer's end, not the exhibitors.

There are three factors that make for success in any line—observation, deduction, concentration. Why not apply them to this business?

Features released per month by various organizations, based on any eight weeks' period for two months, October, 1917, and November, 1917: Artcraft, 2; Bluebird, 4; Butterfly, 4; Fox, 6; Goldwyn, 2; Metro, 4; Mutual, 8; Paramount, 8; Pathe, 4; Perfection, 4; Select, 4; Triangle, 8; Vitagraph, 4; World, 4; miscellaneous, state rights, etc., 14. Total, 80.

This makes a total of 80 pictures purchased during each four-week period at a negative cost running all the way from $12,000 to $160,000 per feature. It is true that there are very few made as cheap as $12,000 and very few made as high in cost as $160,000. A fair average negative cost, however, would be about $40,000; so that, taking this four-week period and dividing it into 80, we find that we are manufacturing in America at the present time 20 feature negatives at an average cost of $40,000 each, amounting to $800,000 per week in negative cost.

In addition to this negative cost, there is a positive cost of prints to be added. Anywhere from 20 to 45 prints are used on each production; a fair average would be 30 positive prints. Positive prints on a five-reel subject cost at the present time $225 each; therefore the positive prints that are being used would cost $6,750, and 20 times $6,750 would amount to $135,000 for positive prints of features only.

The overhead for the handling of these features is immense. In each territory there are at least 12 offices, meaning salaries for 12 managers, 24 solicitors, 12 office rents, and 12 separate and distinct inspecting forces, shippers, nightmen, etc.; and all this in at least 25 points in the United States and Canada.

The American market cannot possibly absorb these expenses. The burden is placed on the American public and the exhibitors. Not over nine features could be legitimately absorbed, and if the negative cost were reduced and carried by nine features, there would be remarkable saving for the exhibitor and the manufacturer. If distribution, now handled by not less than twelve distributors, were concentrated in not more than two, or better yet, in one center, an immense overhead could be saved for the exchanges, and thus for the exhibitors. It would be a practical saving in our business by co-operation and concentrated efforts of not less than $500,000 each week, as follows:

Saving of 10 negative costs at $40,000 each, which would amount to $400,000 each week. Saving 10 times 35 positive prints, which would amount to $67,500. Saving of overhead and operation of exchanges by concentration, which at a very modest estimate would be $32,500 per week.

In total this is an estimated saving of $500,000 per week.

Why should we, as exhibitors, carry an unnecessary burden of $500,000 per week? No other line of business would. These conditions can be cured by amalgamation.

STANLEY V. MASTBAUM.

Philadelphia.

Capital Meeting a Blunder, Says Varner

"Will Only Gum Up the Machinery," Says North Carolinian, Who Doubts Ochs's Sincerity and Recalls Some History

H. C. VARNER, of North Carolina, legislative representative for the A. E. A., declares the planned Ochs gathering for Washington on December 11, 12, 13, to be a move that "will only gum up the machinery so badly that it will be impossible for the rest of us to accomplish anything for the relief of the exhibitors."

Further, in recalling the history of the last tax fight in Washington, Mr. Varner declares that he doubts Lee Ochs sincerity as, "it is not my opinion that Ochs wants to do anything except stall the exhibitors and make a big noise."

The letter, which was written to Samuel Bullock, chairman of the Cleveland Exhibitors' Committee, follows:

November 30, 1917.

Mr. Sam Bullock,
Motion Picture Theatre,
Cleveland, Ohio.

Dear Mr. Bullock:

I am in receipt of the statement that you have issued and sent to the trade papers, and I have read your note with interest. It seems to me that we are in a very bad condition. I believe that there ought to be a getting together of the exhibitors; but I seriously doubt the advisability of the Washington meeting, especially under the auspices of Lee A. Ochs and the Motion Picture Exhibitors' League. I doubt their sincerity, as it was only last May this same aggregation assembled in Washington, and in a solemn meeting behind closed doors prepared a brief advocating that a tax of 10 per cent. be placed on exhibitors, or rather they called it the Canadian system. And I was the only man present that objected to this scheme, and I continued to object and continued to fight, and this same crowd in New York declared me an outlaw and attempted to destroy me—that is, destroy my influence with Senator Simmons and the Senate Finance Committee. Therefore, I cannot believe in their sincerity.

They must be born again, that is born of the new spirit before they will represent the honest exhibitors of the nation successfully. About the only thing that I expect from the Washington meeting is that they will gum up the machinery so bad that it will be impossible for the rest of us to accomplish anything for the relief of the exhibitors of the nation.

It is impossible to tell Lee Ochs anything, especially is this true when he is compelled to depend upon the manufacturers of films for advertising to support the Exhibitors' Trade Review, and when it comes to this point naturally his human nature exerts itself, and he is not likely to cut his own throat—that, knowingly do it.

I don't know what I shall do, but I hardly think that I shall attend this meeting, as it is not my opinion that Ochs wants to do anything except stall the exhibitors and make a big noise, and try to impress the exhibitors of the country that he is their friend. Ochs knows who feeds him, and he is going to listen to his master's voice and not commit suicide if he knows it. The only hope of the exhibitors of this country is through the new organization, the American Exhibitors' Association. If the bona fide exhibitors of the nation rally around that association they can make their influence felt, not only in Washington, but in the offices of the big film manufacturers of the country.

Personally, I have nothing against the film manufacturers and would not hurt a hair on their heads, but I do not believe in surrendering the rights of the exhibitors to the manufacturer or to anybody else. I think we should all work for the common good of the industry.

With best wishes and highest personal regards, I am

Very truly yours,
H. C. VARNER.

Florence Atkinson Painfully Burned in Accident

Florence Atkinson, who has the role of the vampire in "The Marionettes," which Clara Kimball Young's company is finishing, was painfully burned about the head, arms and shoulders on Friday of last week at the Thanhouser Studio in New Rochelle, where the company is working.

Vitagraph Wins Final in Anita Stewart Suit

Appellate Division of Supreme Court Affirms Ruling of the Lower Court—Restrains Player from Making Other Contracts

THE Vitagraph Company has won the final round in its suit against Anita Stewart and Louis B. Mayer, of Boston, it was announced last Saturday, immediately after the court decision had been handed down.

On Friday, November 30, the Appellate Division of the Supreme Court of New York with Justices J. Proctor Clarke, Francis M. Scott, Lloyd Smith and Alfred Page sitting, handed down a unanimous order affirming the injunction against Miss Stewart and Mr. Mayer which was granted by Justice Edward G. Whittaker in Part One of the Supreme Court of New York on Friday, October 19. The injunction restrains Miss Stewart from acting for any corporation or individual other than the Vitagraph Company, and Miss Stewart and Mr. Mayer are restrained from advertising or announcing that Miss Stewart is to work for any other company or individual; and Louis B. Mayer, is specifically enjoined from "enticing, inducing or causing the defendant, Anita Stewart, to fail or refuse to work in the employ of the plaintiff," and is further enjoined from employing her.

Miss Stewart and Mr. Mayer, in carrying the case to the Appellate Division of the Supreme Court, sought to have the injunction set aside. Instead the Appellate Division found for the Vitagraph Company, affirmed the injunction handed down by Justice Whittaker and merely increased the bond to $20,000.

The injunction as originally obtained by the Vitagraph Company remains in full force.

When Justice Whittaker of the Supreme Court handed down his injunction, the decision was heralded as one of the most unusual ever obtained in the motion picture industry, for in reality it marked the first successful effort of a manufacturer to hold a star to a contract when the latter sought to get away. It was regarded as a significant thing at the time that the court did not render a written decision, and of even greater significance is the fact that the decision of the Appellate Division results in a unanimous order which is issued without even an opinion.

Albert E. Smith, president of the Vitagraph Company, when advised of the order of the Appellate Division on Friday, said: "There is really nothing for me to add to what I said when Justice Whittaker handed down his decision in October. I stated at that time that our action in this suit was a business matter and was started in self-protection. We regard Miss Stewart's services as of extreme value to us and in view of the vast amount of money that we have spent in making her the popular favorite that she is, we intend to retain those services. There is also the broader principle involved of the relation of players and producers, and in this case we hope to establish for all time that contracts of stars with their employers are just as valid and binding as any other form of contract."

Washington Theatres Doing Normal Business

A. Dresner, of Exhibitors' Film Exchange, Reports Business Good—Smaller Houses Further South Hard Hit

A. DRESNER, general manager of the Exhibitors' Film Exchange, Inc., Washington, D. C., dropped into the MOTION PICTURE NEWS offices last week and reported on conditions in the Capital City after the first two weeks that the war tax on admissions to motion picture theatres had run its course. He said:

"Conditions in Washington are normal without a semblance of poor business reflected by the box-office receipts. The exhibitors here have complied with the Government's request of collecting the additional penny on ten cent admissions, two on the fifteen and so on up the scale and they are working hand in hand with the Government to facilitate in every way possible, the collection of the tax. The public is paying the tax willingly and there has been no indication of the falling off in receipts.

"Further south in Virginia and the Carolinas, the smaller houses have felt the effect of this tax. They have been hit hard but when the patrons in these smaller towns fully realize that the increase in admissions is made imperative, not by the exhibitor but by the Government, business, I believe, will resume its normal standing in these communities.

"There are three theatres in Washington, the Virginia, Maryland and one colored house, that have held to five-cent admission. One of these is considering raising the price to ten cents.

"Three exchanges in Washington are paying the fifteen cents reel tax and giving the exhibitor service at the same price as before the tax took effect. They are Triangle, Mutual and the Exhibitors Film Exchanges. I find that I can supply my customers throughout the states of Maryland, Virginia, North and South Carolina, Florida, Alabama, Georgia, Mississippi, Tennessee and Delaware with service under the old rates and make a good fair profit.

"In regard to the delegation of exhibitors that is being organized to convene in Washington during the first part of December, I will say this much. It is fine but I am not in favor of having this delegation force the issue before Congress. The Government is forced to collect an enormous tax to carry on its part in the war and every one should expect to pay his or her part. If Congress has imposed an unjust tax on the motion picture industry, they will rectify this imposition. I do not think it good judgment or practical for a delegation of exhibitors and others interested in the motion picture industry, to put up a howl at this time. There are other taxes to be laid by Congress and if the industry antagonizes our legislators, they are not going to benefit thereby. I am heartily in favor of the delegation visiting Washington and presenting their case before Congress but I am not in favor of this delegation going there with fight in their eyes. If any wrong has been done through the medium of the tax legislation, it will be remedied."

Newark Exhibitors Thrive on Thanksgiving Day

Holiday crowds that patronized Newark, N. J., motion picture houses proved that the war tax and the higher prices of admission had not seriously influenced their enthusiasm for films. Thanksgiving Day more than 48,000 persons attended the larger and more representative picture houses where the admission prices ranged from 10 to 20 cents. Managers without exception report the biggest holiday crowds of the past five years. There was not a motion picture house in the central part of the city but what commenced to turn away patrons with the showing of the first morning exhibitions. It is estimated that from motion picture houses alone the government collected in Newark on Thanksgiving Day more than $1,000 in war taxes.

Brooklyn Exhibitors Take Action on Reel Tax

At a meeting held on the afternoon of November 24, following a somewhat divided session that had been held two days earlier, and which latter meeting resulted in several exhibitors of Brooklyn declaring their intention to cancel Vitagraph and Fox film service because of the fifteen-cent tax charged by the exchanges, the fifteen members of th Brooklyn local of the M. P. E. L. of A., in whose hands the Fox and Vitagraph cancellations had been placed, decided to withhold them temporarily. This action was taken after William L. Sherry, of Paramount, appeared before the committee and addressed them for two hours.

It is understood that George Balsdon, branch manager of the Vitagraph Company in Brooklyn, previously notified all Brooklyn exhibitors who had refused to meet the fifteen-cent tax that their service was discontinued.

The exhibitors, at the meeting November 22, decided to send six members to the congress of the Motion Picture Exhibitors' League called for Washington December 11.

Stars Consent to Attend Exhibitors' Ball

The committee of arrangement for the New York exhibitors' ball at Terrace Garden, December 7, announced this week that several stars have consented to appear in specially staged tableaux.

S. M. Berg, the musical director, has written some original music to accompany these features of entertainment, which will be of a most novel and impressive character. The sale of boxes has been most good, and already the following companies have reserved them: Triangle, Foursquare, Hallberg, Metro, Trade Review, Select, Moving Picture World, Nicholas Power Co., Morning Telegraph, Vitagraph, Paramount, Simplex Precision Co., Fox, Ivan, Pioneer, Meyer & Schneider.

Our First Aid, Course For Use in Educating Your Patrons to War Taxes and Coming Admission Boosts

Secrets of the Movies

A Series of Heart-to-Heart Talks With Our Patrons

No. 1

DID you ever stop to think how short a time ago it is that you used to hesitate at the thought of going to the "movies" in the evening?

The theaters were small, and not always well ventilated. The lighting was bad—when you left the ticket taker you stumbled around in the darkness to find a seat.

And then the pictures! But we will say more about them in our next talk. This one is intended to recall to our minds what changes have come even in the theaters themselves in so short a time as four or five years.

Remember the music? A lone piano player trum-trumming in a maddening, sing-song way. Comedy or drama, it was all the same to him. His tin-panning almost drove you from the theater when the bad air, uncomfortable seats and noisy ushers had failed.

Maybe it was worse. Some theaters added a trap drummer or violinist to the piano player—that only multiplied the agony.

And the flicker! Didn't the films hurt your eyes in those days. They danced about, or else the light was poor. Sometimes they would break right in the middle. You remember. Why in those days if the manager's payroll was over fifty dollars a week he thought he was running a circus. Now he is lucky if he gets off with ten times that. Yet this is only one item of increase. Later when we tell you why it has jumped we will tell you of the other items. And—

Have you ever stopped to think of what little change there has been in admission prices? Sugar, eggs, meat—all the things which are just the same now as five years ago—have doubled in price. And picture entertainment, which has improved so wonderfully has hardly changed in price.

When war conditions first began to be felt many experts said, "picture theaters will have to do away with their fine music and expensive features." But we said, "No! With our backs to the wall we may have to slightly raise prices. But we will fight against that to the last, and above all we will not decrease quality. Now, more than ever, people need and want refined, quality entertainment. And we will show them that—

We Are Doing Our Bit

Mid-West Exchanges Squabble Over Reel Tax

Has Reached Point Where Exhibitors Look on with Interest, and Bet on the Finish—Some Exchanges Said to Be Losing

ACCORDING to latest reports from Omaha, there is a fight in Nebraska and Iowa against the 15-cents-per-reel tax per day, but it is between the exchanges, and not including the exhibitors. It has reached an acute stage. The exhibitors, who themselves took drastic steps on November 1 to wage a fight against the tax, are now just about in the interested spectator class. And they are witnessing a fight full of interest.

The exchanges charging the tax are said to be losing business. Individually, the exchange managers deny this, but they readily admit the managers of the other exchanges charging the tax are "just about on their last pegs," to quote one manager. The other managers, when seen, declared this particular exchange which had boasted good business was due for the dump.

The only way to describe the attitude of the managers whose exchanges are not charging the tax is to say they are tickled to death. And they are reaping big business.

An illustration of how bitter the fight is becoming is shown in the action taken in organizing a bowling league. The managers of the Universal, Bluebird, Vitagraph, Pathe, World and Fox exchanges met and formed a league. The Mutual, General, Standard, Triangle and state rights managers were excluded from the league because their companies were not charging the 15-cent tax!

"Well, I guess it is up to us to organize a league and challenge 'em to a duel in the alley," joked John W. Hicks, manager of the General exchange."

The tax managers also held a meeting to discuss the tax situation. At this meeting they voted to carry out the instructions from their New York offices and charge the tax, cancelling service to any exhibitor who refused to pay the 15 cents per reel. It was at this meeting, confidential in nature, that it became known the managers other than the one being interviewed had confessed to serious losses in business. Even the manager being interviewed, one after the other, admitted he had received numerous and vigorous kicks, with a large number of exhibitors paying the tax under protest. That these exhibitors will attempt to get back this tax in the event the exchanges retreat from the 15-cents-per-day-per-reel policy is certain.

North Carolina Exchange Man Discusses the Tax

Comes to the Aid of Exchanges Which Met Censorship Methods in Charging Reel Levy—Shows Need of Co-operation in Quarrel

WILLIAM CONN, of Bluebird Photoplays, Inc., of Charlotte, N. C., has written MOTION PICTURE NEWS a very interesting letter concerning the footage tax squabble, which seems to have abated none despite the recent victory in Cleveland of the exchanges over the exhibitors.

The letter indicates cool and deliberate as well as sane thought on the subject and is probably nearer to a solution of the mixup than anything that has been tried to breach the split.

Mr. Conn said: "It is very regrettable to me to note that the controversy between the exhibitors and the distributors in regard to the reel tax is showing no signs of relaxation. I have carefully read the articles appearing in the various trade journals for the past two or three weeks and there is one in particular that is very interesting to me inasmuch as it pertains exclusively to the situation in the State of North Carolina and I cannot refrain from expressing myself in reference thereto. Being in daily touch with the exhibitors throughout this section I find that the article referred to is incorrect almost in its entirety. I am forced to state that I do not find conditions existing such as the author intimates.

"It is true that a few exhibitors have voiced a general protest against the charging of the reel tax by the exchanges, but I am quite sure that they do not fully understand its true nature. One exchange manager has been unjustly censored for his apparent stand in the matter and circulated reports have been brought to bear upon his individual standing. One not familiar with the situation would think he was personally responsible for the tax ruling, and I positively know that this manager has only acted in strict accordance with instructions issued by his employers. The exhibitor who now refuses to pay it willingly still has the wrong conception of its meaning, and instead of throwing his hands in the air when explanations are offered should listen to reason.

"Regardless of where the money comes from the Government has insisted upon the payment of the film tax, such as it did the admission tax, but I do not think it intended that the distributor and exhibitor should dig down into their pockets and pay it for those who are fond of entertainment. It is true that the movies are by no means a necessity, nor is the cigarette, but at the same time the latter is purchased, and the tax paid, without the slightest protest. We know that our Government has called upon the exhibitor for assistance in many ways during this time of peril. It does this knowing that he deals directly with the public. On the other hand, the distributor in his line of endeavor is powerless to obtain this tax from the people who should pay it, but at the same time he is held strictly accountable and it seems to me that co-operation from the exhibitor is unquestionably imperative.

"The cost of film production is rarely considered by the average exhibitor. He forgets that in most instances he nowadays secures a feature production at a figure similar to that which he paid two or three years ago for an ordinary four reel program of short subjects. The manufacturers no doubt made money on their short reel productions, but how many theatres are presenting this class of programme at the present time? The industry has been elevated, it was bound to progress, the exhibitor clamored for features and I have no knowledge of any refusal on the part of the manufacturers to give them features, and a general record will show that the manufacturers' revenue has steadily decreased. I have been identified with exchange work in the South for the past several years and I will venture to say that with two or three exceptions no concern has shown the slightest margin of profit on their Southern offices. The overhead expenditure of an exchange has been greatly increased by taxation on telegrams, telephone calls and railway transportation, but exhibitors are not asked to help in bearing this additional expense. If so there would be good reason for objection..

"In the majority of places the exhibitors have increased the admission price from 5 and 10 cents to 10 and 15, and even 20 cents. This policy is proper and should be inaugurated everywhere, but with this substantial increase some exhibitors are vigorously protesting the payment of the reel tax, and I for one am unable to understand it. Another point I would like to have explained is this. In the event that the film and admission tax is reduced, will the prices of admission be reduced.

"I trust this letter will find its way into the colums of your paper so that we may hear further from the matter referred to. At the same time I do not want one single exhibitor to misconstrue my meaning. I have many friends among the exhibitors of the South and I am with and for them at all times, and I feel that the confusion that has resulted by the charging of the tax should be done away with. It appears to be an industrial feud in this immediate vicinity and one faction or the other should get busy."

Leading Motion Pictures Hold Screen at Palace

During the run of "Hero Land," the war relief bazaar, at Grand Central Palace, the Entertainment Bureau of the Stage Women's War Relief has been given the opportunity, through the courtesy of the various producers, to show many feature productions. Among these have been Montagu Love in "Rasputin" and "The Awakening," World-Brady pictures.

This week at the bazaar Jesse Lasky has consented to the use of a Marguerite Clark picture. Other features of the week will be Madge Evans in "The Adventures of Carol," Alice Joyce and Earle Williams.

Michigan Exhibitors Thankful Branch Is With Them

When Thanksgiving rolled around last week the exhibitors of Michigan found several things to be thankful for, but none of more importance, apparently, than the fact that Ray J. Branch has brought order out of chaos in that state.

In a letter under date of November 27 Branch is praised without limit for his great powers of organization. It is claimed he has done more to bring the Michigan exhibitors together than any ten men ever did.

Four hundred exhibitors are backing the Michigan organization, which Branch started booming on November 6.

"Mystery Ship" Trade Showing Pleases Universal

The trade showing of the Universal serial, "The Mystery Ship," at the Broadway theatre, November 22, was well attended by prospective exhibitors of the picture, and they, as well as Universal, appeared well pleased with the picture.

Ben Wilson and Neva Gerber are the featured players. Sam Zierler, supervisor of the Universal Film Exchanges of New York, announced this week that exhibitors are booking the serial in greater numbers than any yet produced by Universal.

Cleveland Company Appeals for Shows for Over-seas

The Industro-Scientific Film Company, of Cleveland, in a letter to MOTION PICTURE NEWS, has called attention to the great need of old and cast-off films for showing to the soldiers across the seas, and states that already thirty reels and a machine have been sent over. The small number sent, however, will hardly be a "drop in the bucket," it is cited, as there are many places to use them.

The letter in part said: "Many of the film exchanges 'junk' their old reels, and many are lying idle on the shelves. These are just what are wanted 'over there.' It is up to us to keep them supplied with new ones, as the thirty reels already sent will soon grow stale. We will gladly see that they are put into shape and forwarded to France, and will return a receipt signed by Red Cross officials for all films received by us."

Here is another excellent chance for exchanges and film companies to "do their bit." S. Goldstandt is assistant manager of the Industro-Scientific Film Company.

New York Local Takes Decisive Action on Reel Tax

Sidney Ascher, speaking for the New York Local of the Motion Picture Exhibitors' League, offered a resolution which was unanimously carried at the meeting of the local last Tuesday morning at 11 o'clock at the headquarters of the league, 218 West Forty-second street, which placed the league on record as opposed to the 15-cent reel tax an dalso that its members were in full accord with the action taken by the Brooklyn Local in its decision to cancel contracts held by its members.

Several of the members spoke at length on the situation and the consensus of opinion was that all members of the local should follow the steps taken by the Brooklyn local and refuse to pay the tax of 15 cents per reel per day.

Some of the members were in favor of the members as a unit, cancelling all contracts held by them with companies which insisted upon the payment of the 15-cent tax and patronizing those companies which were not charging the tax. This was objected to by some of the members on the ground that proper service could not be obtained since the companies not charging the tax were not releasing a sufficient number of pictures to supply the demand. The question was referred to a committee for further consideration.

Sidney Cohen and Charles Haring spoke at length and were in favor of less radical measures. They suggested that the local should await the action taken by those who will convene in Washington in December. They are not in favor of hasty measures.

Northern New Jersey, Queens, the Bronx, Yorkville and Jamaica were represented at the meeting at which there were approximately seventy members present, including a delegation from Brooklyn.

It was said that the meeting was one of the most enthusiastic ever held by the New York local and one of the largest in point of numbers. There were discussions, both pro and con, some wanting drastic action, others content to await the outcome of the meeting to be held at Washington.

It is probable that all the New York locals will consolidate. No definite action was taken on this suggestion but it was decided to refer same to a committee for investigation and action will, no doubt, be taken at the next meeting. It was suggested that all locals unite and establish headquarters in Manhattan and have two representative men from each local represent their local at the meetings to be held in Manhattan and that the action of these men be binding on all locals of Greater New York.

Universal Shows Features at Broadway on Friday

The Universal Film Company announced last week that beginning Friday morning, December 7, a Butterfly and Bluebird feature will be shown at the Broadway theatre for the benefit of the trade each Friday.

Carl Laemmle, president of Universal and director-general of Bluebird, believes that exhibitors will take advantage of these showings, as they make it easy for them to see the pictures before they book them.

Nebraska and Iowa Make Admission Advance

Sioux City Exhibitor Holds Back and Is Threatened with Boycott in Letter to Exchanges—Public Sees Clearer

OVER their first fear that to increase the admission price to their theatres would be unpatriotic, exhibitors of Iowa and Nebraska are answering the demand of higher operation costs by raising the cost to the motion picture patrons. They are convinced such action is necessary, and after careful consideration they are convinced such action is not unpatriotic.

WANTED BOOSTERS!

A Plea for "Stay-at-Home Patriots"

A TERRIBLE war, this; isn't it? Having an awful effect upon business? Making you give up luxuries? Are you willing to assume a new responsibility? It's sure to be appreciated by those chaps who are giving their lives and blood for you. Anyway, read this letter:

"Enclosed pleased find check for $9.18 for Our Boys in France Tobacco Fund. This represents our first week. Hope to be able to send in a nice check each week.

"Your great work for this cause should be indorsed by all exhibitors and boosted.

"Very truly yours,
"(Signed) F. W. Striker,
"Kalispell, Mont."

While a state-wide move to raise was halted, in many cities and in numerous individual instances increases were made. One of the most noticeable was at Sioux City, Iowa, where the picture business had been held back by a plague of 5-cent houses. The exhibitors of that town, with the exception of one man, increased the admission price. Because he refused to co-operate, they then united to boycott him by threatening to discontinue service from any exchange that dealt with him.

Here is the letter they wrote to the exchanges: "At a meeting of the motion picture theatre managers of this city, it was unanimously decided that in order to meet increased operating expenses, taxes, etc., all theatres charging an admission price of 5 cents should advance their price to 10 cents, this advance to take effect November 1.

"We, the undersigned theatre managers, representing practically every theatre in this city, take this opportunity of advising you that in the future it will be impossible for us to show in any of our houses any film which will be shown in any 5-cent theatre in this city.

"We feel that we are justified in asking your loyal co-operation and support in this important matter, which we earnestly believe is one of mutual benefit. Signed L. B. Longnecker of the Sun theatre; J. C. Duncan of the Plaza; Royal Amusement Company of the Royal theatre; J. W. Weil of the Strand; J. W. Waters of the Lyric; J. K. Schlauk of the Princess; W. E. Lang of the Scenic; M. A. Shulkin of the Hipp and Model theatres; H. Shulkin of the Olympic, and C. E. Hoffman of the Gem."

The Garden theatre at Atlantic, Iowa, announced a jump the other day from 10-20 to 15-25 cents. A number of Omaha 5-cent houses have raised their admission prices to 10 cents, in one marked instance right across the street from a larger and better theatre that is charging 5 cents. E. Olson of the Olson Opera house, Alliance, Neb., boosted his price from 10-15 to 15-20 cents and when complaints were made he closed the house rather than continue at the lower price without a profit. Within a few days he was petitioned to re-open his theatre, assured that the patrons would be glad to pay the higher price.

Numerous other individual instances of increases in admission prices are showing up every day throughout Iowa and Nebraska.

The motion pictures of South Omaha are the only ones known to have advertised that they would absorb the war tax on admissions. They made a play of the fact and appealed for more patronage because of it.

Marjorie Daw Recovers from Recent Injury

Marjorie Daw, leading woman for Douglas Fairbanks in his new picture for Artcraft, "The Modern Musketeer," is rapidly recovering from her recent injury, it is reported, and it is expected that work on the production will be continued within the near future. Miss Daw recently broke her leg in a scene for "The Modern Musketeer," which necessitated the holding up of the production. In the meantime all the sets are being prepared under the direction of Allan Dwan, so there will be no delay in shooting the balance of the film when Miss Daw is able to take up her work.

Helene Chadwick Makes Flying Trip Through Canada

Canadian exhibitors had an opportunity during the past week to see a young star travel in their midst and captivate their audiences by her charm and ease of manner and speech. Helene Chadwick, Pathe player, by special arrangement between President J. A. Berst of Pathe, Louis Gasnier, studio manager, and L. Ernest Ouimet of the Specialty Film Import, Ltd., of Montreal, made a personal appearance tour of the principal Canadian cities. She appeared at five Montreal theatres on November 26; at two Toronto houses on the 27th; three Ottawa theatres on the 28th, and was the star of the occasion at an exhibitors' ball at Winnipeg on the 29th.

Without a moment's rest Miss Chadwick started her homeward journey by bidding good-bye at two Winnipeg theatres on the 30th and wended her way home via Minneapolis and Chicago.



Downhearted

And a Few of the "Small Timers'" Reasons

The True Story of a Man Who Had to Hide From His Patrons and the Tale of an Eighty Per Cent. Man

[Few more interesting stories of real exhibiting experience have appeared in a picture trade publication than the following letters to MOTION PICTURE NEWS *from two small town managers. The letters are selected from a number received at this office as being typical of the conditions faced by the free lance struggling in almost barren soil.*

One is from a Canadian exhibitor showing one night a week in a town of 1,000. It is printed exactly as written, and in the exhibitor's own words we find a mixed tale of humor and hardship. The second letter is selected as typical of the attitude of the rural exhibitor toward the exchange and is representative of complaints received from a number of theatres.—EDITOR'S NOTE.]

He Had to Hide

Editor MOTION PICTURE NEWS.

Dear Sir:

I AM running in a small town of 1,000. I can only run once a week, although I make other towns during the week. I wish someone would tell me how to make a small town pay. I am going to tell some of the experiences of a small town exhibitor. If you wish to publish this you can, or any part of it.

I opened a new theatre last February, so I wrote to a certain film exchange that had been advertising great what they had, and I thought that here was my chance to get something good for my opening night. I ordered from several subjects, so that I would be sure to get one of them, which I did. Well, sir, I advertised this feature as being great (which no doubt it was one day), as it featured one of the very best stage actresses of the day. I was never so disappointed in my life, the feature was cut up so, and what was left was in such bad shape that we didn't know what it was.

Do you know, *after the show I went out and had to I would not meet the people coming out,* (which is my general rule). Now, we have to pay for this in advance and we have no "come-back." But just take it another time. I thought I would try a great war picture that was very popular. When I got it the first night, I didn't know what to do. Understand, I have no time to run these for they are sent to me the same day and sometimes it is late before we get them.

Well, I got through somehow. The next day I cut out and patched over 75 places besides cutting out a good many feet altogether. I paid $150.00 for a week's run. Of course when I wrote them they were very sorry and all that, and of course they asked if I hadn't made good money, which I had to admit I did, but at what cost to my business!—as my patrons are the same people every night.

Well, I said after that, no more high price features for me. But I had to try it again. This was a big patriotic feature which I must say was the best I ever put on—if only it had been in running order! I opened this in a small town on a fair night. I had a $150.00 house and the very first reel began to kick off the sprocket every two minutes or so.

I thought maybe something had gone wrong with the alignment. I looked it over; everything seemed alright. I looked at the film and there was the trouble: *all one side of the sprocket holes gone and the other nearly gone.* I could do nothing with it but go ahead and trust to providence to get into some good stuff.

So I kept on till the crowd began to get weary, and then the gallery started "*what's the matter with the machine,*" "*get a new operator,*" etc., *but I kept right on, perspiring from head to foot* ($150.00 *house*). Well, I got through that reel without losing my temper. How I did it I don't know. The second reel was in fair shape, good enough to let them see that my machine was alright, also that the operator—was a wonder! After the second reel I made my little speech, said that I was not to blame and that I paid money enough to assure good stuff. I said I would try and do the best I could under the circumstances and if

Typical small town theatres owned by men we rarely hear from, because they struggle along in silence. Such exhibitors are feeling the depression keenest. What are they going to do?



they had a little more patience I would get through, *and I think after that they felt sorry for me.* I had some trouble at the end of the third reel. The next day I went to work and I worked 6 hours steady. What I could not repair I cut, and got through the week another $150.00 besides paper.

In your projection articles I don't see anything about using gas. I am using gas now as our town plant is not to be depended on. I have used A. C. but didn't like it and besides it was too expensive, so as I had to use gas on my road trips, I thought I would try it at home. With a 55-foot throw it was *some* undertaking, but I have succeeded in getting a splendid light, steady and soft. I made my own burner (or had it made) and use the pastil reflector with a protector for same, also of my own, I can make these pastils last me two weeks or more on two hours run nightly. I think that would be as cheap as carbons. I use the oxy-acetyline gas, same as the welding gas, and I should judge it cost me about 25c. per hour. To anyone wishing to know more about this light I will very willingly tell more. Now you can please yourself about writing up this, anyway I have it off my mind.

I have a little suggestion to offer which might be useful to operators, that is in case of a break. I never use a pin as it takes too long to join. I keep several pieces of zinc cut, and just push them through the film. They most always fall out in the rewind so you can find your break.

Yours truly,
J. H. JENKINS,
Lyric Theatre,
Boissevain, Manitoba, Canada.

Trouble of a Small Timer

Editor, MOTION PICTURE NEWS:

Dear Sir:

I READ nearly everything published in the trade papers on building up theatre patronage and smile to myself often as I think of some of the difficulties in my way in an effort to follow some of the simplest suggestions.

I have one of the 80 per cent. theatres seating 370 in a town that should do twice the business that I do, and, you may believe me I want the balance of that business, but to come back to what I started to say: I run features from four of the most prominent producers, and thought that I would try a program and limited mail list; and my trouble commenced.

You will realize that in running the high class features that I am using, that they would have to be booked at the minimum price, and that some of them have begun to get a little old, although they come in good shape. It looks as though some of the exchanges, and especially two that make a large noise about their service to the exhibitors, think they need do nothing but send the reels and bill.

I'm getting out a program, copy for which should go to the printer in good time and allowance should be made for making up copy, which should not be hurried, also for mailing. One company in particular, which makes its own selection as to what it gives me, on a standing order, often sends me a feature before I know what it will be. They send good pictures. But what advertising value has it for me? My advertising facilities, two weekly newspapers, are rotten at best and the exchanges make it worse; they answer my letters when they feel like it and that is about as often as not.

Press sheets I get occasionally but not often enough to be of real value. Page after page has been written about lengthening the life of film by taking care of it. Of what particular value is it to the small theatre when he has to pay a higher rental than he can afford because he has to run it without information in time to make use of it?

Seems to me that if a feature is worth keeping on the exchange list it is worth keeping up all the advertising help, especially as the exchanges charge a good profit on all of it.

I often wonder how long we poor simps of exhibitors in the small towns will continue to stand for the rotten treatment we sometimes get. Why, *I had one exchange send me a 6-sheet poster C. O. D. for* 40 *cents, and I had no unpaid accounts with them!*

I have been waiting to see what your service bureau will have to offer when it gets to the country weekly where they usually set ads all in one type, and I hope that the editor will have some good serviceable solution. OLIVER T. LANDIS.

The tax, the draft, the reel tax, charities and high prices generally are making such theatres as this one gasp for breath. What of them?





The man who built this nice little theatre sank a large bankroll in it. He is one of the industry's mainstays, like all the thousands of little fellows in different parts of the country. What are they going to do?

Charles C. Perry Takes Charge of Milwaukee Strand

Charles C. Perry, who was assistant to Theodore L. Hays, manager of the New Garrick in St. Paul, since that theatre passed under the control of Finkelstein and Ruben in August last, resigned recently to accept the active management of the Strand theatre in Milwaukee.

The new connection will offer Mr. Perry a splendid opportunity for the development of the talent and ability he has evidenced in connection with motion pictures.

Reid to Write Title for W. H. Productions

Hall Reid, the famous playwright and author of many American plays, among them "Human Hearts" and "The Confession," has been engaged by the W. H. Productions Co. to write titles, it is announced. Mr. Reid is now re-editing the William S. Hart feature, "The Two-Gun Man" in "The Bargain," which will be distributed through the W. H. Productions Co. on the open market.

The W. H. Productions Co. are of the opinion that titles should be specialized just as carefully as any other part of a picture and that they are a very important feature in connection with a picture.

Mr. Reid said that he believed Hart had never posed in a picture excelling this one. He is of the opinion that success in great quantities often takes the keen edge off the actor, and that when they are climbing they work harder than after absolute recognition has been obtained. As "The Two-Gun Man," Mr. Hart makes every possible effort to put the character over, and there is not one chance sacrificed and each and every scene is acted with energy, vim and excellence. It goes swiftly, adroitly, dramatically and consistently. Mr. Reid, in order to prove his contention to himself, went to see the very latest Hart release and pronounces "The Two-Gun Man" a superior production.

New Haven Expects Poli Decision in December

New Theatre Was Permitted to Remain Open But One Evening Since Its Completion—Sunday Shows Hang in the Balance

AFTER more than two weeks of skirmishing, during which the opening of the new Poli playhouse at New Haven, Conn., has been delayed, a decisive battle is expected early in December between city officials and legal representatives of Sylvester Z. Poli, owner of a chain of theatres. Permitted to open for one evening the largest playhouse in New England, Mr. Poli was ordered to close the structure until he had enlarged the main entrance, which, the authorities say, is not large enough to comply with the city ordinances.

While this conflict has been raging, the Protestant ministers of the city have induced the mayor to order all Sunday night shows abandoned. Permission for these shows had been given, contrary to state laws, on the claim that all receipts were to go for aiding New Haven men serving in army and navy. Police have instructions to close up the theatres hereafter and to allow no performance under any circumstance. Police officials say they welcome the order because too small a portion of the receipts go to the soldiers.

Owners of the theatres, some twenty in number, are indignant at what amounts to substantially charges against their integrity. Attendance on Sunday evenings has not been particularly heavy and the owners say the receipts could not possibly have been as large as the police claim they were. Theatre owners say that the general public here has not wakened to the fact that Sunday shows are given, or that they are so much under control of the spirit of the long-prevailing blue laws that they do not appreciate the new privilege.

Meanwhile the Ministerial Association found the mayor in receptive mood following his conflict with Mr. Poli and had no trouble in inducing him to stop Sunday shows. The mayor waited ten days after he heard the ministers' complaint and then took action that gave the owners of the theatres only two days to discontinue plans for a winter of motion picture entertainment. Ministers say the picture shows have caused a serious falling-off in Sunday night church attendance that cannot be tolerated.

The Poli Palace, built at a cost of $1,000,000 and seating 3,400 people, has had a cordon of police guarding it during the controversy whenever it appeared likely that a performance might be given. For the opening night the aldermen passed over the mayor's veto the grant of special permission to open. Mr. Sylvester Poli appealed to the Superior Court for an injunction, which was denied on the ground that the case must be argued on its merits befor a court.

Next, the police department granted a license for motion pictures only when the state police declared such a license could be issued if the audience were limited to 1,800 people. Mr. Poli promised to rope off a section of the theatre, but the mayor refused to be satisfied. His building inspector declared ropes would be useless to keep people out when the whole town was anxious to see what is declared to be the finest theatre interior in New England. The police department had positive orders to withdraw their license and under no condition to permit shows there.

Brandt Quits Sick Bed to Conduct Serial Plan

Idea Is Said to Have Met With Such Success in Preliminaries That He Wants to Be the Man Behind the Gun—Exhibitors Pleased

UNIVERSAL announced last week that Joseph Brandt, general manager of the organization, is getting up from a bed of sickness to take personal charge of Universal's prize-awarding plan for the best ending to "The Mystery Ship," the serial with Ben. Wilson and Neva Gerber. The "best ending" campaign has met such favor in its preliminaries that Mr. Brandt declares that he must get personally behind the first shove and keep things booming from the very outset.

Exhibitors have expressed themselves to Universal Exchange managers as heartily in accord with the novel method employed to interest the younger generation in tests of ingenuity. Any child fifteen years of age, or under, is entitled to try for a prize, without cost or restriction, by shaping their suggestion in an outline for an ending in 300 words. There will be no fee whatever, nothing to buy (not even a ticket to a theatre) and no scheme to keep the plan at any other level than open and above board, it is said.

Liberty Bonds, War Certificates and Thrift Stamps, totaling $1,000, will be distributed in accord with the judgment of a committee of newspaper writers. The awards range from War Certificates of $2.00 (thrift stamps) to $100 Liberty Bonds for first prize; $50 for second and $20 in War Certificates for third prize. There shall be no requirements to visit a moving picture theatre in order to compete and stand an equal chance—but it is a human certainty that once a "kiddie" starts the story he or she will be very apt to find his or her way to the nearest theatre where "The Mystery Ship" is exhibited.

"The Mystery Ship" is Universal's thirteenth serial and the supposed "hoodoo" has been shunted away from the voyage of the adventurous craft even as the first episode is launched. The campaign opened December 1 and ends March 30. Ten episodes are complete, edited, revised and ready for release.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Minneapolis Votes Thanks to Exchanges Paying Tax

The Resolution Committee of the Motion Picture Exhibitors' Corporation of the Northwest, at Minneapolis, has voted thanks to the film exchanges who have voiced their intention of absorbing the footage tax.

The resolution, signed by C. H. Hitchcock, O. C. Stelzner and W. G. True, reads as follows: "Whereas, The motion picture distributors of the United States have arbitrarily and unjustly, and we believe unlawfully, decreed that each reel of film shall be assessed 15 cents to cover the Federal war excise tax; and Whereas, This assessment, now in force, works an undue hardship upon the exhibitor of motion pictures and jeopardizes his business; and Whereas, The Mutual Film Corporation, the Triangle Distributing Corporation, and the General Film Company, through their presidents, have announced their determination to absorb the war excise tax and have instructed the managers of their various exchanges to cancel the 15-cent assessment; Therefore, Be It Resolved, By the Motion Picture Exhibitors' Corporation of the Northwest, that the thanks and commendation of the members be extended to the Mutual Film Company, the Triangle Distributing Corporation and the General Film Company, their presidents, for their fairness and justness in meeting this situation; Be It Further Resolved, That the members of this organization endeavor, whenever and wherever possible, to book the productions of the Mutual Film Corporation, the Triangle Distributing Corporation and the General Film Company, not only as a matter of principle, but because of the high standard of quality in production which is maintained by the Mutual Film Corporation, the Triangle Distributing Corporation and the General Film Company, and urge action upon the part of exhibitors not affiliated with this organization."

Henry MacMahon Completes His Lists for the Trade

Henry MacMahon, who is conducting a bureau of general literary service to the industry, with headquarters at 321 West Fifty-fifth street, has completed his lists of authors, editors, syndicates and feature writers, it was announced from his offices last week, and he is now offering them to scenario and publicity departments.

In regard to his plan, MacMahon said: "I aim to facilitate the relations between the world of letters and the world of pictorial art. For example, I have compiled the names and addresses of the 600 most distinguished fiction authors in the U. S.

"The service rendered to publicity departments is to put them in touch with the men behind the scenes of newspaperdom. Hundreds of tons of useless motion picture mail are dumped on the desks of dramatic editors throughout the country.

"My list of 500 newspaper editors standardizes a careful selection of those daily mediums which encourage and support the motion picture. As even more valuable however, I regard the shorter list of feature syndicates and writers and editors of magazines. These are the real men behind the scenes."

What Kind of a Fellow Is—Fox?

Being a Glance at the Real Human Side of the Big Men of the Picture Game—Caught in Action!

By William A. Johnston

A CAREFUL computation, in which an expert statistician assisted, proves conclusively that William Fox works twenty-six hours out of every twenty-four.

The special figures given us by the Fox publicity department are forty-six hours per day. Allowing for the usual 100 per cent. reduction in press agents' figures and also Mr. Fox's final admission that he eats lunch once a week, we are able to arrive at our own total.

After considerable difficulty an interview was finally arranged in Mr. Fox's private barber shop, reached through a secret panel from the projection room. Time: 1 o'clock in the morning.

The writer met Gus, the barber, going up in the elevator to fill his regular appointment.

In the barber shop we found a cabinet sitting silently, composed of the scenario editor-in-chief, the chief sales manager, an attorney, a director, the head of the London office, the general manager of the Fox circuit, and a representative from South America who came into New York at 12, midnight.

Enter Mr. Fox, bowing pleasantly to Gus and the other gentlemen present.

To Gus: "Shave and facial massage, Gus. Trim the hair and mustache."

To the other gentlemen: "Please be brief."

Following the reports Mr. Fox spoke incisively, through the lather.

To Gus: "Not so close, Gus."

To the Scenario-Editor-in-Chief: "I don't like the scenario."

"But it is now practically your own, Mr. Fox."

"Very well, make it all mine. Meet me at the golf links tomorrow morning and we'll work on the train coming in. The climax needs strengthening."

To the attorney: "Any film monopoly on the horizon?"

"Not as yet, Sir."

"Well, start a suit, anyway. This industry must be free, or—" here Gus applied the lather and Mr. Fox snorted angrily.

To the Director: "Where are the 'takes' in scene two hundred and thirty-eight? Should have been here at four twenty-five?"

"Well, there were just a few feet."

"Makes no difference. I want to see every foot—understand, every foot—keep the lather out of my nose, Gus."

The London Manager: "Is my report satisfactory?"

"Witch hazel," said Mr. Fox, "and keep the towel out of my mouth."

"No," resumed Mr. Fox, "it is not. You have skipped seventeen British theatres, in the cities and towns of Manchester, Glascow, Aldgate, Plumstead, Aldershot, Bournemouth—see me at the office tomorrow at twelve thirty-six."

To the Fox circuit manager: Put a new projection machine in the ———— street theatre; spend $2,476.38 on the ———— avenue theatre; build a new theatre, corner ———— and ———— street. Here are the plans.

To everybody: "All over, gentlemen. I've got to go to work."

"But, Mr. Fox, MOTION PICTURE NEWS wants an interview."

"I dislike personal publicity," said Mr. Fox. "How does my cartoon look. What do you want to know?"

"Well, what is your answer to Mr. Mastbaum's telegram?"

"Why did he send it?" continued Mr. Fox.

"Is that your answer?"

"It is."

"Will you merge the Fox Film Corporation?"

"My business," answered Mr. Fox, "is making and showing pictures. "I'm William Fox, and always will be."



WHAT OTHERS SAY OF HIM:

"He's a boy for play, and a fiend for work."

"He can build a photoplay and a photoplay theatre—every detail."

"Six out of every seven nights he is at work in his office."

"He plays golf as he works and plans—alone."

"His business hobby is independence."

"He is the aggressive figure in the film business."

"He's a fighter."

"He takes big chances."

"He demands that business be played wide open."

"He is impetuous—but clear-eyed."

ALMOST A TRAGEDY

Someone Stole Ten Pennies from His Smoke Fund!

ENCLOSED find check for $2.63 amount donated by my patrons to the "Our Boys in France" Tobacco Fund since my last remittance which was October 16. The war tax is making the contributions to the Tobacco jar come a little slow, but as you said in your letter of acknowledgment I am "just keeping plugging at it."

My jar is situated in such a way that I have to remove it every day when I close for supper then again at night. I took a chance one day and left it out during the supper hour. When I returned it was broken into and the 10 pennies or more, gone. What do you think of that? It seemed almost like a tragedy. I replaced the jar but it will not remain out any more when the theatre is closed.

I just received a letter today from my grandson who is in training camp at Pensacola, Florida. He leaves in three days for France. He is an aviator.

You surely are to be commended for this fine work you are doing and hope it will be crowned with success.

Very truly yours,

(Signed) John J. Meehan,
Orpheum Theatre,
Muncie, Ind.

McVey Gets a Commission in Aviation Section

Expects to Be Ordered to France Shortly—Jacobson Enters Quartermaster's Division—Metro Contributes to All Branches

IT was announced last week that Hartley McVey, brother of Mrs. Sidney Drew, and formerly associated with Mr. and Mrs. Drew in the production of Metro-Drew comedies, has received his commission as lieutenant in the aviation section of the United States Army. Lieutenant McVey is now awaiting orders to proceed to France, where he hopes to be successful in seeing S. Rankin Drew, Sidney Drew's son, formerly a Metro director, who is already in the aviation work abroad. Both young men have received thorough training. Lieutenant McVey in this country, and Mr. Drew in France, are now fully equipped to use their training to good purpose.

Another employe to leave to enter the service is Charles A. Jacobsen, who enters the quartermaster's division as corporal. Mr. Jacobsen's immediate destination is Camp Joseph E. Johnston, Jacksonville, Florida.

He has been with Metro for two years in the capacity of purchasing agent. In Jacksonville he hopes to find his friend and former fellow-Metro employe, Benjamin A. Boyar, who is also a member of the quartermaster's department. Mr. Boyar was assistant manager of the Popular Plays and Players Studio.

Metro has contributed men to all branches of the service. Aviation has claimed not a few, the navy has had a strong appeal, and the infantry has gained several recruits from among Metro employes. Lieut. James M. Loughborough of the regular army received his final training at the Officers' Training Camp, at Plattsburg. He was formerly manager of publicity for Metro, and Arthur James' right-hand man. Bennett Molter, formerly assistant director to William Christy Cabanne, joined the French aviation service before the United States entered the war, but will now be transferred to the aviation section of this country. Two other Metro men who have enlisted in the flying corps are Fred Sittenham, formerly assistant director, and Frank Cummings, assistant cameraman.

Virginia Chester Featured in Mena Production

Mena Film Company Engaged Miss Chester to Appear in Featured Role of "By Super Strategy"—Under Production at Hollywood

MENA FILM COMPANY announces that Virginia Chester, who appeared under the Universal banner in program features and who was known as "The girl from the golden West," will be featured in "By Super Strategy" now under production at the Mena studios in Hollywood, California. Miss Chester since her appearance in Universal features has been playing on the vaudeville stage and returns to the screen after an extended absence.

Miss Chester will be rememberd for her work with Pathe where she played leads for about two years in Pathe productions. She was playing in musical comedy when a Pathe director saw her and engaged her for her first part in pictures.

It is said that the part which Miss Chester will interpret in Mena's production, "By Super Strategy" calls for a wide range of dramatic talent. The story, by a sequence of episodes, depicts events recounted in Biblical history. It is said that the story is unique in construction and contains a world-wide message with a depth of purpose never before attained on the screen. Howard Gaye is directing the production. The release date has not been announced.

Frank Whitson has the role of Abraham.

Miss Chester is an accomplished actress and it is expected that she will add not a little to the value of this production.

New Corporations

A LIST of new motion picture corporations in the States of Delaware and New York for the week ending November 24 as furnished from the records of the Corporation Trust Company, 15 Exchange Place, Jersey City, N. J., is as follows:

DELAWARE

IVY PICTURES CORPORATION.—Manufacture of motion picture films and machines, incorporated for $500,000, at Dover. The incorporators are: Arthur W. Britton, Samuel B. Howard and George V. Reilly, all New York City.

PICT-ROLA MANUFACTURING CORPORATION.—Manufacture of motion picture machines and talking machines, incorporated for $1,500,000, at Wilmington. John J. Jolls, M. L. Horty and K. E. Longfield, all of Wilmington, are the incorporators.

NEW YORK

G. F. COMPANY, INC.—Motion pictures, incorporated for $10,000, at Manhattan. Allen E. Moore, 37 Wall street; Geo. F. Jebbett, 120 Sherman avenue, New York City, and Harlan S. Perrigo, 234 St. James Place, Brooklyn, are the incorporators.

SIR JOHNSTONE FORBES ROBERTSON PASSING OF THE THIRD FLOOR BACK PICTURE CORPORATION.—To produce a certain photoplay, incorporated for $1,000, at Manhattan. Herbert Brenon, 125 East Seventy-second street; Alex. Beyfuss, Hotel Biltmore, Madison avenue and Forty-third street, and Benj. P. De Witt, 37 Wall street, New York City, are the incorporators.

GLEN COVE AMUSEMENT CORPORATION.—Motion pictures, incorporated for $35,000, at Oyster Bay. Harry L. Hedger, Patrick F. MacMahon and Corbin Wheeler, all of Glen Cove, Long Island, N. Y., are the incorporators.

PHILADELPHIA IDEAL FILM EXCHANGE, INC.—Motion pictures, incorporated for $60,000, at Manhattan. Max H. Ring, 206 Broadway; Saul Wilchins, 206 Broadway, and Geo. Ganong, 307 Third avenue, New York City, are the incorporators.

SUPREME PICTURES, INCORPORATED.—Motion pictures, incorporated for $30,000, at Manhattan. Geo. H. Wiley, 511 West 113th street; Pearl M. Clark, and R. L. Giffen, 116 West Thirty-ninth street, New York City, are the incorporators.

"Hero Land" Bazaar Sets Aside Motion Picture Day

It was announced last week that Maibelle Heikes Justice, the photo-dramatist, has been appointed to arrange for Moving Picture Day and Evening, under the auspices of the Authors' League of America, at their booth at Hero Land on December 5. On that date everything will be turned over to the industry and its individuals, it is said, as a truly representative day for motion pictures.

Among the stars expected to be guests of Miss Justice on this day are Fannie Ward, Hazel Dawn, Helen Ware, Mrs. Sidney Drew, Juliette Day, Pauline Frederick, Shirley Mason, William Farnum, H. B. Warner, Sidney Drew, Frank Mills and others. Among the dramatists will be Cyrus Townsend Brady, Rex Beach, Louis Joseph Vance, Elaine Sterne, Mary Rider, Henry Albert Phillips, Epes W. Sargent and others.

Klaw Selects Kessel to Give Cantonments Pictures

The New York headquarters of the War Department Commission on Training Camp Activities, Entertainment Service, are now located at 1520 Broadway, with Hollis Cooley as general manager.

Marc Klaw, under whose direction the "smileage book" was devised, has selected Adam Kessel, Jr., to look after the motion picture branch of the service.

Navy Suggests Producers Shoot Posters in Scenes

Through Wells Hawks, the United States Navy Recruiting Bureau has suggested in a letter to producers and others in the motion picture industry that a fine advertisement can be given the navy by the use of posters in scenes of motion pictures. In many productions, it is cited, there are street scenes where posters appear. If in making these scenes United States Navy posters are used their display would be of great advantage to the service and add to the realism of the scene.

Suitable posters, it is announced, will be mailed on application. The address is 318 West Thirty-ninth street, New York.

Directors' Association Hears Important Business

The regular meeting of the Motion Picture Directors' Association for this week was scheduled to be held at the rooms in Fifty-fifth street on December 4 at 8:30 in the evening. Every member was urged to make a special effort to attend, as business of importance was on the slate for attention.

Several applications were to be voted upon and several papers were to be read, and it was expected the dance committee would have a very interesting report to make.

Fox Releases "His Smashing Career," December 9

"His Smashing Career," the Fox-Lehrman Sunshine Comedy scheduled for release December 9, is said to concern a story depicting the adventures of Hundred Horsepower Harry, a valiant automobile racer, in his efforts to win a girl whose father does not fancy Harry in the light of a prospective son-in-law. There are declared to be some remarkable auto stunts in this Sunshiner.

The cast includes Billie Richtie, who is "Little Peter"; Gertrude Selby, whose role is that of the Girl; Billy Bevan, who makes a lively Father, and Victor Slim Potel, whose part is that of the judge of the races.

"His Smashing Career" was produced under the direction of Henry Lehrman.

Baltimore Showman Donates Entertainment to Soldiers

An entertainment under the auspices of the exemption board for the drafted men of the Twentieth District was held recently at the Bridge theatre, Baltimore. The theatre and show were donated by Louis Schlichter, president of the Edmondson Amusement Corporation, which concern owns the theatre. Two children entertainers who recently sang at Loew's Hippodrome here also rendered songs at the performances. No admission was charged, and there was a collection taken.

The management of the West End also placed its house at the disposal of Mrs. J. Henry Strohmeyer of the Ladies' Auxiliary of the Sixteenth District drafted men at Camp Meade on Sunday night. William Broening, State's Attorney, made an address.

Nebraska Exhibitors Use Tact in Legislation

Co-operate with Women in Their Campaigns for Better Films, and Thus Head Off Troublesome Bills—Furnish Advertising

THE women of Nebraska are taking a more prominent part in the motion picture business this year than ever before, according to reports from Omaha. By co-operating with them in their campaigns for better films, the exhibitors are taking the best steps possible to head off future danger of troublesome legislation, as well as getting considerable advertising.

The women's clubs of Omaha last winter gave the Saturday morning children's matinees a thorough trial, and reported at the close of the spring season that they had been a big success. These matinees are being continued this winter, with family Friday nights in addition. Managers at whose theatres the Friday night programs are being tried say they are not such good money-makers as they are good advertising features. Types of the family Friday night programs are shown by those reported last week: Apollo: Julian Eltinge in "The Princess Charming," and a Black Diamond comedy. Suburban: June Caprice in "Every Little Girl's Dream," with a comedy. Lothrop: Baby Marie Osborne in "Sunshine and Gold," with a comedy. Hamilton: Marguerite Clark in "Amazons," and a comedy, "Captain Zink's Alibi." Edison-Conquest programs are presented Saturday mornings at the Strand and Muse theatres for children's matinees.

Typical of the situation throughout Nebraska was a letter sent to the daily paper at Kearney, Neb., last week by the Nineteenth Century club of women, in which the ladies of the civics department of that organization expressed publicly their "thanks to the managers of the Kearney motion picture houses for their efforts along the line of showing better pictures here." "We would especially mention the features," they continue, "Jack and the Bean Stalk," "Snow White" and "Seventeen." "We urge the co-operation of our movie house patrons in this campaign for better pictures which is being waged in our city and state," the statement continues. "Our moving picture house managers will give us what the people demand and let us all work together for a good, clean and wholesome class of films."

MUSIC

Whether You Like It or Not

PROBABLY one out of every five or six people has no "ear for music." The tin pan piano at the nickelodeon sounds just the same to him as Rothapfel's orchestra.

But this class of men and women who have no musical sense is in the minority. The larger number, as you would find if you made an investigation, are keenly sensitive.

Are you trying to please this large, discriminating class? Are you providing them with music appropriate to the pictures that go on your screen? You'll be surprised to find how inexpensive it is to provide good, suitable music. And you'll be surprised, too, to find how easy we make this important problem for you in our Music Department. It is on page 4243.

Washington Worries Over Lack of Film Building

Material Scarce Because Government Takes It for Camp Construction, and Completed Buildings Are Also Used by Uncle Sam

THE housing of the film exchanges of Washington in quarters in compliance with the stringent fire regulations continues to be a matter of concern to exchange managers. The impossibility of securing a film building, as has been planned by several real estate corporations, is due to the Federal Government monopolizing all possible building material and labor for camp construction and the erection of Government office buildings.

More than this, almost every new building under erection or completed within the past few months has been taken over by Uncle Sam for executive or army or navy purposes. This is what happened to a prospective film building on G street near Ninth, in which several of the exchanges had subscribed as renters.

Another thing that has deterred the erection of such a building is the announcement from the Treasury Department that banks should make no loans for private business purposes; that the United States Government needed all the money they had to loan.

The only thing the exchanges could do was to put their exchange quarters in a fire-proof condition as much as possible in accordance with the local fire regulations. This has been done by every exchange manager, but just at what moment the fire marshal may call for exact compliance with regulations cannot be foreseen.

Burton Holmes Puts New York on January List

Burton Holmes, it was announced last week, will give his annual series of Travelogues in this city, beginning the early part of January.

His subjects this season are said to be entirely new in word and picture, being the results of his travels this last summer in Australia, Tasmania, New Zealand, the Fijian, Samoan and Hawaiian Islands and in strange and heretofore unexplored parts of Japan, his series ending with a trip to Alaska and the descent of the Yukon River.

Help Smoke the Kaiser Out!

Motion Picture Division of the Our Boys in France Tobacco Fund

Entire Fund Total to Date.....$109,727.40
Motion Picture Division, Total to Date..... $418.75

A SPLENDID patriotic opportunity is given to every American exhibitor to be of some use to our soldiers in France. They want "smokes" more than anything you can send them. Motion Picture News, which is the official organ of the campaign, urges all exhibitors to place receptacles in their lobbies, for the collection of coins and packages of cigarettes.

No cigarettes can be accepted except in original packages and on which the revenue stamp has not been broken. This is an order from the Government.

How to Go About It

1. Send to Motion Picture News for a card, inviting your patrons to drop pennies and packages of cigarettes into the bowl or box provided.

2. Arrange with the commissary department of your nearest cantonment for distributing (unbroken) packages of cigarettes. In case you have superfluous packages send them directly to Motion Picture News, New York, N. Y.

3. Pennies and other coins collected should be deposited at your bank and a check sent weekly to Motion Picture News. For every 25 cents you collect, you will receive a postal of thanks direct from the trenches. For example: If you contribute $10, you will receive 40 postcards of thanks direct from the trenches in France. These should be displayed in your lobby, photographed for slides or sent out to your mailing list.

Cigarette Fund Remittances

Previously acknowledged		*$392.46*
Senior's Hall, Montgomery, N. Y., R. T. Senior, Mgr.	*$3.23*	
Orpheum Theatre, Muncie, Ind., John J. Meehan	*2.63*	
Forrest Theatre, Trevorton, Pa	*1.25*	
Orpheum Theatre, Kalispell, Mont., F. W. Striker, Prop.	*9.18*	
	——	*16.29*
		$418.75

Cigarettes have been received from our Los Angeles office, three large boxes contributed by the theatres in that city.

IN AND OUT OF TOWN

Nat I. Brown, general manager of Paralta Plays, Inc., returned to New York last week after several weeks' absence, during which time he was at the Paralta Studios, Hollywood, Cal., devoting his time to activities at the studio. Mr. Brown reports progress in every branch of the business.

Maurice Fleckles, vice-president of the Renowned Pictures Corporation, left last week for an extended trip through the West in the interest of the two new features recently acquired by this company, "Souls Redeemed" and "Weavers of Life." He expects to be absent from the New York office for several days.

Leon D. Netter, Masterpiece Film Attractions, came to New York last week from Cleveland to attend the meeting of the National State's Rights Association. He returned to Cleveland Saturday.

M. H. Hoffman, M. H. Hoffman, Inc., left New York Monday for a tour of the country. Mr. Hoffman will visit every important city in the United States in the interest of the Hoffman-Foursquare Pictures. He expects to be absent from the New York office for several weeks.

H. J. Sheppard, prominent in the independent branch of the industry, was in Ossining last week, where he showed William S. Hart feature, "The Two-Gun Man" in "The Bargain" to the members of the Mutual Welfare League of Sing Sing Prison.

Stanley Mastbaum, of Philadelphia and Stanley theatres, was in New York last week on business. He returned the latter part of the week.

Fred C. Quimby, Pathe Exchange, Inc., left New York last week for an extended trip through the West. Mr. Quimby expects to be absent from the New York office for about ten days.

E. Mandelbaum, of the Stillman theatre, Cleveland, was in New York last week on business.

Charles Christie, general manager of the Christie Film Co., Los Angeles, arrived in New York last week in the interest of the company.

H. A. Spanuth, Commonwealth Pictures Corporation, was in New York last week, where he showed Commonwealth's latest production for the independent market to the New York trade. Charlotte, the champion woman skater, is featured in the production. Mr. Spanuth returned to Chicago Saturday.

S. L. Rothapfel, managing director of the Rialto theatre, who has been absent in the West for several days, returned to New York last week.

W. R. Rothacker, Rothacker Film Corp., Chicago, was in New York last week on business. He returned to Chicago Friday.

THE WEST COAST

"BEST KIND OF A BUY"

"On my recent trip through the West Coast States I found MOTION PICTURE NEWS to be the strongest trade paper. Exhibitors everywhere read it.

"They are delighted with the West Coast sub-edition, looking forward to it eagerly each week. Its advertising pages ought to be the best kind of a buy for the owner of territorial rights to pictures in these eleven Western States."

The above is the voluntary testimony of Frank Backer of the Mammouth Film Corporation, 729 Seventh Avenue, New York City.

LOS ANGELES OFFICE Communications Pertaining to "The West Coast" Section Should Be Sent to Our Telephone Main 7140, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Products Company Opens Salt Lake City Office

THE value of motion pictures as a commercial asset are being set forth by Edward A. Joyce, fiscal agent of the Motion Pictures Products Company, Inc., who has been in Salt Lake City, Utah, for the purpose of opening offices.

The company which Mr. Joyce represents is headed by J. W. Lee, who for many years was general manager of the entire western agency of the Edison Motion Picure Company, and who has also assisted in the production of several large features for the Pathe and Mutual companies. The vice-president is E. A. Morton and the secretary-treasurer is C. G. Harris.

"Motion pictures," said Mr. Joyce, "have been underestimated as advertising and educational mediums. It has progressed rapidly in the presentation of the drama, but producers so far have not given the attention that is necessary to the commercial value of the films. There is at present a great demand for industrial films, for safety-first films and for intelligently arranged advertising films. That is the purpose of the Motion Picture Products Company. We intend, after we have been financed, to turn out films of a commercial value. We will not end here, however. We will cover all phases of the motion picture business. We are arranging to establish exchanges for the distribution of our own films and for the distribution of plays turned out by other companies."

Portland Exhibitors See-Saw on Admission

TEN-CENT vaudeville matinees in Portland have resulted in the inauguration of an admission-price war by the Star and Sunset theatres, two of the down-town film houses of the Oregon metropolis.

On November 1 both of these houses advanced entrance fees, the Sunset from 15 cents straight, with five cents for children, to ten and twenty cents at night, with a retention of the old matinee schedule. The Star went from 15 to 20 for adults, and from five to ten for children.

Suddenly the Star shifted back to the old schedule, the theatre paying the war tax, and the Sunset went the Star one better the next day by resuming the old scale for evenings and clipping a nickel off the matinee figures, making it five and ten cents.

The Hippodrome and Strand theatres, which give a combination vaudeville photoplay programme for ten cents in the afternoon, with the Hip 20 cents at night and the Strand 15 cents, have been playing to unusually big business with the film houses at 20 cents. Hence the sudden decision to meet the competition with a price cut by the two smallest first-run houses.

"I can't give the public a high class motion picture entertainment for less than 20 cents," declared John A. Jennings, owner of the Sunset, when he made the change, "but if it's a question of making the public a present, why not make the gift a real one."

The action of J. C. Stille, manager of the Star and People's theatre, in shaving the extra nickel from the Star prices, was forced because of the close proximity of that house to the Strand.

E. J. Myrick, one of the leading exhibitors of Portland, who manages the Liberty, Oregon's largest photoplay house, reports that business has been under normal except when the bigger features are shown. The public jammed his house during screening of "The Moth," and for this class of picture there was little or no complaint on the score of increased price.

"When the public realizes that we film men are not crooks, but have been forced to raise prices or give them cheaper entertainment, the situation will adjust itself," comments Mr. Myrick.

Salt Lake Exchanges Handle Tax Without Gloves

THE motion picture exchanges of Salt Lake City, Utah, have banded together and have assembled a concise letter which they are sending out to the exhibitors in the Intermountain section of the west. Ten exchanges are included in the plan to place their views on the war tax before their patrons. They are: Universal Film Exchange, Fox, Vitagraph, Paramount, World, Metro, Pathe, General, Artcraft and George Kleine System. The letter in part follows:

"The exhibitor should not fool himself. In most contracts between distributors and exhibitors there is a cancellation clause, and no exhibitor hesitates to cancel when his business does not permit him to pay the prices agreed on for pictures. Every distributor who does not honestly and straightforwardly announce as we have announced that we are compelled to collect substantially the same amount as we are required to pay to the Government will be forced to cancel his existing contracts and raise his prices, or he will try to make the exhibitor think he is a philanthropist and actually gets an additional return sufficient to cover his tax and more by taking on at a higher rate than he is asked before, the business which we lose through cancellation.

"It is all absurdly simple. As the cost of product increases the sales price must increase or business must go into bankruptcy. And with business gone, what of the boys 'over there?'

"Incidentally, and to set any fears or suspicions at rest, there is not a penny of profit in it for us to collect 15 cents per reel per day from exhibitors. As a matter of fact the most expert accountants in New York have demonstrated that the tax actually costs over 16 cents per reel per day for every reel that works. But to simplify bookkeeping the tax was fixed at 15 cents. The only persons who can possibly object to the present arrangements are those who do not fully understand it.

"This same identical proposition is operating in England to-day and has been for over two years. In fact the Government got the idea from England, where there has never been the least trouble about it or the least objection by exhibitors or anyone else. The producers passed the tax on to the exchanges. The exchanges passed it on to the exhibitors. The exhibitors passed it on to the public, and nobody kicked.

"We are a nation at war. Not at play. War is hell. We've got to go through hell and taxes before we can expect to reach peace and pleasure. Those of us who are not shouldering a gun and offering our lives, as the flower of the nation's young men are doing, will do well to face whatever music remains to be faced at home—whether it is taxes or sacrifice or privation of any sort."

San Francisco Dines S. L. Rothapfel

THE TURNER & DAHNKEN CIRCUIT gave a luncheon in honor of S. L. Rothapfel, the New York motion picture man, at the Press Club, San Francisco, on Wednesday, November 21. Guests, including all the prominent film industry representatives in the bay cities and many well-known newspaper men, numbered about a hundred. Al. C. Joy, president of the Press Club, acted as toastmaster.

In his address Mr. Rothapfel mentioned that two years before, speaking in the same place, he had prophesied that the motion picture program was to go. "Now," he added, "I want to make another prophecy. The program is coming back. But it is the program that you exhibitors are going to construct yourselves. Put thought and intelligence into your programs and strive for individuality."

Of the war tax, he said that instead of "dilly-dallying with the pennies" an advance of five cents on every admission price had been made in his theatres and not one complaint had been made. This year, in spite of the war, the Rialto would make $300,000, he declared, and was spending $125,000 for newspaper advertising. He mentioned an innovation being adopted in his New York theatres—a perfume room—from which scents suitable to the scene would be forced out into the theatre, as the fragrance of new-mown hay, to accompany a picture in which it would be appropriate.

Mr. Rothapfel advocated the maintenance of the best prices and high-class entertainment, mentioning that in the new Rivoli he has 400 seats at $1, and that these have been sold for a year in advance.

"If you haven't the ability to produce a big show, the best kind of a show," he urged, "hire somebody who has. Make people come to your theatre on account of the house. Get them in the habit of coming blindly, as it were, not on account of the picture you are running, but because it is the theatre they want to attend. Go back to your theatre and sit down, in the dark-room if necessary, and concentrate. Think what you can do to improve your shows."

Activities in Los Angeles, Salt Lake and Spokane

H. D. NAUGLE, general western representative for Greater Vitagraph, has returned from a three months' trip over his entire territory, and also from a stay of several days in New York where he conferred with General Manager W. W. Irwin on matters of the organization. Mr. Naugle reports conditions are better than one would think with the exhibitors in all parts of the country he visited. The war tax is playing havoc with the receipts of theatres in all territories, but the general tone is for the improvement rather than for a deeper cut in the receipts. The most unfortunate feature of the war tax, according to Mr. Naugle, is that it was not specifically stated by the government who should pay the reel tax, and thus a great deal of ill feeling would have been eliminated.

CHARLES FITZGERALD, who for several years was booker of the Los Angeles General Film Exchange, and who has served as salesman for the Greater Vitagraph at Salt Lake, has been added to the staff of the K-E-S-E Exchange by Manager E. H. Silcocks, where he will serve as booker.

T. C. MALCOLM, who is managing the Tally exchange conducted in connection with the First National Exhibitors' Association, is now looking for a location on Los Angeles Film Row (Olive Street), and expects to open an exchange, or rather move the present one to the new quarters by January 1. Mr. Malcolm reports the two subjects being handled by the Tally organization "On Trial" and "A Morman Mail" are booked solid up until February 1.

MANAGER H. H. Hicks of Los Angeles Select Branch gave a very terse report of conditions in six words: "'Over There,' over big, over here." The subject was shown at Tally's Broadway Theatre.

MAL SIMMONS, who was recently transferred from San Francisco branch of Goldwyn to manager of the Los Angeles branch, succeeding G. C. Parsons, has tendered his resignation and left for New York where he will accept the general managership of the new State Rights Exhibitors, Inc. Mr. Simmons has been identified with a number of the coast exchanges, and has the reputation of making exceptionally good contracts. He has had a very wide experience and by Los Angeles film row men is considered a very capable man for the new position.

MANY of the managers of Los Angeles exchanges attended the opening of the new Liberty theatre at Fresno on November 27. Among those who made arrangements to be present at this event were Managers H. H. Hicks of Select, E. H. Silcocks of K-E-S-E, H. D. Naugle, Greater Vitagraph, and Harry Leonhardt, Goldwyn.

HARVEY GROSSMAN, salesman for the Los Angeles All Star Feature Distributors' Exchange, is home from a trip through Arizona, and reports exceptional business there because of the activities in mines and exceptional crop in the irrigated district.

News Notes from Utah

ONE of the oldest theatre buildings in Utah was destroyed by fire November 18, when the opera house and motion picture theatre at Brigham City, near Salt Lake City, was razed. The building was erected in 1868 by the Mormon Church and used as an amusement hall, but of recent years fell into private hands and has been conducted as a motion picture house. The loss by fire has been reported as $10,000.

"THE EYES OF THE WORLD" played a return engagement to Salt Lake City, Utah, the week of November 18 at the Strand theatre, and according to all reports did as big a business as it enjoyed at its first showing there. M. M. Stewart, publicity manager for the W. H. Swanson theatres, has made arrangements to handle the picture for several return engagements throughout Utah.

W. L. MERRILL, manager of the Triangle Exchange at Salt Lake City, Utah, has just returned from a trip over his territory in the mountain country. He says a number of houses have been forced to raise their prices and that they are getting the business without any kick from their patrons.

Here and There in Spokane

A FIRE which started in the operating room of the Pathe theatre in Spokane, Saturday, November 10, badly injured the interior and caused the theatre to be closed for several days. This theatre is owned by C. P. Stillwell, who also conducts three other Seattle houses. As the result of the fire Mr. Stillwell has decided to replace all union help with non-union operators. The other houses under the management of Stillwell are The Casino, Rex and Unique, all in the downtown business district of Spokane.

THE CLEMMER RED-HEAD CLUB of Spokane, originated by Dr. H. S. Clemmer, one of them, promises to become a nation-wide organization. This club is composed of almost 100 red-headed boys of Spokane, who weekly are guests of the Clemmer theatre management. Dr. Clemmer now plans to get in touch with all theatre managers who are of the reddish-blond complexion in the hope of organizing red-head clubs in connection with their theatres and associating them with one national organization. The Red-Head Club has proven very beneficial to the Clemmer theatre, in that it has secured publicity otherwise impossible.

SAM W. B. COHN, recently appointed secretary and manager of the Liberty theatre, Spokane, is probably one of the oldest "youngest" exhibitors in the northwest. Mr. Cohn's experience in theatrical and film work embraces twelve years of press-agenting, exhibiting and managerial duties both in the movies and legitimate. From the frozen barriers of Nome, Alaska, to the milder climate of the Pacific northwest, Cohn has exhibited feature pictures and written newspaper copy. As manager of the Liberty in Spokane, Mr. Cohn brings to this position experience which will undoubtedly prove valuable in assuring the future success of "the finest picture house in the whole Inland Empire."

Chaplin's New Studio Takes Shape Rapidly

WORK of creating the new Charley Chaplin Film Company studio at Hollywood is progressing so rapidly that General Manager John Jasper advises it will be possible for the comedian and his troupe to begin making his first picture within the next ten days. The building of the studio is being recorded on a celluloid strip, and when it is completed a film not exceeding more than three hundred feet will show the work from start to finish. Cameras are trained on the site from two locations where derricks are used in order to get the best possible bird's-eye view. Two weeks ago the site, which consists of almost a block, was covered with a lemon orchard, the crop of which has been harvested. A row of twelve handsome dressing rooms, a 30 x 50 foot carpenter shop, an open air stage 70 x 260, garage building 30 x 40, and foundations laid for the administration building have been accomplished within a fortnight. According to the plans, one hundred and ten feet of the stage will be enclosed in glass, and immediately back of this will be erected a large property room and setting storage warehouse. The administration building will be of old English type of architecture and will face on La Brea avenue. On the other end of the block a handsome residence is being remodeled to suit the desire of Mr. Chaplin, for it is here that he will make his future home as soon as a passport can be obtained for his mother, now in London.

In Los Angeles Studios

A PROJECT has been launched among the studios for the active co-operation of players with the Red Cross chapter of Southern California. The plan provides that the Red Cross shall furnish to actresses knitting material, that they may all be busy during the time they usually waste in waiting for the making of scenes. H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, was the originator of this plan, which has been put into active operation. The managers of practically all of the Southern California studios are taking an active interest in this work, and it is anticipated that studio people will in the very near future turn out a great quantity of sweaters and other knitted apparel for the soldiers, as well as making hundreds of bandages for the medical corps. The plan has been endorsed by the officers of the Los Angeles Red Cross chapter, and they are now working out the plan of getting the scheme into operation within the next few days.

FRANK POWELL, who was recently engaged to produce the next Rex Beach picture, "Heart of the Sunset," together with the business manager of the company, arrived in Los Angeles last week to look over locations and to secure players for many of the parts in this coming release. When Mr. Powell left New York it was his intention to produce "Heart of the Sunset" in Los Angeles, but while en route he found most desirable locations in Texas, and thus his plans were changed. Mr. Powell is engaging players through Willis & Inglis agency, who will accompany him to Texas, where he will be met by a number of the players who will come on from New York. It is very probable that Mr. Powell will return to Los Angeles following the completion of "Heart of the Sunset" for the making of other subjects.

PLANS for the organization of a comedy producing company, to be known as Screen Arts Films, Inc., have been made through Willis & Inglis of Los Angeles, and a company for the production of twelve, two-reel light comedies has been organized. Active production work will be started during the coming week. Fay Tincher is to be the featured player of the series, which will be directed by Al Santell.

SMALL bowls in the lobbies of Los Angeles theatres that are collecting cigarettes and pennies in co-operation with MOTION PICTURE NEWS for the Boys in France Tobacco Fund last week inspired Baby Helen Marie Osborne to inaugurate collecting admission at the studio in order to swell the fund. After learning from her father L. T. Osborne, the purpose of the cigarettes Baby Marie induced the property man of the studio to secure a receptacle for her, and every morning she has appeared at the gate and collected toll to the extent of one or more cigarettes from each one of the employees who entered.

A PHOTOPLAY company has been organized for the production of juvenile, or rather, boy pictures, each of which will be of two reels and for release by the General Film Company. Stories for these photoplays are being written by Judge Willis Brown, late of the juvenile court of Salt Lake City, and the scenario writing and production is under the direction of King W. Vidor, late writer for the Universal.

THE King-Bee Film Company, making two-reel comedies featuring Billy West, have completed the first subject made since coming to California, which has been titled "The Slave," and will be released under date of December 5. Arvid E. Gillstrom was director of this, and Manager Louis Burstein advises the supporting cast for West includes the former favorites of this plant, Babe Hardy, Budd Ross, Beatrice Joy and Leo White. The company within a day or two will begin filming a western subject which will probably be named "The Prospector" in which West will have a burro, untouched by leather heretofore, as his principal support, at least in many of the scenes.

West Coast Exhibitors

H. W. WHITSON, owner and manager of the Plaza theatre at San Diego had a very successful run during the showing of the Jewel Production "The Man Without a Country." The last day of the showing Mr. Whitson wired the Los Angeles Jewel Exchange stating it was the most profitable week's business of the present management of this theatre, and added that he had made new records for the house. Mr. Whitson took advantage of the opportunities offered for this subject, and secured the co-operation of all the patriotic and charitable organizations of San Diego who materially aided him in boosting the picture. In addition to this he had a splendid electric sign placed in front of the theatre advertising the subject.

CONSIDERABLE extra advertising has been given the first Lois Weber Production to be released by Jewel Exchange, "The Price of a Good Time," which opens at the Superba theatre in Los Angeles during the coming week. Fifty additional billboards, each of twenty-four sheets, were used in connection with an extra amount of newspaper advertising. Manager Dave Burshon, manager of the Los Angeles exchange, got up a series of postcards which were mailed out to patrons. The copy used on these cards was as follows:

"What Is The Price of a Good Time?"

"Don't Be a Moocher! P (l) ay The Price of a Good Time!"

"Did You Ever Have the Price of a Good Time?"

"You Will Have To P(l)ay the Price of a Good Time!"

Frisco Auditorium Cannot Show Pictures

PROMPT action by the motion picture men of San Francisco has brought about a settlement of the question whether the great municipal Auditorium can be diverted to use as a motion picture house in opposition, at occasional times, to the established theatres representing heavy investments. And the question has been decided in the negative.

In the middle of November John Boggiano, representative of the Italo-North America Commercial Union, which on behalf of the Italian government is exploiting official war pictures, arranged for the use of the Auditorium, he acting in association with some theatrical men. Of course, the motion picture men were eager to help in any Italian benefit plan, even to the use of their theatres if necessary, but there seemed to be some question as to how much of the proceeds would go to the purpose announced.

So a committee of movie men was appointed and Eugene H. Roth, E. B. Johnson, Norman Eisner, I. Oppenheimer, L. Weinberg, Jack Partington, Herman Wobber and Howard J. Sheehan went before the Board of Supervisors, accompanied by a couple of attorneys, and demanded a hearing. The committee demanded answers to these questions: 1. If the war films are being shown for charitable purposes, what percentage will charity get of the proceeds? 2. If charity is a secondary consideration, is it fair to the moving picture theatres to rent the Auditorium at a nominal figure to a commercial enterprise?

The committee asserted that the state right to the pictures about to be shown in the Auditorium had been offered to the theatres for $20,000. If the exhibition were to be a bona fide one for charity, the theatres would not only withdraw all opposition, but would contribute ushers, music, managers and whatever else might be needed to make it a success. An understanding as to the use of the Auditorium for commercial showing of pictures was desired, however.

Boggiano made a statement in which he showed that the film exhibition was not a private trade enterprise and that all the net proceeds would be sent to Italy and divided between relief for the dependent families of soldiers and Italian Red Cross.

The committee made no further opposition, but assurance was given by the supervisors that the huge municipal structure would not be rented for motion picure purposes except in bona fide charity or war benefit work.

Among Coast Theatres

SO successful was the business secured during the showing of the first Monroe Salisbury subject released on the Bluebird program that Manager J. A. Quinn of the Rialto theatre, Los Angeles, has booked "The Savage," which will be the program at this downtown first-run house in the very near future.

CARL RAY, who has owned the Strand theatre at Riverside for the past two years, has disposed of this property to Douglas Jarmouth, late owner of the Colonial theatre in Los Angeles. The Colonial is on the corner of Fifty-fourth Street and Vermont Avenue, and this was recently sold by Jarmouth to Walker. The retiring manager of the Riverside Strand theatre, Mr. Carl Ray, is now interested in several theatres in Montana, and in the near future will open a new house in Arizona.

W. J. HESSEN, who has successfully conducted the La Salle Theatre, on West Adams Street, Los Angeles, has sold this house to Mr. H. D. Litchfield.

B. L. HUBBEL has purchased the Crescent theatre in Los Angeles.

FRANK S. DAVIS has purchased the Colonial theatre at Uplands, Cal., from J. B. Lampere, who has bought the Crown theatre of F. Jackson, which is located in Sawtelle, Cal., twelve miles from Los Angeles.

LOUIS Baumgardner is the new owner of the Electric theatre at Santa Paula, having purchased this recently of Alexander Briggs, who has taken over the Academy theatre in Los Angeles.

C. L. LANGLEY, who is building the Taft theatre at Taft, Cal., one of the most prosperous oil towns of the state, advises that the new house of 1450 seats will be opened about January 15th. This is to be a combination theatre with sufficient stage equipment and space to accommodate road show attractions, but Mr. Langley states there will only be an occasional show of this kind, the house being used for motion pictures fully 80 per cent of the days. The theatre is located on a lot 75 x 125 feet, and will have a balcony containing 625 seats. The equipment for the projecting room has already been purchased and consists of Powers 6 B. projecting machines, B. & L. dissolver and a 72-ampere Westinghouse generator set.

NATHAN MANN, who has the Empire theatre at San Pedro, is now having plans made for a new house which will be built on the lot immediately adjoining his present theatre. The plans will provide for 850 seats.

MANAGER H. L. MONAHAN of the theatre at Brawley, Cal., has changed the name of the house from the Gilbo to the Liberty, and it was reopened under the new name during the past week.

BECAUSE of the embargo placed on films, the shipment to Calexico will be cut off within the next few days, and thus considerable business will be taken away from the Los Angeles film exchanges, who supply many houses in Mexico.

THE ARROW THEATRE at Mexicali, which is just two blocks across the Mexican-United States border from Calexico, is to be closed. It is stated this will be very beneficial to American exhibitors who are located in Calexico, as the Arrow theatre is a combination of a dance hall and motion picture house.

MANAGER GEORGE SCHLESSINGER of the Pastime theatre at Bakersfield has been in Los Angeles making bookings for his theatre during the coming months.. Schlessinger's house maintains the policy of five changes each week.

Announcement

Citizens Trust and Savings Bank

HEADQUARTERS—
MOTION PICTURE ACCOUNTS
in LOS ANGELES, CALIFORNIA

We are enjoying a large part of the motion picture business of this city.

WHY

First— Because we offer fourteen hours of excellent banking service, from eight in the morning until ten in the evening, which affords an unusual convenience for all depositors who are busily engaged during the usual banking hours.

Second—Because we appreciate the worth of, and try to promote the welfare of the motion picture business.

Third— Because our many satisfied depositors bring their friends to the bank, who, in turn, become satisfied depositors.

Fourth—Because all of the stock of this bank is owned by The Citizens National Bank, the total resources of both banks being over twenty-five million.

CITIZENS TRUST AND
SAVINGS BANK
Third and Broadway Los Angeles, Cal.

VOGLESONG

PAY-AS-YOU-ENTER

SYSTEM

REGISTERS YOUR
PROTECTS
SAVES MONEY

NOTE—The Voglesong Pay-As-You-Enter System will handle your crowds quicker, cheaper and without confusion, delay or annoyance.

"THEY WALK IN"

WRITE US

American Coin Register Co.
EMERYVILLE, CALIFORNIA

THEATRE SUPPLY CO.
2006 Third Avenue
Seattle, Washington

H. E. WHITE
736 S. Spring Street
Los Angeles, California

For California, Nevada and Arizona

Fifteen of the best

WM. S. HART PRODUCTIONS

Made by THOS. H. INCE

The collection is the selection of the most successful subjects of two reels each in which the screen's greatest male star was featured. They have stories equally as good as those used today, but in all instances they have been boiled down to speedy action.

These Hart subjects will prove features that will get the money for your theatre. Territory now going fast, so you must write or wire now.

WESTERN FEATURE FILM CO.

180 Golden Gate Avenue, San Francisco, Cal.

TRY THE DAVIS BROS.

CHEAP FILM SERVICE

28 Reels a Week (4 Reels a Day) Consisting of Two, Three and Four-Reel Features, Comedies, etc., Including Posters, Slides, etc., for $20.00 Per Week

WEEKLY FILM SERVICE of 35 or More Reels Per Week, Including 5 and 6 Reel Features, Etc., at Proportionately Low Rates

For Single Day Service a Good Six-Reel Show (with Posters) for $5.00 a Day

OUR FEATURES INCLUDE MANY STRONG
MELODRAMAS WITH SENSATIONAL PAPER
SUCH AS

"PURITY" (with Audrey Munson)
THE ESCAPE (Mae Marsh and Blanche Sweet)
WHERE ARE MY CHILDREN
PAGEANT OF SAN FRANCISCO
BLANCHE WALSH in "RESSURRECTION"
AT THE FRONT WITH THE ALLIES
BEASTS OF THE JUNGLE
THEIR LIVES BY A THREAD
MYSTERIES OF PARIS
A VICTIM OF THE MORMONS
LIFE OF BUFFALO BILL
ON THE FIGHTING LINE
THE EYE OF THE GOVERNMENT
THE LURE
RESCUED FROM THE BURNING STAKE
LIGHTS OF LONDON
THE FRAME-UP
DRIVEN FROM HOME
HER ACCUSING PAST
BLIND SCULPTOR
THE KENTUCKY FEUD
'NEATH THE LION'S PAW
THE CHILD DETECTIVE
THE WRECKERS
TRACKED BY BLOODHOUNDS
SLAVES OF MORPHINE
THE BLIND SCULPTOR
POWER OF CIVILIZATION
THE MARKED WOMAN
BRAND OF THE BARS
AND MANY OTHERS

FILM FOR RENT AND FOR SALE

DAVIS BROS. 187 Golden Gate Ave. SAN FRANCISCO

What's New in Oregon?

CHESTER SMITH has bought the Liberty Theatre, of Burns, Ore., from Cligan & Thompson, and is arranging a programme of features for his pictures.

ACCORDING to a letter received by C. M. Hill, of the Portland Paramount-Artcraft Exchange, the film boys at American Lake, members of the new National Army, have organized a movie club and will make some short-reel subjects. Robert Karie of Paralta is one of the most prominent of the film men at Camp Lewis.

JACK LANNON, of the Greater Features Company of Seattle, booked "The Witching Hour" with J. C. Stille of the Peoples Amusement Company when the popular distributor was in Portland last week.

C. M. HILL, the Progressive manager; Art Kolstadt, Hood River exhibitor, and Joe Dietsch, of Perfection Pictures, invaded a Portland restaurant the other day, partook freely of fried mushrooms, and all three were on the hospital roll for several days.

H. H. BROWNELL, well-known Portland cameraman and film salesman, is now a cameraman at Universal City. Brownell left last week for the Southern California film colony. Brownell has been making Oregon pictures for five years, has turned the crank at several Pendleton roundups, and transplanted much magnificent northwest scenery and many news events to the celluloid.

NEITHER C. Bettinger or Lew Cullins of The Dalles have raised admission prices as yet, but both declare that the absorption of the admission tax has eliminated profits and they are looking forward to a "hard winter" unless they tilt the admission fee a trifle.

GUY MATLOCK, who operates four houses at Pendleton, raised prices from 25 to 28 cents at one of his houses, but the results were not satisfactory and he has eliminated the penny change system of admissions.

AT La Grande, Meyers and Leiter, who conduct the Arcade Theatre, have not raised matinee prices, collecting 11 cents instead of 10 and 6 cents instead of 5, but have gone to 10 and 20 cents for evening shows. An intelligent educational campaign resulted in a full appreciation of the need for an increase.

J. P. COTTER, who operates the Orpheum, Grand and Empire theatres at Baker, is another exhibitor who has the confidence and good will of his public to the extent that when he explained that he was forced to jump to 10 and 20 cents business was even better than usual. Mr. Cotter used much newspaper space and utilized other publicity methods.

RALPH RUFFNER, who deserted the Liberty Theatre, Spokane, to manage the Columbia Theatre, Portland, for Jensen and Von Herberg, and to handle publicity for both Columbia and Liberty, has been spending a week meeting old friends in the Rose City. Mr. Ruffner lived in Portland for a number of years before going to Montana.

DIRECTOR WALTER EDWARDS, of Triangle, has taken up the making of an original photoplay by Jack Cunningham, who is also accredited with writing the continuity. This is titled "Evidence." The entire cast of principals for this is announced to include J. Barney Sherry, Audelle Higgins, Pauline Starke, Eugene Cory, and Howard Davies. This will be the first appearance of Miss Higgins and Davies in Triangle films.

TEXAS GUINAN, who has been a member of the Triangle organization for the past two months, is to be starred in a western subject at present known as "The Gun Woman." The role is that of a woman who depends upon a gun in the early frontier days to settle her grievances. Francis MacDonald, late of Universal, and Ed Brady are members of the cast. This film is to be made by Frank Borzage, who has just completed "Until They Get Me," which features Joe King, supported by Pauline Starke and Jack Curtis.

Going the Rounds in San Francisco

TWENTY-FIVE members of the Motion Picture Association of Northern California were in session at their rooms in the new California Theatre when S. L. Rothapfel of New York dropped in. The session was resolved into an informal reception, during which the New York exhibitor answered many questions and discussed conditions of the industry in New York and San Francisco. Mr. Rothapfel inspected the new theatre, which he declared to be worthy of Broadway.

TURNER & DAHNKEN began a run of San Francisco's new morality play, "The Finger of Justice," in the T. & D. theatre at Oakland on November 21 with tremendous attendance at the opening. The Rev. Paul Smith, on whose anti-vice crusade the picture is founded, appeared in person and told why he had produced the film.

THE motion picture operators in San Francisco are trying force the exhibitors to raise their pay from $35 a week for eight hours work to $40 a week for six hours. The demands are under consideration.

AN organ is being installed by the American Photo Player Company in a theatre erected at Menlo Park, Cal., where the Camp Fremont cantonment is located. Another big organ has been supplied by this firm to the new Liberty theatre at Fresno, and still another to one of the theatres in Joy City, the amusement annex to Camp Lewis at American Lake, Wash.

CHARLES MORSE, a San Francisco cameraman, who has been in Honolulu for the past year, is enlisting in the Photographic Division of the United States Army.

THE McDonald theatre at Richmond, Cal., has been sold by Tom Spees to Hoots & McDaniel, formerly of Santa Clara.

CHARLES ROHRER of the Nippon theatre, Sacramento, has assumed the Edison theatre in the same city, the former owner, Mr. Marks, having been drafted.

ART SMITH, the aviator, and Albert Menasco, his assistant, have returned to San Francisco from the Orient, Smith entering the United States Army aviation service. They tell of the motion picture industry in Japan that strict censorship regulations, eliminating all "blood and thunder" productions, which were very popular there, and that as a result Asakusa park, the motion picture street in Tokio, was closed. "Everybody in a movie theatre in Japan sits on the floor," said Smith, whether upstairs or downstairs. "The highest priced seats are at the top of the house, just under the roof."

WALTER PREDDY of San Francisco has supplied equipment for a new theatre, built by Mr. Johnson of the Smith Lumber Company, at Bay Point, Cal.

FRANK ATKINS, manager of the Marysville theatre, has put a big Hawaiian vaudeville act on the road.

HARRY NAUGLE, western manager of Greater Vitagraph, visited San Francisco on his way back to Los Angeles after three months in New York.

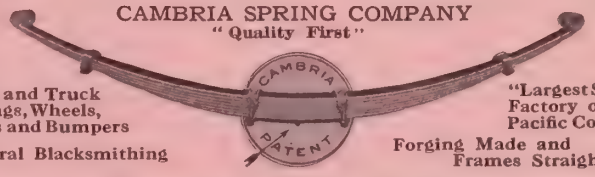
MANAGER COHEN of the George Kleine System gave a preview of the new "Quo Vadis" at Photo Players' hall, San Francisco, on November 22. Exhibitors from all over northern California attended.

RECENT visitors in San Francisco: Dave Berchont, Universal and Bluebird manager, Los Angeles; E. S. Stark, manager Opal theatre, Hollister; A. A. Berrard, manager of the Modesto theatre, Modesto; William Johnson, manager of the Edison theatre, Newman.

DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED


CAMERA MEN SENT ANYWHERE


985 Market Street, San Francisco, California

CAMBRIA SPRING COMPANY
"Quality First"


Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

GEORGE W. CHAPMAN COMPANY, Inc.
Makers of all kinds of plaster and papier mache work, miniature sets of every description, and all kinds of props for the special needs of motion picture productions.
Phone: Hollywood 1290 5155 Santa Monica, Blvd., Los Angeles

MULTIGRAPHING F 5244 MIMEOGRAPHING F 5244
TYPEWRITING
SCENARIOS MANUSCRIPTS PRESS COPY
Al. Holman & Co. 609 S. Figueroa Street, Los Angeles.

TITLES
OF ALL DESCRIPTIONS
Motion Picture Title Co.
BROADWAY 1153 631 S. SPRING STREET
HOME 10525 LOS ANGELES

J. SLIPPER & COMPANY
BAIRD — POWERS — MOTIOGRAPH and SIMPLEX
Projecting Machines
Hertner Transverters, Minusa Gold Fibre Screens and General Theatre Equipment and Supplies
WRITE FOR CATALOG
728 South Olive Street Los Angeles

Holly 3974
RE-PHOTO CO.
Studio in Connection
Photographic reproductions for the profession
6520 Hollywood Boulevard
Hollywood, California

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd.
Los Angeles, Cal.
Sunset East 389 *Home 10669*

The "NEWS" advertisers believe YOU worth while; justify them.

Any Fool Can Criticise

— and criticism that tears down without offering improvements that build up, is the work of a fool.

FOR three years I have said most all motion picture advertising is rotten. It is worse than that; it is unintelligent.

Suppose this, for example: You make a statement or a proposition to the Exhibitor. You are honest and sincere about it, but the Exhibitor thinks you are a liar. The fact that he is wrong makes no difference; you have made a mistake and put out an unintelligent advertisement.

Reverse the thing: Suppose you lie to him—maliciously or otherwise—and he believes you. You're cutting your throat, because sooner or later that lie will come out. In either case you have lost or destroyed confidence that you vitally need.

Any producer who thinks he can disregard the Exhibitor should have his head examined.

Another thing, the bulk of the unintelligent advertising comes from headquarters—the boss—and should not be laid at the door of the advertising department.

It's a peculiar thing that the boss, along with everything else he has to do and has to be familiar with, thinks way back in his head that as an advertising man he would be a "wiz." He's wrong. If that were the case he would be an advertising man and be just as successful and just as advanced financially in the advertising field as he is in his present position. Nevertheless, the boss digs up some pet notion, or idea, and jams it down the throat of his advertising department. Of course the boys want to hold their jobs. The result is an ungodly mess.

I hope some of you fellows who are running things see this. Don't get the idea I am talking to your competitor. Don't consider yourself a noble exception—it's ten thousand to one I am stepping right on the middle of your foot.

The day for brain storms in motion picture advertising and merchandising is past. The industry is solidly up against the real thing and it takes no trained observer to watch the survival of the fittest.

Here's My Definite Proposition

I WILL demonstrate my ability to be constructive as well as critical. I will do this on your own problems without cost to you.

Send me copies of your advertisements, or plans, past or present. I will make notes of mistakes and suggest improvements.

Or make an appointment with me and I will go over personally any proposition you wish to consider and can tell you about the effect on, or result from the Exhibitor.

I ought to be able to do this because after working with and for exhibitors individually, I determined to find out something about exhibitors collectively. So I put in eight months traveling all over the United States. I traveled forty thousand miles. I am not through yet, but I know pretty well what the Exhibitor wants and needs.

To this knowledge I add the result of fifteen years' merchandising and advertising experience. I think I have a reasonable perspective and know pretty well what will naturally develop and what must be done to make money producing pictures.

Within the next sixty days I will make another trip East. If you are not in or near Los Angeles meanwhile I can see you where you are.

Don't consider this advertising thing a matter of designing or writing something to appear in print. Advertising and merchandising are inseparable and are just as much a fundamental part of your business as production.

If you take up this proposition of my demonstrating, constructive work and I return to you anything of value you will pay me for it. That's up to you.

If you can use my service, we can get together.

A C Gould

Bdwy 7717 A 1321

A. C. GOULD SERVICE

202 HIBERNIAN BUILDING

LOS ANGELES

Personalities

Dedicatory Notice: This is not a department—it's a pleasure. That is, to the chap who writes it. The effect on the reader is not guaranteed. It's a supposed burlesque on the motion picture news (take it either way) of the preceding week. And some other things.

"THE taxes and handicaps that have been placed on the nation's industries are but drops in the five oceans," warns the main editorial, "compared to the demands which must be made by Congress before we shall have passed the darkness of war and post-war days to the peace that was ours before the gauntlet was cast."

Whereas *we* should have said it:

NOW: $ $ $ $.

SOON: $ $ $ $ $ $ $ $ $ $ $ $.

"This is the spirit," says the same W. A. J., "that will show Uncle Sam how he can secure more revenue by keeping in business theatres which a few faulty features of the law are driving to the wall."

And faulty features NOT "of the law!"

"Blustering, bickering, ballyhooing," emphasizes the editorial, "will not clear the eyes of a Congress that knows us only through tales of million-dollar salaries."

US?

In her wire notifying the News that she had withdrawn the use of her name from the Louise Glaum War Luxury Fund, promoted by one C. D. Fox, now under indictment, the vamping Louise says:

"I cannot comprehend the stripe of man who would apply such despicable methods of greed in this hour of our country's destiny."

Well, I can. The prison kind.

But "despicable methods of greed" reminds us, Miss Glaum, of excellent works of perfection!

Like this kolyum!

OH, THEN, ABRAMS INTERVIEWED THE PAPERS!

(From Report of Mr. Abram's Visit to Milwaukee.)

"While there, Mr. Abrams put over considerable publicity in the way of interviews with the papers."

If the News "Smokes" fund will buy the boys in France the certain sort of weed that Aubrey Kennedy smokes we can *smoke them Boches out!*

While "concentrated puffing at Bert Ennis' Best," says Harry, "would dispel the worst Hun gas attack!"

If riding around the country getting receptions is Ben Shulberg's idea of work, mine is to be Chaplin's publicity man!

A recent press agent yearn set forth that Director Giblyn had been "made a member of the General Committe on National Organization of the Home Furnishing Industry." Expect to see that Tom Ince has been elected to the Promotion and Development Committee of the National Association of the Cement Industry!

And Herb Brenon to the Improvement Committee of the Wine Dealers Association!

Frank Crane says he'd like to be on the Membership Committee of the Association to Exterminate Press Agents!

"How I Happened" is the title of a biographic squib by Mary MacLaren. If films could speak, I would like to hear what a lot of so-called features would offer under this heading!

Speaking of cheerful admissions, Paramount advertise the "Seven Wise Men of Detroit," *who show Paramount pictures.*

Is the Ghost in Paramount's "Ghost House" the same that walks for Jack Pickford every Saturday?

HOW NEW ORLEANS PAPERS GIVE FREE ADVERTISING

(From Exhibitor Service Bureau.)

"In the first place notice the newspaper chart showing where and when pictures are to be seen during the week. This is a free contribution to the theatres, *but of course none are included in this chart who do not advertise!*"

THEY SHOULD KICK ABOUT THE HIGH COST OF LIVING!

Ex-Czar Nicholas.
Charles M. Schwab.
Phil Lonergan.
Mme. Krupp.
Jake Wilk.
Vanderbilt.
Brulatour.
Len McChesney.
Fellows with studios to rent in Manhattan.

Sounds like another German horror, but I hear that Sid Olcott "is going to sell 'The Belgian' outright!"

And that now Russia has laid down, Joe Poland's afraid he'll be "divided!"

That those good Americans Hall, Oldknow and Hadley are accompanying the Zeppelin on its last raid!

THE AD MEN ADMIT IT!

(From last week's ad pages.)

Jewel Carmen, *the radiant beauty.*

Lillian Walker, *the darling of the screen.*

Irene Castle, *the best-known woman in America.*

Billy West, *the knockout laugh maker of the world.*

WHY NATURAL?

(From Report of Mr. Brady's Chicago Speech.)

"As a producer and for the producers he said that every man in the business, with the exception of a natural few unprincipled ones, were striving to give the best kind of pictures."

So *Billy* is going to make his pictures *West!*

Since other firms have shown pictures in Sing Sing, the First National might show "Alimony" in Ludlow Street Jail. (This quip will only get over in New York!)

His announcement of "Mr. J. Warren Kerrigan" and "Miss Bessie Barriscale" makes me wonder if W. W. H. is New York Heralding the fil-lum business?

"Clune's Auditorium," says W. H. Clune, "had the premier presentation of the world's greatest pictures, such as 'Birth of a Nation,' 'Ramona,' 'The Eyes of the World,' etc." When you recall that W. H. C. produced the last two, you count him due for our "cheerful admissions" department!

Fox announces "The Pride of New York." It must be Winnie Sheehan!

"'For Sale,' by Fred Jackson," says a Pathe announcement, "has been *purchased* for Fanny Ward!" While Triangle says that "Mr. Butter*fly*" is being made by Director *Hop*per! And Essanay that Taylor *Holmes* will be in a Wode*house* play!

Madam WHO Is Number One? is June?

The "who's" have it! B. A.

Denver Screen Club Changes Weekly Luncheon Place

The Rocky Mountain Screen Club of Denver is now holding its weekly luncheons at the Metropole Hotel instead of the Albany, and the membership is well pleased with the change. At last Thursday's luncheon H. Bradley Fish of Goldwyn and R. J. Churchill of the Fox corporation, the committee appointed to arrange for the use of the Auditorium for the annual Screen Club ball, reported February 12 as a tentative date. It is believed that date can be secured, but the installation of Denver's big municipal organ makes the date uncertain. It is believed, however, that the installation will have been completed before that time. The positive date will be announced as soon as possible.

Several stars will undoubtedly be present, and those from Los Angeles will travel by the Southern route to avoid probable snow blockades which prevailed last year.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

EXHIBITORS BOX OFFICE REPORTS

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADVENTURER, THE (Chaplin—Mut.)	Big	Extra	Extra	Extra	"Chaplin still ahead of them all." "Best he has ever done." "Chaplin at his best. in this picture." "Went over big [illegible] at his best." "Chaplin's best."
ADVENTURES OF CAROL (Madge Evans—World)	Ave.	Poor	Ave.	Ave.	"Star good, everyone liked it" (E.). "Won't accept Madge Evans as star" (N.) "Do not care for child stars." "Fair show, did not draw" (S.).
ADOPTED SON, THE (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"Meritorious picture; best thing he has done; but no improvement in business' (South). "Good story. Feud stuff well done. Gives Bushman fine chance." "Bushman is liked better in his later pictures." "Excellent, Bushman and Bayne fine" (East). "Very good" (South).
ANTICS OF ANN (Ann Pennington—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture" (E.). "Pennington gets us no business" (S.).
ARMS AND THE GIRL (Billie Burke—Para.)	Ave.	Big	Big	Big	"Very good picture—one that pleased everybody." "Very good—improvement over others." "Good picture but only fair drawing card." "Better than first picture." "Good, pleased all, second day even with first." "Good picture, only fair drawing card." "Very good—improvement over others." "Very good." "Very fine—pleased everybody."
ASHES OF HOPE (Belle Bennett—Tri.)	Big	Big	Big	Big	"Extra fine." "Jack Livingstone very good." "Very fine—played capacity—pleased all." "Above average—ran 2 days—business good."
BAB'S DIARY (Marguerite Clark—Para.)	Big	Big	Big	Extra	"The next Bab picture is awaited with keen interest." "Clark great." "Best Clark picture yet." "One of her best productions." "Patrons liked it." "Star always pleasing. Good story." "Most pleasing of all—patrons ask for next story." "Good attraction, very satisfying, ran this two days."
BAB'S BURGLAR (Marguerite Clark—Para.)	Big	Big	Big	Big	"Not as strong as first 'Bab' picture." "Very pleasing star, clever actress, fine comedy." "Good picture, went well first day, not so well second." "Fine comedy, exceptional photography." "Not as good as Bab's Diary."
BABY MINE (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Pleased, but did not draw extra business." "Good, but lagged." "Too much same." "Satisfying, but doesn't pull." "Great farce comedy." "Greatest and cleanest comedy I have ever run." "Good wholesome comedy." "Good show, but rather tiresome is the comment." "A very fine picture, but did not draw—advertised with 24 sheets, etc." "Surely made good, box-office good, audience fine." "Played to capacity two days and audience well pleased—last day bigger than first." "Best of its kind this season. Madge Kennedy will be great favorite."
BARBARY SHEEP (Elsie Ferguson—Art.)	Ave.	Ave.	Ave.	Ave.	"Very fine production, but the average patron does not like the foreign atmosphere." "Good photography and settings; no story." "Wonderful picture, but unappreciated." "Acting fine, setting fine, story rotten."
BARRIER, THE (Rex Beach Story—St. R.)	Extra	Extra	Extra	Extra	"Superb in every detail, perfect cast and splendid direction." "Pleased audience. 'Song of the North' rendered by singer in organ loft." "A great picture, a sure box-office winner."
BEAUTIFUL ADVENTURE, THE (Ann Murdock—Mut.)	Ave.	Poor	Ave.	Ave.	"Too long, and poor production." "Fair." "A lot of trash, six reels that mean nothing." "Bores the audience." "Poor picture, no story." "Not enough to it for six reels."
BONDAGE (Dorothy Phillips—Blue.)	Ave.	Ave.	Ave.	Big	"Very fine production. Bluebird improving remarkably."
BOND OF FEAR, THE (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Fair picture." "Story not appreciated by the masses." "Nothing to rave about—not an attraction."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BROADWAY ARIZONA (Olive Thomas—Tri.)	Ave.	Ave.	Big	Big	"Very pleasing to all ages, desirable attraction." "The kind of a production people want to see; will please everybody."
BURGLAR, THE (Carlyle Blackwell—World)	Ave.	Ave.	Ave.	Ave.	"Splendid picture; stars lack draft." "Good picture, very sad, not kind that will draw."
CALENDAR GIRL, THE (Juliette Day—Mut.)	Ave.	Poor	Ave.	Ave.	"Not up to Mutual standard." "A pleasing picture."
CALL OF THE EAST, THE (Sessue Hayakawa—Para.)	Big	Ave.	Ave.	Ave.	"Best this talented Jap has done for some time."
CAMILLE (Helen Hesperia—Gen. Film)	Poor	Poor	Poor	Poor	"Classics do not seem to draw unless people know star." "Foreign picture."
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Seven reel production made it difficult to handle crowds." "The story has been done to death." "Bara's followers liked the picture."
CASSIDY (Dick Rosson—Tri.)	Poor	Poor	Poor	Poor	"Good picture—no name—no star—no business." "Most morbid production—a business killer." "Leading role very well done—fine storm scenes—holds interest—title only chance for improvement." "No attraction."
CHARITY CASTLE (Mary Miles Minter—Mut.)	Ave.	Ave.	Ave.	Ave.	"A picture more for the young folks." "People thought it a costume play—poor title."
COLD DECK, THE (William S. Hart—Lynch)	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture." "Best Hart has done—we think." "Wonderful picture—big money-getter."
COME THROUGH (Herbert Rawlinson—Jewel)	Big	Big	Big	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (West).
CONQUEROR, THE (William Farnum—Fox St.)	Big	Big	Big	Big	"All patrons pleased." "A little long."
CONSCIENCE (Gladys Brockwell—Fox)	Ave.	Big	Ave.	Ave.	"Did not entirely please—too allegorical" (Middle). "Interesting story, and the production end ranks well among the program class—average business" (South). "Fair only." "A very fine picture—only like others before, failed, too allegorical" (West).
CORNER GROCERY, THE (Madge Evans, Lew Fields—World)	Ave.	Ave.	Ave.	Ave.	"Star is not a drawing card." "Much too long to please." "A very pleasing picture."
COUNTESS CHARMING (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Fair program picture." "Business fell below average of Paramount." "This was a good subject but did not draw well. Patrons in the smaller towns do not know who Julian Eltinge is." "Good program picture—worth to us just one sixth the amount we paid for it."
DEAD SHOT BAKER (William Duncan—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good picture—pleased patrons."
DESIRE OF THE MOTH, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans." "Title not appropriate. Good picture. Monroe Salisbury a comer."
DEVIL DODGER, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good drama—Stewart a second Hart if properly directed."
DOUBLE CROSSED (Pauline Frederick—Para.)	Ave.	Ave.	Ave.	Ave.	"Just a fair Frederick subject." "Not up to Frederick standard." "Good, went well." "An excellent production" (West).
DORMANT POWER, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Clayton a great favorite here; splendid cast; good scenario." "Picture made friends for the star and the house." "Miss Clayton gaining in popularity."
EFFICIENCY EDGAR'S COURTSHIP (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Very pleasing—patrons highly satisfied." "Light comedy. Not enough to it." "Good picture, no drawing power."
EXILE (Madame Petrova—Para.)	Ave.	Ave.	Ave.	Ave.	"Not on level with usual Paramounts. Not much story." "Just a fair picture—star does not draw here." "Fair Petrova picture—short length, but long enough." "Fair picture, not up to Petrova standard."
FATTY AT CONEY ISLAND (Arbuckle—Para.)	Big	Big	Big	Big	"The best Arbuckle comedy to date. A lot of the old Keystone slapstick stuff, but very funny. Al St. John and Buster Keaton fine support." "A good comedy and brought them back."
FIBBERS, THE (Bryant Washburn—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"A pleasant picture—good photography." "Fine. Well liked." "Good, but didn't draw." "Everyone liked it." "Splendid photography—pleasing."
FIREFLY OF TOUGH LUCK, THE (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western stuff—what they want." "Routine Western."
FLAME OF THE YUKON, THE (Dorothy Dalton—Tri.)	Big	Big	Big	Extra	"Wonderful Weatern picture—far above the average." "Our second day was twenty per cent better than our first day." "The best box-office attraction I have ever handled." "Best attraction of the year—broke all records in this city—everybody enjoyed the picture" (California). "One of the BEST, acting is GREAT." "Good business, picture well liked." "Extra big business."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
FIGHTING ODDS (Maxine Elliott—Gold.)	Ave.	Poor	Ave.	Poor	"Very good, but Miss Elliot does not draw yet." "Weak scenario for prominent star like Maxine Elliot." "Not up to Goldwyn's standard." "Rotten photography. N. G." "A big disappointment." "Did not draw at all." "Poor production. Star not popular." "Not a popular subject." "Weak picture.", "Fair picture, but stage stars do not take very good." "Star will draw later story poor, far from what one would call 'feature.'" "A poor picture, far below the Goldwyn standard. A poor story with a good cast. Maxine has some oldtime followers—but few" (W.). "Very poor, not a picture star." "A very poor production, not up to Goldwyn standard."
FLIRTING WITH DEATH (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good picture."
FOOLS FOR LUCK (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Fair picture."
FOR FRANCE (Edward Earle—Vita.)	Ave.	Ave.	Ave.	Ave.	"Audience pleased." "Good picture." "Went very well." "Picture' backs up a timely title." "Wid roasted this. Our patrons highly pleased.' "Picture such as an audience thoroughly enjoys." "Can be put over big if properly advertised." "Fine picture."
GHOST HOUSE, THE (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Better features have been made with Pickford and Huff." "Good—patrons liked it." "Ghost House picture is a good one but will only do a verage business if they like the stars." "Not up to standard." "Poor business getter." "Good, clean entertainment."
GIRL WITHOUT A SOUL, THE (Viola Dana—Metro.)	Ave.	Ave.	Ave.	Ave.	"Picture pleasing, star excellent. This is a good picture—exhibitors don't be afraid to boost this one." "Good picture."
GIRL WHO COULDN'T GROW UP (Marguerita Fischer—Mut.)	Ave.	Ave.	Ave.	Ave.	"Pleased and drew well." "She is clever." "Fine picture (comedy)."
HER COUNTRY'S CALL (Mary Miles Minter—Mut.)	Ave.	Big	Ave.	Ave.	"Fair patriotic feature, nothing out of the ordinary." "Very pretty picture—star becoming a favorite." "Fair picture—she always draws well" (Middle). "Good photography—direction poor in spots, some settings not elaborate enough." "Well liked." "Title killed this one" (West). "Patrons tired of war plots." "Poor story, star not popular here." "An appeal to patriotism."
HONOR SYSTEM, THE (Milton Sills—Fox St.)	Extra	Extra	Extra	Extra	"S.R.O. at extra prices, everyone pleased." "Has everything that makes a big picture." "Most wonderful." "Broke all records even on a rainy night." "The best picture I have had in my house. A real box-office attraction if properly advertised." "Broke box-office record."
HOSTAGE, THE (Wallace Reid—Para.)	Ave.	Ave.	Ave.	Ave.	"No life to play, poor, not suited to star." "Poor as to plot." "Reid is a favorite." "Popular star, weak plot." "Very good." "Will satisfy any audience—I consider Best Reid ever appeared in" (E.). "No good as money getter." "Above average." "Very poor picture." "Your review incorrect" (E.). "Poorest Wallace Reid yet" (S.). "Poor plot, picture slow." "Very average picture."
HUNGRY HEART, THE (Pauline Frederick—Para.)	Ave.	Ave.	Ave.	Ave.	"Good." "Picture did not please—climax melodrama of the 10-20-30 type." "Good picture, appealed mostly to women." "Interesting problem play with weak finish."
JACK AND JILL (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Pickford a young Douglas Fairbanks. Huff also clever. Good picture with plenty of action."
JACK AND THE BEANSTALK (Fox Kiddies—Fox St.)	Ave.	Ave.	Ave.	Big	"Wonderful children's subject." "Adults afraid to venture, evenings small—beautiful feature." "This picture is only for children—it should draw adults." "Too deep, four reels too long, kids only." "Went big." "Great kid's picture, but fairy stories will not get the adult admissions—almost too long for this style of play." "Extra price to S. R. O."
JOAN THE WOMAN (Geraldine Farrar—Cardinal)	Big	Extra	Big	Big	"A wonderful production, played here seven days before, so that present engagement made a total of eleven days" (S.). "Big even on return (at popular prices, 15c, 20c, 30c), playing two shows a night and everyone satisfied" (W.). "This is a wonderful production but poor business getter" (W.). "Best money getter we have had—best Paramount yet" (N.).
LIFE'S WHIRLPOOL (Ethel Barrymore—Metro.)	Ave.	Ave.	Ave.	Ave.	"Best Barrymore ever appeared in, but did not draw." "Very ordinary." "A good picture—star just fair here."
LITTLE AMERICAN, THE (Mary Pickford—Art.)	Big	Extra	Big	Big	"A splendid picture." "Great picture—big drawing card." "Star and story pleasing except 'war.'" "Sure-fire box-office success." "Wonderful—very timely." "Would be good with any star who could put it over." "Surely big picture."
LITTLE PRINCESS, THE (Mary Pickford—Art.)	Ave.	Ave.	Ave.	Ave.	"Interests children only; will hurt star unless given a play to interest grown-ups; substituted another picture to finish the week" (E.). "A good picture, but did not draw as most Pickfords do" (W.). "Not up to standard of last two pictures—good entertainment, but lacked the drawing and pleasing qualities of Rebecca of Sunnybrook" (S.). "Did not draw like Rebecca of Sunnybrook, or other late Pickfords" (N.). "Lost $1400 on the week—worst Pickford business we ever had in our history—too much of a kid picture, does not draw grown people" (N.).
LOVE DOCTOR, THE (Earl Williams, Vita.)	Big	Big	Ave.	Ave.	"A winner." "Story 'impossible'—star going back as drawing card." "Star draws, picture not up to standard." "Good stuff." "Not up to standard, but went big."
MAGDA (Clara Kimball Young—Sel.)	Ave.	Ave.	Ave.	Ave.	"Started good, but did not hold up." "Business poor in comparison to what she has done" (West). "Splendid" (Middle). "Very poor" (West). "Did not please audience" (W.). "American people want to laugh; star slipping." "Good picture, but did not get big money" (E.). "Didn't draw, picture fair" (N.). "Very pleasing, but did not draw—showing an actress of this type requires a punch to get over" (E.). "Fair picture—nuthin' extra" (E.).
MAN FROM PAINTED POST, THE (Douglas Fairbanks—Art.)	Big	Big	Big	Extra	"Not up to Fairbanks standard." "Gets over only on account of speed and melodrama." "Broke records" (West). "One of the best attractions of the year" (South). "Extra big on return date" (East). "Suited everyone—we need more like this." "Drew well and gave complete satisfaction." "Good."
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business." "High class picture."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave.	"Good business, fine, pleased."
MORE TRUTH THAN POETRY (Mme. Petrova—Met.)	Ave.	Ave.	Ave.	Big	"Petrova's best picture." "Same old stuff." "Nothing extra." "Best Petrova yet." "Splendid picture, did not draw especially." "Went only fair."
MOTH, THE (Norma Talmadge—Sel.)	Ave.	Big	Ave.	Big	"Only fair—fine photography, but draggy." "Excellent picture." "Extra big business." "Star growing in popularity."
NARROW TRAIL, THE (William S. Hart—Art.)	Extra	Big	Big	Extra	"Excellent picture" (East). "Only fair" (South). "Best Hart up to date." "Pinto pony excellent; caused as much comment as Rebecca of Sunnybrook Farm" (East). "Star well liked. Remarkable horse" (South). "House record—best Hart to date—big hit here" (West). "Best of its kind" (Middle). "Same old Hart—best drawing star in the business—cannot handle the crowds."
NORTH OF FIFTY THREE (Dustin Farnum—Fox)	Big	Big	Big	Big	"Cave man stuff." "This star draws well." "This type of play very popular here" (North). "Great picture." "Well liked." "Good picture, star well liked, and book very popular."
OH, DOCTOR! (Arbuckle—Para.)	Ave.	Ave.	Ave.	Ave.	"Usual Arbuckle comedy—not as good as others."
ONE SHOT ROSS (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good; lots of my patrons like him better than Hart." "Routine Western." "Picture fair; photography extra." "Good picture, but star not well enough known to have much pulling power."
ON THE LEVEL (Fannie Ward—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Good show—better than usual." "Better than average Ward picture."
ON THE SQUARE GIRL, THE (Mollie King—Pathe)	Ave.	Ave.	Ave.	Ave.	"Clever little feature" (W.). "Popularity in serial carried over to feature—remarkable" (S.).
OUTSIDER, THE (Emmy Wehlen—Met.)	Ave.	Ave.	Ave.	Ave.	"Beautiful picture." "Poor title—fair picture." "Star always draws." "Good picture."
PARADISE GARDEN (Harold Lockwood—Met.)	Big	Big	Big	Big	"Broke all house records (South). "Theme offended a great many people, though a good production" (New England). "Good show only it is too long." "Very well liked. Best Lockwood in some time." "Exceptionally good picture. Photography very good. Star likable."
PRICE MARK, THE (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture of its kind. Too suggestive" (Middle). "Picture more for the H.B. (high-brow) than the average. Bad start for this program here" (South). "Good picture, but did not draw."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
POLLY OF THE CIRCUS (Mae Marsh—Gold.)	Big	Extra	Big	Extra	"Very good. Broke all records for one night attendance" (West). "A dandy picture." "Star popular, story, direction good." "Packed 'em in—drawing power good." "Splendid production." "While not a wonderful picture, it drew extra well and pleased immensely." "Pleased everyone—played capacity—class of picture if this company continues to make will rank foremost in business" (West). "HOPE they can keep it up" (East). "Mae Marsh no drawing card" (South). Despite heavy rain first day went over fine and great." "Three days extra big" (Middle).
PRINCESS OF PARK ROW, THE (Mildred Manning—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture, but stars not known." "Good picture, Miss Manning excellent." "Your review Oct. 20, Page 2770, is misleading." (We are not infallible. THIS IS WHAT THESE REPORTS ARE FOR.—Editor.)
QUEEN X (Edna Goodrich—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very fair subject, star popular here." "Good picture." "Nothing to waste 5000 feet on" (E.). "Fair picture, star didn't show to advantage."
RASPUTIN, THE BLACK MONK (Montagu Love—World)	Extra	Extra	Big	Extra	"Excellent." "Very good." "Timely, pleased an intelligent audience—not for average fan." "Better than usual program picture." "Could be condensed. Well liked." "Star's best work." "Too long drawn out." "Very fine production, drew well, wonderfully timely subject."
REBECCA OF SUNNYBROOK FARM (Mary Pickford—Art.)	Extra	Extra	Extra	Extra	"Pleased all." "Great—credit to industry." "Wonderful." "Great—best Pickford picture ever released." "Great—went big." "Great—the most natural and appealing kid circus possible." "Work up children's matinees on this." "Our patrons considered this Mary's sweetest characterization. A great picture for the kiddies." "Pleasing throughout, our first successful week run." "Best she ever made. A money getter, capacity three days." "Dang fine biz on Artcraft." "Great." "You got to give it to her, it's a wonderful picture." "Third time shown here." "Third return engagement." (NOTE:—These return showings were in smaller cities, and both reported big business for the third engagement.—Ed.).
REDEMPTION (Evelyn Nesbit Thaw—State R.)	Big	Extra	Big	Big	"A big money-getter." "Extraordinary with us." "Extra big business—star draws—picture ordinary."
SCARLET PIMPERNEL (Dustin Farnum—Fox)	Ave.	Ave.	Ave.	Ave.	"Star popular, but this type play (costume) not wanted at all."
SEVEN KEYS TO BALDPATE (Geo. M. Cohan—Art.)	Ave.	Ave.	Ave.	Ave.	"We considered picture good, but star does not draw here." "Well liked by audience on account of star and good story—touching comedy and drama." "Heavy advertising to no avail." "Might be better known in East" (West.)
SHALL WE FORGIVE HER? (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Only an average production."
SILENT SELLERS (Mme. Petrova—Met.)	Ave.	Ave.	Ave.	Ave.	"Poorest Petrova we have had." "Good star, but picture not up to standard."
SKINNER'S BABY (Bryant Washburn—K.E.S.E.)	Ave.	Ave.	Ave.	Big	"Not as good as Skinner's Dress Suit, but nice type of picture." "Pleasing picture." "This is a positive hit and surpassed everything from a box-office standpoint" (West).
SLACKER, THE (Emmy Wehlen—Metro)	Big	Ave.	Ave.	Big	"A very good and timely production." "Went big, but Stevens too old." "Fell down." "Weather ideal, advertised big, picture good, business rotten." "One of strongest emotional artists, fine production, big." "Good photography, well staged and acted." "Went over great, patrons enthused, would have held up another day."
SLEEPING MEMORY, A (Emily Stevens—Met.)	Ave.	Ave.	Poor	Ave.	"Not attractive kind of picture." "Hypnotic plots unpopular." "Poor subject." "A good picture." "Very good, photography first class, cast good." "Very good in every detail; should draw." "Star exceptionally good. An unusual picture."
SOCIETY'S DRIFTWOOD (Grace Cunard—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Very good" (South).
SON OF HIS FATHER, THE (Charles Ray—Para.)	Big	Big	Ave.	Big	"Very good picture. Very good direction." "Very good from all angles." "Drew good business for a four-day run" (Middle). "Very good production." "Entirely satisfactory business on this" (West).
SOUTHERN PRIDE (Gail Kane—Mut.)	Ave.	Ave.	Ave.	Ave.	"Scenario weak." "Not much picture—star very popular."
SPREADING DAWN (Jane Cowl—Gold.)	Ave.	Ave.	Ave.	Ave.	"An unpopular type of picture." "Does not compare favorably with other Goldwyn's." "Patrons satisfied" (South). "Very pleasing story. Patrons well satisfied, comments." "Fine production, poor business." "All Goldwyn stars have to be made popular excepting Mae Marsh." "Excited no comment." "Good picture but did not draw." "Fair picture, but does not draw."
SPY, THE (Dustin Farnum—Fox St.)	Big	Big	Big	Big	"Unusually good drawing card for a war picture—best thing Dustin Farnum ever did." "Did not pay expenses." "This picture locked them out here four days, and would have stood four more" (N.). "Wonderful picture."
SUNSET TRAIL, THE (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Good show—fair star." "Good entertainment, fair business." "A very big drawing card." "One of her best pictures."
SUNSHINE ALLEY (Mae Marsh—Gold.)	Ave.	Ave.	Ave.	Ave.	"Fair picture, business bad." "Star never favorite here, production below Goldwyn standard." "Poor story, photography and star weak." "Patrons seemed pleased with this" (E.). "Good picture" (W.).
THEIR COMPACT (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"Picture fine—business poor." "Stars seem to have lost in popularity—good picture."
THIS IS THE LIFE (George Walsh—Fox)	Ave.	Big	Big	Ave.	"Walsh is a comer. About the best drawing card on regular Fox program." "Star becoming popular very fast." "Good Walsh picture." "George Walsh rapidly coming up to Doug. Fairbanks." "Star works well, story good." "Good, Walsh better than Fairbanks" (S.). "Star popular, picture good" (N.). "Fair picture only, not liked." "100% better than Fairbanks—he's coming fast" (S.). "Picture a knockout—great" (N.).
THOU SHALT NOT STEAL (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Too much of a detective drama." "Average feature—director-actor steals show from star."
TROUBLE BUSTER, THE (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Picture extra good." "Only fair."
WHEN A MAN SEES RED (William Farnum—Fox St.)	Ave.	Big	Ave.	Big	"A very fine picture." "Good picture." "A good picture but it will take a little time to bring back this star." "One great show—star ditto."
WHIP, THE (All star cast—Paragon)	Big	Big	Big	Big	"Ideal kind of big feature." "Very good." "Nearly as much business on return as first run."
WITHIN THE LAW (Joyce-Morey—Vita.)	Big	Big	Big	Big	"Very big, each day better." "Too long—great show, very interesting." "Picture good, but business slacking." "Alice Joyce is particularly well cast as Mary Turner. The subtitles make a fat part of Aggie Lynch." "A good picture with apparently no drawing power" (local). "Best picture I have seen in a long time." "A box-office record-smasher, everybody highly pleased."
WOMAN BENEATH, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Good." "Very good." "Picture well liked, star popular."
WOMAN GOD FORGOT, THE (Geraldine Farrar—Art.)	Extra	Extra	Big	Big	"Drew many strange faces" (West). "Very spectacular, wonderful production, yet not over-pleasing." "Grand, wonderful production." "Elaborate, great cast." "Star and title drew first day." "Big production, no heart interest." "Wonderful picture, good photography, excellent cast, but not a picture the public wants at this time. I take my hat off to De Mille as a director—now give us a change." "Cleaned up on this picture." "My patrons don't care for 'Jerry'—I can't understand this any more than you." "Great! You can't say enough for this production." "The most artistic picture I have ever played." "All pleased." "Splendid photography, wonderful sets, fair story—did not appeal very strongly to our Saturday clientele—big all week and Sunday extra big." "A little high-brow for the average public."
YANKEE WAY, THE (George Walsh—Fox)	Big	Big	Big	Big	"Star well liked—good entertainment." "Much better than average Fairbanks; great drawing card." "A relief from the usual murders, etc." "Wonderful personality—forget the war pictures." "A fine comedy drama, many pronounced it equal of Douglas Fairbanks' best work." "Picture pleased, but did not draw." "One of the best of the Walsh pictures."

Rothapfel to Solve Problems of Service Bureau Readers

¶ Exhibitors everywhere are to have the greatest "consulting expert" in the world of motion pictures at their call —free of any charge or obligation.

Samuel L. Rothapfel, genius of presentation and recognized everywhere as the foremost exhibitor of the globe, creator of the Rialto and the Rivoli theatres is the man.

Hereafter Mr. Rothapfel will answer through the Motion Picture News any question from any exhibitor concerning his problems. The only conditions to this announcement is that the questions must not require opinions regarding individual pictures or brands and that all questions must come through Motion Picture News. Mr. Rothapfel will ignore inquiries from any other source.

¶ Mr. Rothapfel is today the best fitted man in the whole industry to perform such a service for the exhibitors of the country. No one realizes more fully the value of real service. And because of the real interest that he feels in his fellow exhibitors wherever they may be, Mr. Rothapfel has agreed to give his valuable time to the personal consideration of individual problems that may be presented to him.

There will be no camouflage to this. Every inquiry that comes to Motion Picture News marked for the attention of Mr. Rothapfel will go to him and he will dictate the answer. These answers will be published in Motion Picture News. With the coming opening of the magnificent Rivoli, which is to surpass everything known to the industry, and his continued personal direction of the Rialto, Mr. Rothapfel is to have the greatest responsibility. But he is willing to give still more of his time to be of service to his fellow man.

¶ "Seeing the Rialto with Rothapfel" has proved one of the most popular features of the Exhibitors' Service Bureau. Each week one of Motion Picture News staff sits through the presentation with Mr. Rothapfel and then presents to the exhibitors of the country the exhibition as arranged by Mr. Rothapfel and his own comment on this. Scores of letters have been received commending this feature; it has attracted instant attention from Broadway to the hamlet.

This department will be continued, but its field has been somewhat limited, for it, of necessity, must be confined to the lessons brought out by the particular presentations and Mr. Rothapfel's explanations of how he accomplished the results and his suggestions to others.

¶ But now the field is open to everyone, whether you are showing the most expensive super-feature or a program of single reels. Whatever are your problems with the presentation of pictures, Mr. Rothapfel will answer them for you.

You have the thought and the expert advice of the world's greatest exhibitor.

You could not buy this consulting service of the genius of presentation.

But you can get this advice, the most notable single service ever offered the showmen of the country through Motion Picture News, and through that medium alone.

¶ Address all your inquiries "ROTHAPFEL ADVICE, EXHIBITORS SERVICE BUREAU, Motion Picture News.

Remember that this is the only way you can have your questions answered. And remember, too, that Mr. Rothapfel will not enter into the discussion of the merits of productions.

Don't ask foolish questions; don't make your questions involved. Ask one thing at a time and your answer will have prompt and earnest attention.

With this aid of Mr. Rothapfel Motion Picture News believes that it has reached the SUPREME in SERVICE FOR THE EXHIBITOR.

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Getting Newspaper Co-operation

Proper Action on the Part of Exhibitors Will Bring Much Free Publicity

FOR several weeks we have been talking to you about the way that you should advertise. To an extent this referred to what you should do for the newspapers, inasmuch as the amount you spend in exploiting your house does benefit these publications on the basis of value received. Now we want to talk about what the newspapers should do for you, the things that you have a right to expect, the things that you cannot get—and the real measure of co-operation between the theatre and the press.

We believe that nearly all over the country the feeling between picture theatres and newspapers has died out. It came from the fact that motion pictures were first regarded as the rage of the hour, a passing fancy, and because they adopted the "bally-hoo" methods of exploitation. Gradually as they grew stronger and began to kill off the legitimate theatres, they still stuck to the same methods of violent lobby displays and still ignored the newspapers. With few exceptions the newspaper has had to educate the motion picture manager in the way to advertise; it has been a hard game of persuasion, but where a serious attempt has been made in the right spirit, both parties have gained much.

There are a few newspapers in the country who still pursue the "high brow" attitude toward the motion picture, but they are rapidly passing. There are many, many others who are not giving the pictures the attention they should have, but investigation shows that in most cases their efforts have not called forth responses for exhibitors in their communities. There can be a great deal more done in getting the newspaper and the exhibitor closer together. We want to tell you how you, as a showman, can help in this movement which is bound to be of the greatest advantage to you.

Merely as a basis of this talk we have reproduced on the opposite page some portions of the photoplay departments of various newspapers. No effort has been made to select the best photoplay departments in the country, but at the same time they are representative of the papers who are seeking to co-operate with the picture houses.

Most newspapers realize the enormously large per cent of the public that is interested in motion pictures. There is not a newspaper in the country that has ever started a real department of this sort that has ever discontinued it. Several, during the early period of the white paper scare, either cut down the space that they were giving to motion pictures or dropped the department altogether. The cry from the readers was such that the departments were promptly reinstated. At a later date we are going into some detail in telling you just what the various newspapers are doing for motion pictures, and the treatment of individual photoplay editors is very interesting, but here we can only deal in generalities. We have tried before to tell you why you should advertise. *In the great majority of cases all the motion picture theatres have to do is to start a concerted movement in this direction and the newspapers will be found ready to meet them more than half way.*

The greatest trouble with exhibitors is that each one is so suspicious of his rivals that it is hard to start a concerted movement to pledge newspaper advertising in order to get newspaper co-operation. If they would get together on this single point the results, in many cities, would be astounding. But we still have left the old, true story of the "bellwether." Some one has to blaze the way in advertising and those of the rest who really want to survive will follow.

Remember this in all your advertising. A newspaper has to make out its budget much further in advance than most business concerns. In these days of scarcity, white paper, inks, etc., have to be arranged for as much as a year in advance. A newspaper has to have a definite plan ahead, and in order to arrange that plan it has to have a more or less definite idea of what its income will be. In your case it has to know that you are going to be a regular advertiser; not that you are going to use a certain amount of space each day but that your expenditure over a certain time is going to be, roughly, such and such an amount. Especially the newspaper cannot afford to start a special department like a photoplay column and depend only on the sporadic advertiser. It would be just as foolish as for you to try to figure your theatre business on the receipts for a single day. So it is well to take into consideration that it is the REGULAR who counts in governing the policies of a publisher.

But let us consider that you, and the enterprising fellow exhibitors of your city have determined to become regular users of display space. Then what is the next thing that you should do? What can you expect the newspaper to do for you in addition to giving you the display matter for which you actually pay?

As we have advised you before, talk over your problems with your newspaper publisher. Tell him that you are going to spend all that you reasonably can on advertising and then ask for his co-operation. With the exception of a few cities the paper will be ready to give the everyday advertiser a story in the Sunday department, and where the expenditure justifies it, photographic reproduction. The larger papers use what is called "layouts." In other words, the theatre sends in the photograph that it desires used and this is put with the pictures sent in by the other houses and made into a single cut, the whole occupying the amount of space that the newspaper has decided to give. Most of the papers, however, are unable to afford layouts but they will be found ready to use the cuts or mats which are furnished by the exhibitor, and which the exhibitor in turn can get from the exchange (if the exchange is up to the times). Many manufacturers make the mistake of seeking to adorn these cuts which they furnish with their names or brand marks as big as possible and so make them apparent free advertising and therefore harder to persuade the newspapers to use. There is great need for reform in this "free service" of the manufacturer. It is time for many of them to stop trying to "sneak over" something for their own direct benefit.

Now we would suggest to every exhibitor that he encourage his Sunday papers to the use of as much GENERAL photoplay news as possible. The more the newspaper keeps the public interested in the doing of players and the gossip of coming production, the greater your box-office receipts is going to be. Don't expect this matter to be direct advertising for your theatre. Would you expect your paper to run a column of personals about the players and in each one to mention that this star is "going to be seen soon at the Gem theatre"? Let us tell you, in the first place, that no self-respecting newspaper is going to do this. And in the second place, such matter will be passed over by the average reader as pure advertising and its benefit will be lost. But try to keep your stars before the public by the indirect style, *the news style of stories.*

Publicity departments furnish the photoplay departments of the larger papers with matter of more or less news value. You should see to it that the companies with whom you are booking supply your newspaper with this matter. But you have a remedy in preparing your own matter from the press sheets, and better than all, from the columns of the NEWS. Letter after letter has been printed in these pages from leading photoplay editors of the country who declared that they got the greater part of their news here. Careful reading of the NEWS and rewriting the various items that concern the people who appear regularly on your bills and the productions that you know are to be shown at your house will be likely to prove acceptable to your paper. The smaller the paper the more necessary will it be for you to aid in the preparation of this matter, for none but the larger dailies can afford to employ a man whose entire time is devoted to photoplay work.

(*Continued on page* 4162)

How Some Newspapers Aid the Motion Picture Exhibitor

These more or less random selections show what Sunday papers are willing to do. At top Detroit Free Press and two pages from Cleveland Plain Dealer, in center three pages from Baltimore American and at bottom two pages from Pittsburg Press and one from Syracuse Herald.





















Some of the free advertising which was given "The Man Without a Country" in Minneapolis, St. Paul and Duluth papers at its recent showings in those cities.

How to Get Co-operation of Papers in Keeping Pictures Before Public

(*Continued from page* 4160)

But the greater volume of advertising contributed by you and your fellow showmen, the more atention will be paid to this end of the work.

This matter has referred to the Sunday reading matter. Most of the papers will be found ready to give you short daily stories, if you are a regular advertiser. In preparing this matter, avoid exaggeration and adjectives. Try to make your reading matter meet the requisite of NEWS so far as possible. Remember that you are not deceiving the reader by exaggeration and lurid writing. What you want to tell are the facts, briefly and simply. You will find the Ready Made Ad Talks appearing in this paper each week of great value to you, for they tell you in brief, clear form what the pictures are about. Above everything else never say in your reading notices that "this is the star's greatest picture" or that it is "greater than the 'Birth of a Nation.'" A lot of misguided publicity writers are using these terms every moment, but keep away from the danger yourself. Remember that even more than in your display announcements, where the reader understands that you are making the statements, you ought to keep away from such exaggerations in the matter you are making the newspaper stand for. When you get the confidence of your paper don't abuse it because you may be able to "slip over" something once in awhile.

Live newspapers will be willing to print account of novel ideas that you use and many of them will aid you in special little stunts. Often, where you are doing big advertising on special pictures, they will use cuts for you during the week, and this is a splendid form of publicity.

Now to go back to the reproductions of pages from various newspapers. You will note that the Baltimore American, besides printing the "chart" to which we referred last week in the article on neighborhood houses, and the "layout" on current attractions, also prints pictures and stories about things of interest in the photoplay. These, of course, do not undertake to say every time a story is printed about Theda Bara that she is to be seen at the Majestic theatre soon, but they do give the fans the sort of news gossip about her that they want and it is the invaluable sort of publicity that we have just mentioned. The same is true of the Cleveland Plain Dealer, two pages from which we have also reproduced, and of many other papers through the country. Co-operate fully with the newspapers and encourage them to use this sort and be content with the indirect advertising that you get from it. You will profit from every photoplay fan who is created.

Your relations with your newspapers should be as close as possible. *Don't get peeved over the little things, but look on this service from a broad viewpoint.* Don't be selfish and expect every line of this reading matter to rebound to your individual benefit. *You want co-operation; you need not expect the paper itself to be turned over to you.*

Always use a typewriter in preparing your matter. Of course, you should use but one side of the paper and should triple space to give ample room for editing. Make your matter as brief as possible. Most of the publicity men, even the highest paid one often seem to strive for quantity rather than quality. It is better for you yourself to edit your own matter with a firm hand, leaving in the things that you want to appear in print, than to have your editor, in his haste hew out half of your matter because you have overstepped space limits.

Get this copy to your paper as early as possible—the day before if you can. Remember that this is not "spot" news, and it stands a better chance of being used if it beats the up-to-the-minute news into the office. The newspaper is not going to stop work on a big murder story and turn the machines over to setting up a free reading notice about your attraction.

Where your newspaper makes its own cuts, get the photographs to the paper as early as possible. It seems to be a habit with exhibitors, newspaper men report, to bring in the photos at the last moment and then fail to understand why they are not used. Possibly the section of the Sunday paper in which the photoplay news appears is printed Friday night and the cuts ought to be in at least two days earlier. This is one of the little things that you ought to find out for yourself. It is what we mean by co-operating with the newspaper.

We cannot urge too many times that you do get in touch with the publishers of your papers—the photoplay editors where such departments exist. Co-operate to the limit and advertise to the fullest amount that you can afford. You will be amazed at the results.

We cannot provide more than general rules for the preparation of your matter, but if we can instill the spirit of GET TOGETHER with your newspapers, we feel that we have done a great deal.

Three Newspapers Unite for Exploitation of Patriotic Film

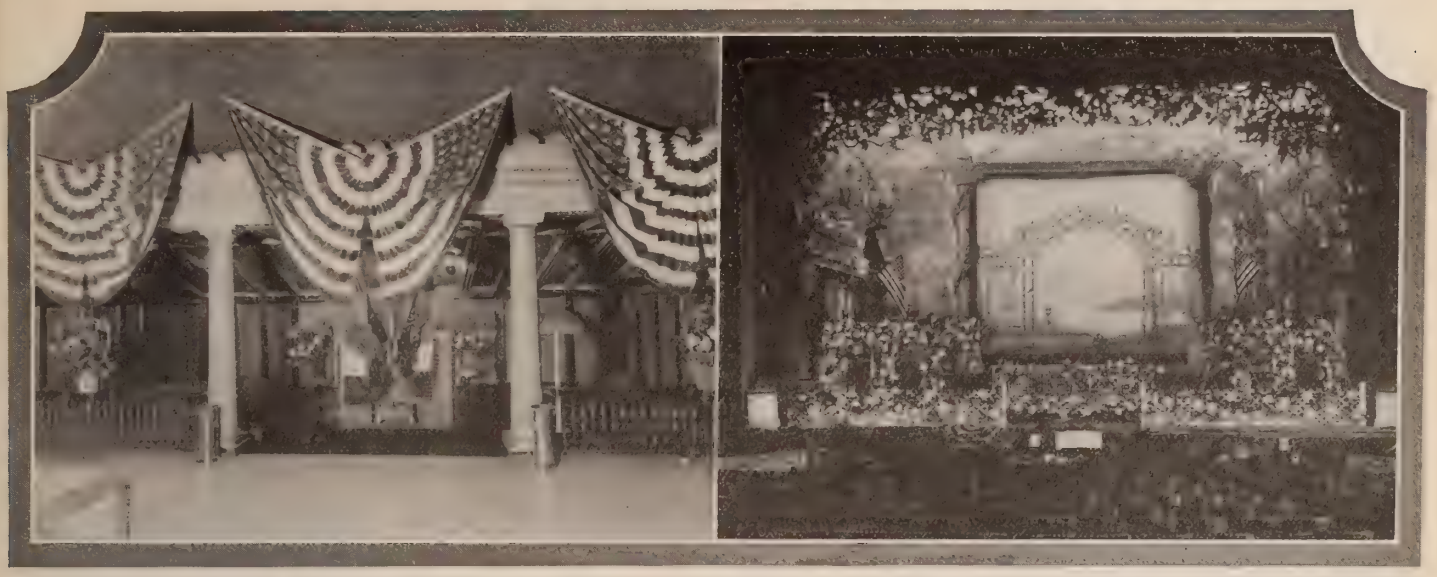
THREE of the largest newspapers in the Northwest recently conducted one of the most unique campaigns in exploiting a motion picture that has ever been known in this country. The campaign lasted for three weeks, was entirely free, and was conducted by the Minneapolis Journal, St. Paul Ditpatch-Pioneer-Press and the Duluth Herald. The picture was the Jewel production, "The Man Without a Country."

These newspapers combined to awake the people of their section to the necessity of good citizenship, the theme of the production. When the film was booked in the twin cities of Minneapolis and St. Paul and later in Duluth, the three great newspapers combined forces to make "The Man Without a Country," a smashing and convincing patriotic argument.

The combined circulation of the "twin city" papers was 400,000. Each gave advertising space running from three columns to half pages, backed by running stories in the news columns. The Minneapolis Journal besides boosting the picture for a week on November 11 devoted one and three-quarters feature pages to a reprint of Edward Everett Hale's story, with a two-column review of the feature.

The St. Paul Dispatch commented upon the film in its editorial columns and wound up a two weeks' advertising campaign with a three-column fifteen-inch display. The Duluth Herald followed the lead of the other papers when the feature was shown there.

Make your theatre the THING, and then you won't have to worry about changing film services or flitting stars.



At the left is the Palm Room of the Victoria theatre, Buffalo, as decorated for "Womanhood," and at the right a typical stage setting at the Victoria.

Buffalo Neighborhood House Manager Tells Some of Secrets of His Success

EXHIBITORS all over the country can get an inspiration from a twenty-two year old showman. He is Edward L. Hyman, who directs the destinies of the Victoria, a 2,000 seat neighborhood house in Buffalo, N. Y.

There is the embodiment of youth at the Victoria. It reaches out to the patron from the moment that one sees the blooming flowers in the outer lobby, and the spirit is carried through the lobby itself where a red lamp glows with a homelike invitation. Then there are roses and chrysanthemums and carnations filling many vases, adding an intimate appeal.

Mr. Hyman believes in being "fussy" about litle things. He believes in giving his theatre the atmosphere—and the atmosphere here is that of home. And he has made the house so distinctive that although it is in the upper western section of the city people come from every district to enjoy the brightness of the house. The theatre has an auto patronage that would make big profits for any house anywhere.

"Keep with 'em, not behind them," says Mr. Hyman. "When it's cold outside and our lobby is warm and redolent with the aroma of flowers, and inside the portico of our rest room is clustered with flowers brought into relief with lights, don't you believe that makes 'em talk, and tell others what novel things we try to give them here?"

Uses All Novelties

Mr. Hyman is a minute-man in this respect. He doesn't allow moss to grow around the front door of his think emporium. Everytime there is an opportunity to present a novelty, he does it. He makes use of occasion and circumstance.

For instance, the other night when the dimmers dimmed nearly out between shows, the curtains parted slowly and up from the floor of the stage rolled the American flag, standing out in relief against the dark because colored lights were behind it. As the glowing emblem covering the big stage brought forth applause, Harry Mason, a soloist who sings at the free city band concerts during the summer, sang a military ballad and a follow-up slide on the screen spoke briefly and courteously of the Y. M. C. A. war campaign for funds.

Of course this isn't a wonderful idea but it was unlooked for and a surprise. It made the people talk right there in the show. In fact everytime they come to the Victoria they look for a touch of realism, something unusual, not the same old overture, weekly, comedy and feature.

That very same night he showed movies of the Buffalo drafted men in camp.

Knows His Patrons

Another thing has spelled success for Edward L. Hyman and the Victoria. He is not afraid to let his patrons know who he is. Although he shows to crowded houses in his big beautiful theatre each night, hundreds know him by name and stop at the office to comment or suggest a picture. But that isn't all, Mr. Hyman greets the patrons coming in or leaving and when they depart he asks them if they liked the show.

"If a man or woman asks you to get a certain picture, and you already have booked it for the future, accept the suggestion as if it was a brand new idea to you and suggested by them. It will please the suggester and it won't hurt you. Don't for Heaven's sake snap him up in a cold manner and say sharply: 'We will have that picture surely, it has been booked here for some time.'"

The Victoria stands out like a beacon, is a true statement and not a simile. Mr. Hyman conceived the idea of having large lights with giant reflectors behind them to illuminate the entire front of the white marble building. This is aside from the facade lights and the big electric sign. The scheme has worked out well for when one is a mile away from the theatre, the glow is conceivable. This is not expensive either, in fact the Hyman ideas are all inexpensive but they are human and appeal.

These are a few of the Victoria policies that might be adopted by any neighborhood house:

A consistent endeavor to introduce clean novelties in the program, such as special stage sets for war campaigns, holidays, etc.

Injection of special music features into the program by high class instrumental soloists known and liked by the patronage. Not a highbrow soloist but someone they like and know.

The highest class features. The Victoria shows Paramount, Artcraft, Goldwyn and others first on the West Side. Plenty of variety.

Meeting the moods of the audience. Figure they are wearied from work when they arrive. Give them a light lively overture, something short and snappy in a news reel, a pair of lively songs by a classy singer, a good feature with love in it, an educational reel that does not bore, and a comedy that sends them away laughing and ready to come back next week.

Don't give 'em a chance to argue. If they do let them argue. Maybe they have a right. Try to right the wrong.

Advertise and keep the Victoria before the public continually. The Victoria keeps small ads, changed daily, in the amusement columns of all daily newspapers where the theatregoer can find them when he wants information.

The Victoria uses a program, written in homey language with a personal appeal. This program, containing breezy chatter, is sent to 5,000 homes through the mail, the mailing list having been obtained in the theatre. The mail carriers aid in keeping dead-wood out of the mailing list by reporting all those who have moved away or who have moved into the section.

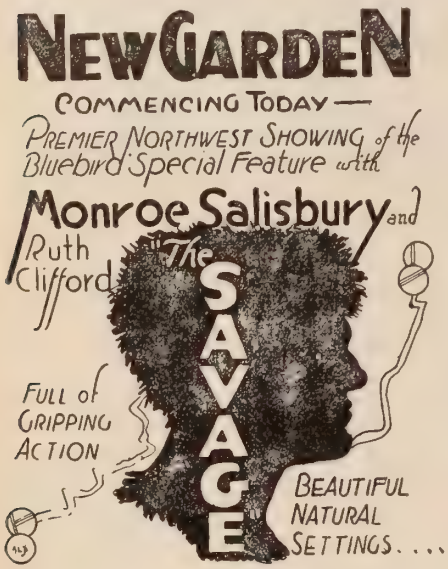
Mr. Hyman has a clean theatre, smiling courteous attendants, and he says the reason is because every person in the Victoria knows that Mitchell H. Mark, the owner, has confidence in everyone of them and expects them to do their best every minute.

"I don't deserve such a lot of credit,

(*Continued on page* 4166)

Your Idea—and Ours

WE have told you many times that where you can afford to design your own advertising and have facilities for getting the engraving done promptly, it is far better than mere type displays. The Strand and Garden theatres, Minneapolis, have a publicity manager in J. L. Johnston who designs his own advertising and does it ef-



fectively. The result is that the displays stand out amid the mass of other type advertising on the same page. And then, again, there is something distinctive about this, and as long as the designs follow the same general style they will be immediately recognized as that of a particular theatre.

See how much stronger the outline of the head of the savage in this display stands out than would the name of the star or the title of the picture in ordinary type. The essential thing in the design of an advertisement is to achieve something that will immediately catch the eye. This display certainly has that quality.

Make your theatre a proverb in the minds of your patrons—a proverb for quality.

IF you give passes at your theatre, make them worth something to you, not only to fill your house for the time, but to make business for the future. As a general rule, we do not believe in passes, because they encourage in the public mind the idea of "something for nothing" and they inspire the feeling that you are about to bunk the public. But there are times when they are worth while—when you can really make the passes do you a service.

In this case the Harlem Strand theatre, a new house, used the passes on the opening of "Who Is 'Number One?'" serial. But it was not only to get the crowd at the first episode. Being a new house a mailing list was one of the most necessary things and these slips, which had to be signed by the user to make them good, supplied an excellent basis for such a list.

THIS PASS, if signed By Bearer, is good for one Afternoon Admission, or for 10 cts. towards an Evening Admission to the

HARLEM STRAND

125th St. Bet. Park & Lexington Aves.

on Monday or Tuesday, Nov. 19th or 20th

Bearer's Name _____

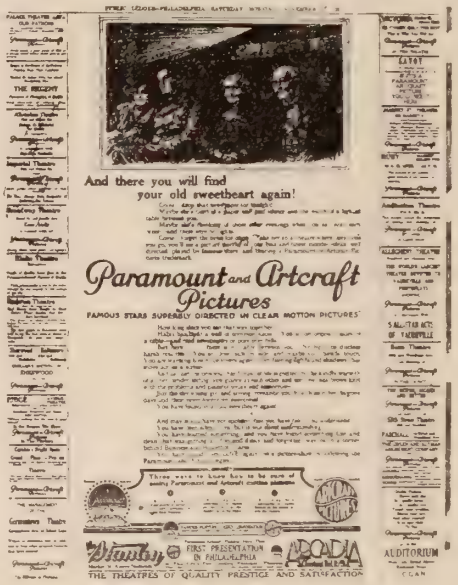
Signed

Address _____

THE MANAGER

Old man inspiration is an awfully helpful fellow to have around the shop.

HERE is probably the record tie-up of motion picture theatres with national advertising. This was done in connection with the campaign of Paramount-Artcraft in Philadelphia recently. Twenty-eight theatres in the city, suburbs and nearby New Jersey towns occupied space in the *Evening Ledger*. The advertisement as paid for by Paramount was the same that

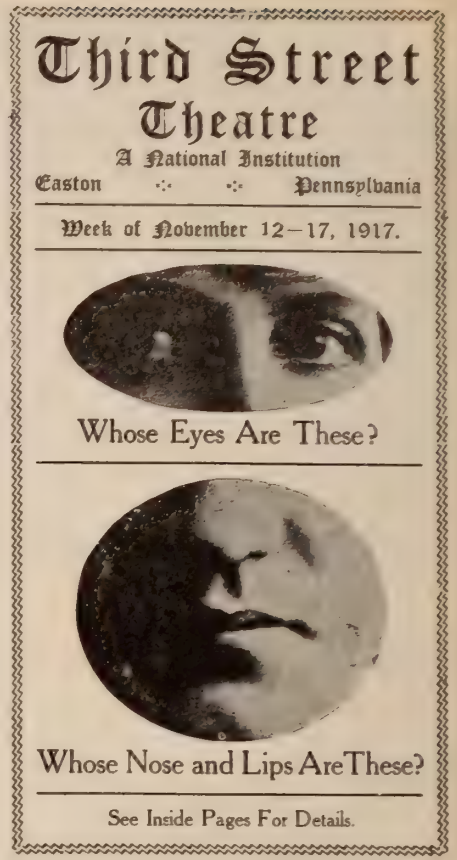


has appeared in the *Saturday Evening Post*. The theatres occupied the space on the sides of the display and at the bottom and each one of them got as much benefit as if it has paid for the entire page in the newspaper.

Watch these things. Take advantage of every cent that your producers or distributors spend for you. A number of these companies are not putting out a lot of money for exploitation. Get in on the ground floor and not only reap the benefits for yourself, but a tthe same time make yourself popular with your local newspapers.

What does an anniversary mean to you? Merely another year gone by?

IT would be trite to say that you ought to make your program interesting—that it ought to carry something more than a mere announcement of the pictures that you are to show during the week. Little notes about the players, their doings, their coming productions are worth while, but it is even better when you can pull some stunt that will keep your people looking for your *next week program*. Manager C. D. Buss of the Third Street theatre, Easton, Pa., keeps his patrons interested with a stunt that has been used by several of the more prominent newspapers in their photoplay departments. For instance, he prints on the cover the eyes or lips or nose of a couple of players and invites his patrons to name them. The answers are printed the following week. These cuts are inexpensive and you can get any quantity of material from the pictures of the stars that you ought to have in your stockroom. And it's a popular game. We know of one newspaper which received over eighteen hundred answers to one of these puzzles.



Advertising made P. T. Barnum. Get the habit and you can be the Barnum of your section.

TWO inquiries in a week have asked how the Rialto and Strand theatres, New York, advertise, so we are reproducing two displays here. However, these are not to be taken as models for advertising through the country as conditions are so different in New York from other cities that what would be good advertising here would be bad in other sections of the country. In the first place, a great share of the people who go to these theatres go rather to the theatre itself than to the special picture. Both houses have kept their productions up to such a high standard and pay so much attention to the music, the animated weeklies, the educationals and to the

What Live Wires Are Doing



presentation of the picture that the feature does not stand out as it would in another town. For that reason these theatres feature largely the name of the house. And there is another reason for this, for in the mass of theatre advertising in the Sunday papers, it is important to direct the reader's eye to the theatre he is looking for.

One display in your lobby that people see is worth a dozen that you force your patrons to stumble over.

HERE is a case of "sacrificing" type displays to cuts. We quote the word for it is the opposite of sacrifice. It has made the display a hundred per cent stronger than the average advertisement, a thousand per cent more convincing than is most displays occupying an equal amount of space (four columns by 12 inches) in which many managers would be tempted to try to tell "all about" the production and string in an endless array of adjectives.



Hayakawa is exceptionally popular among the patrons of the Liberty theatre, Portland, Oregon. So, very apparently, the thing to do was to take advantage of his popularity and this was accomplished by using a large outline head and then a scene from the productions. The preparations of the ad. was very simple for the designer had only to cut out the figures from the photographs and paste them on cardboard. Then note that very small space is given for the type display—for the simple reason that the cuts have already "put over" the punch.

The spider is awfully busy, but of what use are the cobwebs, anyhow? Is your business just as useful?

WE are fond of impressing on you in discussions of good advertising one thing—WHITE SPACE. We have shown you a number of good examples, and here is another from the Lyric theatre, Spokane, Wash. And though a small house this is one of the most intelligently advertised theatres in the country. And there is nothing small in the amount of space that is used. For instance, this display was



five columns wide by sixteen inches deep. It dominated the entire page. The theatre got this effect by using one of the ad designs supplied by Artcraft, but he was not satisfied with that and he used three times the space that the design called for—not a lot more printed matter but for the white space to make the display stand out over every other advertisement in the paper. And it did.



WEEK after week we have been telling you of novel ideas used by P. E. Noble, manager of the American theatre, Butte, Montana. Both ideas and Mary MacLaren come from Butte. How many showmen of the country are combining displays with their electric signs. Here is what Noble did when he showed "The Whip." He used one of the 24-sheets and made a cut-out of it, and then put the title in in electric letters. This was fastened by iron extenders to the bottom of the house sign. The plan is very simple, quite inexpensive and wonderfully striking. It immediately attracts attention not only on account of the display itself, but because it changes the entire front of the theatre at night. There is scarcely a production with which the same thing cannot be done, provided the twenty-four sheets contain striking pictures which occupy only a portion of the sheet. The result is that two words in electric lights have a most striking effect.

"Turning Over New Leaf," Easy with Aid of Service Bureau

Along about this time of the year there's a lot of talk about TURNING OVER A NEW LEAF with the New Year.

For some months now the NEWS has offered you something new to the motion picture industry in a real Service Department. Are you taking advantage of it to the fullest extent?

You don't have to wait for the first of 1918 to turn over a new leaf. First turn over all the leaves of this department and read everything you find on all of them. Then write and tell us how we may help you further.



Edward L. Hyman, Manager Victoria Theatre, Buffalo

Neighborhood Manager Gives Secrets

(*Continued from page* 4163)

but it belongs to Mr. Mark, for he doesn't interfere and has confidence that those who work for him are up on their toes every minute. A young man does his best work when his employer lets him work out his ideas and allows him to let off his steam in ideas. But—when the big moments arrive the owner is the man who figures out the crisis things. I may be a half-way decent manager, but their are times when age, experience and counsel serve as a rudder.

Vitagraph Begins Drive on Newest Serial

Greater Vitagraph announces that it has set a new record by distributing the complete plan book for use of exhibitors in exploiting "Vengeance—and the Woman," the latest serial, a full month in advance of the release of the initial episode. In addition prints have been shipped to all exchanges for prerelease showings.

The plan book is very complete and is in fifty pages, the covers being in colors. It includes advance press stories for each of the fifteen episodes, complete novelization for newspaper use, reproductions of star cuts and advertising displays, full music cues and two pages devoted to special stunts for use in getting unusual publicity for the serial.

There will be another strong billboard campaign. Early in December twenty-four-sheets will be posted in every city in the country over 10,000 and later the smaller places will be covered. This campaign will be two to three times as great as that on "The Fighting Trail."

Is This Your Theatre?

In this column the Exhibitors' Service Bureau will print comment from week to week on theatres actually visited, pointing out faults found and commendable features. The name of the theatre will not be mentioned, but if it applies to you and you want improvement, write to this department.

THEATRE L. is today the most successful house in a city of about 80,000 people. This is largely a manufacturing and railroad center where the workmen get good wages and where prosperity has been unusually great for several years past.

But the manager of this theatre was strictly "up against" it when he determined to open a house, because the city was literally in the hands of a "trust," every motion picture house in the center of the city—some five of them—being controlled by the same firm. It was a monopoly that had been considered impossible to break. Several had attempted the task, but they all met the same end—the sheriff's hammer or sale to the "trust."

This man's father had recently died and the chief piece of property left was on the main street of the city and in the business section. It was sufficiently large for a motion picture theatre seating 800 and the young man after examining the revenue from the property while it was leased for business purposes decided that he could make far more with a motion picture show—provided he could make good. But before he took this step he gave the situation careful study.

He was familiar with well operated motion pictures in other cities by observation and he soon found out that there was not really a well run house in the city. The general manager was trying to give his attention to all, the house managers were little more than office boys and the exploitation was poor, the "trust" demanding so much free matter from the newspapers for such a small expenditure in advertising—on the ground that they controlled the field—that there was a practical break. The strong point of the opposition was that it was able to control most of the better film services, because it controlled the field. *Right here the young man figured it out that he could score his success and make this very fact hurt the opposition—that he would force them to pay so much for the services that this charge would bring their ruin.*

Determined then to go the limit, he mortgaged the property and spent $25,000 converting the building into a motion picture house. Some of this was spent on the front but the most of it went to the interior. He got the advice of men long in the business on every expenditure that he made, and he was sure when the theatre was finished that he would have the very best that his money could get. One thing he provided for first was an orchestra, and an organ, for the tin-pan music of the other houses was one of their worst features.

Then he went to the exchange city and visited the representatives of the companies he believed made the best pictures. He offered them more for their product than the combination was paying—but all of them turned him down, for they had had bitter experiences with others who had tried to "buck the trust." But his personality made an impression and they thought about the matter a whole lot after he had left. But he didn't get the pictures, and inasmuch as three of the rival houses changed three times a week and two changed daily, there wasn't very much left open for him. Then he went home and took up the newspaper question. There was one morning and one evening paper. This young man surprised the advertising managers by telling them how much he was going to spend—it was twice as much as the trust was paying. *They were pleased, but they were careful not to extend him long credit.*

Still he couldn't get the pictures he wanted. But he decided that he would get the very best that were left. There were no arrangements by which he might see available films in advance in his home city, so he evolved a novel plan. He subscribed for daily papers in ten cities where there are notable theatres and he proceeded to pick for his feature pictures that had been shown at these houses, those which were available. The opposition has never learned to this day where he got his tips. He decided to change but twice a week and then gave his strongest attention to the news reels, the educationals and short comedies. The other houses had been putting on strong features and any old thing for the rest of the bill. And he had music with his pictures, indirect lighting and all the other conveniences, and courtesy ruled everywhere.

He played the newspapers strong both in his personal relations and his expenditures. At first the opposition was tickled because he was spending so much, but newspapers were awakened into ADMIRATION and proceeded to help this youth along to success in a whole hearted way. After this house had won the inside track with the newspapers, the other began to advertise stronger and beg for aid, but the advertising managers never forgot who had been responsible for increase in advertising, and Theatre L. can get today five times as much for the expenditure of a dollar as can the rivals.

There isn't space here to tell of the other things that the new manager did. But he appealed to the highest element, conducted the cleanest house, gave real music and real service. His features were possibly not so good as others, but the way he put them on made them BETTER. His success was immediate, though he had raised the admission price. In three months the theatre was the talk not only of the town, but of the exchange city. He was offered

(*Continued on page* 4169)



Special setting at Shea's Hippodrome, Buffalo, marking the first actual participation of American forces in the fighting in France.

Milwaukee Theatre Devotes Booklet to Teaching Its Employees Idealism

COURTESY is one of the big things in theatre management. That is why we try to impress this on you week by week. And courtesy applies just as well to the hundred seat house as it does to the Strand or the Rialto.

About two months ago we printed a story about the New theatre, Fort Smith, Ark., which had adopted the Statler hotel rules for its theatre. The New made a hit and it is gaining patronage every day. So far as we know this house, in a comparatively small city, was the first to publish a special booklet aimed at courtesy to the patrons.

Manager George Fisher of the Alhambra theatre, Milwaukee, has prepared a booklet whose reading will be of value to every manager. It would be well for all exhibitors to hand this copy of the NEWS around to all the employees and have them read it. Courtesy is one of the cheapest things in the world—and it is a NECESSITY. The first few pages of the Alhambra booklet parallel very closely the Statler rules as interpreted by the New theatre. Then this follows:

"A theatre has just two things to sell.

"One is entertainment, the other its service.

"A theatre that sells poor entertainment with poor service is a poor theatre.

"A theatre that sells good entertainment with Paramount service is a Paramount theatre.

"It is the object of the Alhambra to sell its guests PARAMOUNT entertainment with PARAMOUNT service.

"We want all guests who enter the Alhambra theatre to do so because they believe they are buying something here better than can be bought anywhere else.

"Every employee of this theatre—Cashier, Doorman, Chief Usher and Assistants, Maids, Nurses, Footman, etc., etc.—is in a measure charged with the responsibility for seeing that our guests go away pleased—NOT DISAPPOINTED. For instance:

"If I were an USHER or a MAID—

"I would endeavor never to appear overworked, tired or 'grouchy.' I would try to ascertain the guest's preferences as to seats, then politely lead the way to them. If impossible to meet the guest's desires, I would impart the fact politely and offer the best to be had, even going out of my way, in dealing with a 'fussy' patron, to accommodate such to his or her complete satisfaction. I would never entertain my friends while on duty and would avoid congregating at the aisles and visiting with my fellow workers, that it is my first duty to avoid cause for even one dissatisfied guest and that guests come to the Alhambra to see and hear the entertainment offered, not to listen to the conversation of house employees. In case a guest was dissatisfied and I was unable to remove the cause I would call the manager at once.

"If I were the CASHIER—

"I would be ever genial and greet guests with a smile; remember to say 'please' and 'thank you' and in general to impress—but not offensively—the purchasers of tickets or those making inquiries with my unvarying good-nature. I would do my entertaining of friends before or after hours and courteously but firmly discourage all attempts to entangling conversation.

"The person calling on the telephone is probably as important as the guest at the window. I would politely ascertain the wants of all such and do everything within reason to satisfy them. If the party wanted is not in I would courteously ask caller if he or she desired to leave a name or number so the call could be contemplated later, remembering always that even one dissatisfied guest of the Alhambra is just one too many.

"If I were the DOORMAN—

"I would greet guests with a smile and a hearty 'good afternoon' or 'good evening.' I would stand always when on duty and watch for opportunities to extend small courtesies to guests of the theatre. I would stedfastly refrain from entertaining friends or allowing them by conversation or otherwise to interfere with my duties. I would cheerfully answer all questions of guests and in all other respects show a desire to be of the utmost service and thereby exonerate myself from the responsibility for even one dissatisfied guest. If, however, a guest were dissatisfied despite all I could do, I would call the manager immediately in the hope that he could smooth the troubled waters where my efforts failed.

"Every item of extra courtesy contributes toward a better pleased guest, and every pleased guest contributes toward a better and bigger Alhambra.

"You can help make it so. WILL YOU?"

Shea's Hippodrome Links Close with War Conditions

MANAGER HAROLD FRANKLIN, of Shea's Hippodrome, Buffalo, is keeping his house closely hooked up with the war. During the past week an excellent stage setting, which is reproduced on this page, was employed to mark America's active participation in the fighting in Europe. The overture for this occasion was "Evolution of Dixie." To say that this made a hit is putting it very mildly.

Shea's Hippodrome is also adapting itself to war conditions. The weekly program has been "Hooverized." The current issue is a neat affair containing sixteen pages. The advertising occupies less space, the displays being smaller, this resulting in a saving of the paper. And the artistic effect is still maintained.

Mr. Franklin is insistent on electric signs and urged exhibitors to save the electricity on the inside of their houses. He says:

"There appears to be some confusion among the theaters in this city as to the actual requirements of the Fuel Administrator. This is in connection with the order not to light any signs until half an hour after sunset. There are many ways that theatres could cut down the consumption of electric current without the necessity of eliminating the electric signs at any time, which, of course, you know, is one of the important adjuncts of the modern theatre. Any house could cut its light consumption in the inside to half of what they use now without it having any material effect.

"We all realize that this is war, and every one would be only too glad to help the Government and sacrifice such light as is used for artistic effect. If our country needs power for munitions plants this is one way to get it, but, it is a great mistake and danger to the motion picture industry to eliminate electric signs."

Seeing the Rialto with Rothapfel

S. L. ROTHAPFEL is home again, bringing with him his transcontinental "bad cold." He took it with him to the Pacific, it staid with him there and then came back with him again. But in spite of that handicap he is full of new vigor and big, startling things may be expected of him at the Rialto and at the Rivoli, which is soon to open.

And with his return the overture, which is played this week, "Wagner's "Rienzi," brings the story of an incident when Mr. Rothapfel was just coming into that unquestioned leadership in the field of exhibition. He was then directing the Regent theatre and he had booked "Quo Vadis." He was then, as now, always hunting for new ideas. He wanted to do "something different" with this picture which was then one of the biggest creations of silent drama. He was at a loss until he walked into Aeolian Hall and heard the Philharmonic Orchestra play this overture to "Rienzi." It was just the thing to fit his production. It struck him so forcibly and convincing that he told us Sunday that he ran into two horses and fell on a street car in his hurry to get back to the Regent and try the effect with the music. It was the eagerness to do that is always with him.

So, if one were not accustomed to Rothapfel's methods of doing things one might be left to believe that there was something of the inspiration in the way this overture is being played this wek, with the most wonderful lighting arrangements we have seen with an overture yet. First with the crescendo of the trumpets there come effective flashing on the red lights, and then a fading into the purple and then a return to the brilliant red effects and finally a fading into the bright, full illumination at the end. Lighting, like music, cannot be turned into the written words, but one might feel the spirit of the music in the lighting, even if one could not hear.

"Fishing for Fish," made for Educational Films under the direction of Robert C. Bruce, is the scenic for this week and it is one of the clearest and most interesting of such pictures that we have seen. The title, as in all the Bruce pictures, with their human, happy spirit adds great enjoyment. At the end of the scene a clever "shot" is brought in with the picture of the day's catch frying over the open fire.

With special stage settings that won marked approval, Sascha Fidelman, concert master of the Rialto orchestra, then rendered Schubert's "Ave Maria." The presentation panels at either side of the screen showed night scenes in the country, and the center first rather dimly outlined a church window. The violinist appeared dressed in a cowl and accompanied by organ and harp rendered this wonderful selection, and just at the end the picture of the Madonna appeared upon the window, a striking and appealing effect.

Mr. Rothapfel volunteered that he had a poor lot of material to deal with in the selection of the Animated Magazine, and that he had to go over much more material than usual in order to reach the effect. But one would never have suspected any difficulty from the result on the audience. *The secret? The music and the grouping. That is possibly getting to be a somewhat old story to you who read these talks, but they are the big things of picture presentations. Think it over.*

Opening with a drum patrol the first picture is that of President Wilson reviewing the officers' training camp at Fort Myer. After the drums came sixteen bards from "Pro Patria" and then swung into Sousa's "Diplomat" march. Artillery Rookies, in a field meet, brought a touch of humor with "Woonsocket Gallop." The effect so far was of all Americans getting ready, on equal footing for the war and to carry this effect stronger there was flashed one of Hy Mayer's cartoons. First it showed master and footman, and then came the transition, with both of them made into soldiers, and with this came a drum roll which was highly effective in bringing strong applause. To the tune of "Mikado" Japanese were shown buying horses in this country, and then came an exceptionally amusing "Katzenjammer" cartoon, "Tempest in a Paint Pot," played to the selections, "Shadowland Fox Trot" and "My Sweetie Inspecting the Polish Legion in France" was shown to Saint-Saens' "Military March," which continued into remarkably interesting pictures of engineers following up the work behind the battle line, under German fire. King George was then shown awarding Victoria crosses, while the orchestra played "Rule Britannia," and then came another cartoon, "The British Lion Hitting the Hindenberg Line," and with it a crash from the orchestra and flashes on the red lights which ended with all the members of the orchestra crying "Byng" and the crashing music echoing it. The effect was tremendous.

Note what we have said about the flashing light effect. Next came Mlle. Madelein D'Espinoy, favorite French soprano, who dressed in the uniform of a vivandiere sang Donizetti's "Daughter of the Regiment" with brilliant results. Again toward the end of the selection came the flashes of red. They helped greatly to put the selection over. Those who could not understand the words entered into the spirit of it, they caught the martial swing of the music and the fervor of the fire with the flashes. Now note, from overture to this selection there were carried through these series of flashes.

"Until They Get Me," an unusual Triangle picture, kept the audience in strained attention throughout and its striking situations. Mr. Rothapfel booked it for that reason, because it was a picture that passed from the beaten paths and contained very strong heart interest.

The comedy element is again supplied by the Drews, this delightful Metro offering being "Too Much Henry." As it began the story of the wife, who wept violently every time her husband went away came the strains of "Absence Makes the Heart Grow Fonder," turning into "This Is the Life" during the happy domestic scenes and then blending into the siren song from "Leave it to Jane."

The point to this talk this week is this. Here is a program without an especially big feature, without a commanding star, and, as Mr. Rothapfel said, it took difficulty to create a satisfactory Animated Magazine. The result was as splendidly satisfactory a performance as we have ever seen at the Rialto.

Don't leave it to a commanding feature or a world-famed star to put a presentation over for you. Make yourself do it.

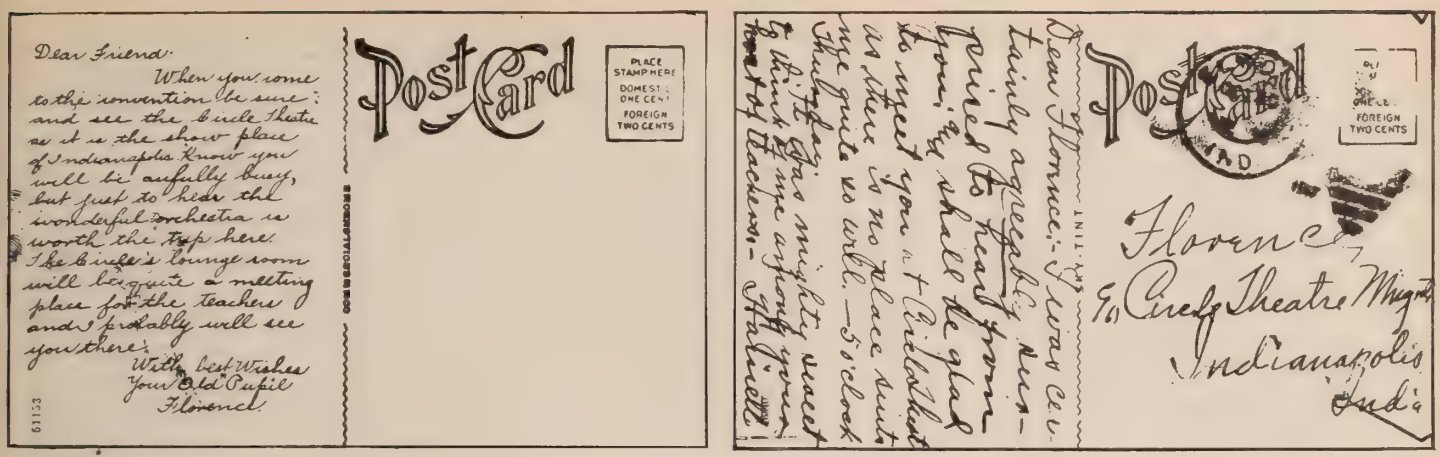
AT THE STRAND WEEK OF DEC. 2

TUMULTS of applause come from the audiences at the Strand theatre this week on account of the way in which Managing Director Harold Edel has arranged the Topical.

It opens with pictures of Canadians, back in England from the front, at their games and then passes into pictures of the Italians mounting their big guns. These were Hearst-Pathe. Then comes a Paramount-Bray showing the methods of manufacturing candy, and is followed by pictures from Cleveland, O., showing lake steamers being cut in half for transportation to the Atlantic. "Helping Win the War Through Aeroplanes" delighted the audience, and this was followed immediately by a cartoon showing the Kaiser hiding from America's army of the air. Then came the feature. First there were shown pictures of the "Rainbow Division," whose safe arrival in France has just been announced, as they marched down Fifth avenue, an old picture, pieced in, and this was followed by a tableau effect, with quartet in uniform seated before their tents. They sang "Tenting To-night on the Old Campgrounl," "Keep the Homelights Burning" and "Smile" with tremendous effect, and then there faded into the background pictures of Washington and Lincoln, and then finally into the center, Wilson. The audience went wild and similar scenes were followed when the pictures were again taken up showing Pershing reviewing the American troops. The Topical ends with a review by President Wilson.

Hervert's "Irish Rhapsody" is the orchestra number, with light effects, this week, while Marie Zentay, violinist, is heard in Zsolt's "Valse Caprice" and "Gavotte," by Martin.

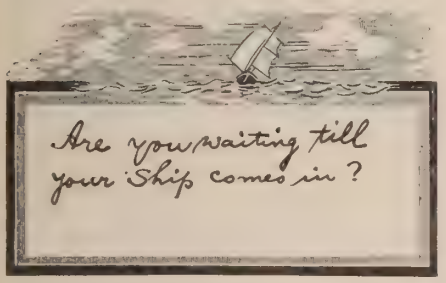
"Tom Sawyer," with Jack Pickford, a Paramount, is the pleasing feature, and the comedy, Victor Moore Moore in "Toothaches and Heartaches." "Salmon Fishing in New Brunswick," an Essanay, showing many newspaper men as participants, is the pleasing educational, and Pathe Yellowstone Park pictures represent the scenic.



Teaser postcard sent out by Circle theatre, Indianapolis, to Indiana teachers and one of the many replies.

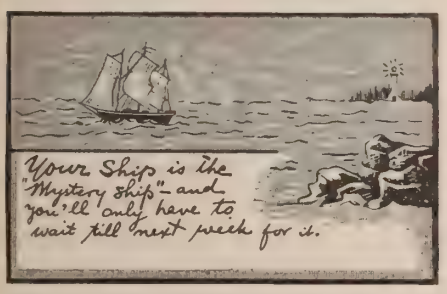
Canadian Universal Uses Clever Postcard Stunt on Newest Serial

CANADIAN UNIVERSAL FILM COMPANY, Toronto, through its publicity service bureau has been putting over some clever teaser campaigns, especially on the serials. "The Mystery Ship," the latest of the chaptered stories, has been responsible for a series of three postcards which attract especial attention. While



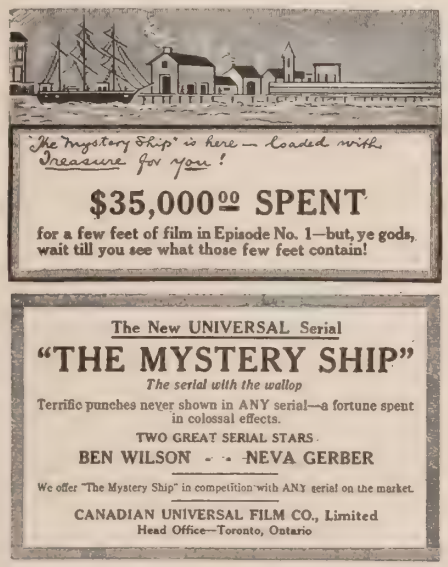
these have been created largely to attract the attention of the exhibitor, the exhibitor can in turn use them to build business at his theatre.

Serials offer probably the best opportunity for card exploitation because they cover such a length of time that it is justifiable in starting the campaigns on them considerable dates in advance. In case you are going to show "The Mystery Ship" we would advise you to send out the first of



the cards three weeks in advance of the showing of the first episode and then follow it a week later with the announcement that "Your ship is the Mystery Ship." The third card ought to be received the day before the serial opens.

As a general rule postcards will be found better business getters than form letters. In the first place, they have the advantage of necessary brevity. Then they attract immediate attention. Lots of people will open an envelope and when they see that the content is an advertisement, throw it away. But anyone, out of natural curiosity, will turn over a postcard and the message goes home immediately.



How Theatre Forced Place for Self

(*Continued from page* 4166)

three of the leading services in that space of time, but at his leisure he picked the ones he wanted and more at his own terms. *Six months later he was offered a half interest if he would "merge." Instead of that he built two houses in the suburbs and another house in the section of the city where the manufacturing classes lived.*

Since his start two of the three legitimate or vaudeville houses have closed and one of the trust houses has passed away. Theatre L. and its subsidiaries doesn't try to be a trust so far as controlling films is concerned, but it is pre-eminently the TRUST so far as controlling the confidence of the public. *Theatre L. could put on a bad picture tomorrow and get away with it, for because of his careful selection and his methods of exhibition it would be hard to convince any one that it was a bad picture—simply because they saw it at Theatre L.*

"Florence" Postcards Bring Thousands to the Circle

HERE is a clever idea that was used by S. Barret McCormick, managing director of the Circle theatre, Indianapolis, with splendid results.

Recently a convention of the school teachers of all Indiana was held in that city and more than 10,000 were in attendance. Mr. McCormick conceived in advance a plan for not only drawing the attendance of the delegates during the meeting, but to getting the most valuable sort of advertising for his house all over the state.

As a matter of fact, there are no better lot of boosters for a theatre than teachers, and once you get them interested in your house you are going to build patronage. They may not know that they are advertising your theatre, but they will do it more or less unconsciously in their talks among their friends and in their references in the classrooms.

Some days before the meeting was to begin Mr. McCormick mailed to every teacher who was expected to attend one of the cards signed "Florence," directing attention to the Circle. Note that an appointment was made for meeting there, and it was instilled into the minds of every one that this was the central place of Indianapolis. So effective was the campaign that scores of replies similar to the one reproduced were received by "Florence." Some who realized that it was only a publicity scheme wrote letters congratulating the fictitious young woman and the theatre on the novelty.

Here is a plan that can be used in the case of most any convention. People coming to a strange city are naturally looking for amusement, and this plan will result in your theatre being the first place that the visitors see. Visitors are not likely to read the newspapers carefully, and anyway this advance preparation is the very best sort.

It's worth trying the next time a convention meets in your city.

Steve Brodie was unknown until he jumped from Brooklyn Bridge. His name got in every paper in the country. Take a "Brodie" and get your theatre before the public.

Ready Made Ad-Talks

Mme. Petrova in Powerful Dramatic Story, "Daughter of Destiny"—Timely

(Petrova Pictures Seven-Reel Production)

Mme. Petrova, pronounced by the critics as the greatest of emotional actresses, will appear on the screen of the ——— theatre on ——— of ——— week in her latest work before the camera, "Daughter of Destiny." Mme. Petrova is the author of this photoplay. It was directed by George Irving. In the supporting cast assisting her in the interpretation of this dramatic version of current world events are: Thomas Harding, who has the principal male role; Anders Randolf, Robert Broderick, one of the best-known character actors on the screen; Henri Leone, Richard Garrick, Carl Dietz and Warren Cook. "Daughter of Destiny" carries action and punch in every scene. It presents one of the best bits of dramatic acting ever projected on the screen of any theatre. Its theme is timely—one in which we are all interested and one that in its revelation will hold from the announcement of the title to the last flash. Mme. Petrova has the role of Marion Ashley, daughter of the newly appointed minister to Belmark. She marries Franz Jorn, an artist, whose art is followed in order that he may more easily carry out his duties as spy for the imperial government. He urges Marion to disclose secrets which he knows her father to possess. Jorn arouses the suspicions of Morhange, of the French secret service. He searches Jorn's studio and finds evidence that points to Jorn as a spy. In a fight that follows Jorn kills Morhange, and Jorn, to destroy all evidence, places his ring on the finger of Morhange and burns the studio. Marion falls in love with Leopold, crown prince, and the events that follow tell of her adventures in attempting to make marriage with him possible.

At the ——— theatre ——— week, Mme. Petrova in "Daughter of Destiny."

Ethel Barrymore in Her Latest Screen Success "The Eternal Mother"—Gripping

(Metro Five-Reel Production)

Ethel Barrymore is seen in her latest Metro production, "The Eternal Mother," adapted from Sidney McCall's novel, "Red Horse Hill," by Mary Murillo, and produced under the direction of Frank Reicher, and personally supervised by Maxwell Karger, Miss Barrymore, who is known to millions for her work on the speaking stage and more recently for her work before the camera, is seen in the role of Maris, who marries against her father's wishes a man who turns out to be a worthless drunkard. Her little child, Felico, is the only bright spot in her miserable existence. Maris is forced to work and provide for her little daughter. She gets a position as stenographer in the office of Dwight Alden, a wealthy mill owner. She receives word that her husband and child have been killed in a railroad accident, and when Alden learns of this he asks her to become his wife. They are married and live happily, until a few years later, when her husband, whom she thought dead, returns with a woman named Kate. He is known as Winch, and he and the woman depend upon the little Felice, who obtains work in the mill, for their support. Felice is injured at her work in the mill. From this time on there is a fierce struggle by Maris to obtain the child of her own flesh and blood, care for her and at the same time conceal the fact from her husband, who is cold and heartless, but loves her and she loves him. Winch threatens blackmail and tells Alden all. Maris leaves with Felice and they live in a cottage together. She longs for Alden, and one day he comes to her and explains that he has changed and asks her back with her child.

At the ——— theatre on ——— of ——— week, Ethel Barrymore in "The Eternal Mother."

Mary Anderson in "When Men Are Tempted"—Adapted from Adams' Work

(Vitagraph Five-Reel Production)

Mary Anderson is the featured player in "When Men Are Tempted," the latest Vitagraph feature to be shown at the ——— theatre. Miss Anderson is supported in this picture by Alfred Whitman, who was seen to such good advantage in "The Flaming Omen." Others in the cast are: R. Bradbury, Otto Lederer and S. E. Jennings. "When Men Are Tempted" was adapted from the work of Frederick Upham Adams, entitled "John Burt," and was produced at Vitagraph's western studios under the direction of William Wolbert. Two college chums are in love with Jessie Gordon (Mary Anderson). John Burt and Arthur Morris are the best of friends, having attended college together, but they cannot agree upon the question of who shall have Jessie. Young Morris' father owns the town, as the expression goes. He induces her to go on a trip with him in his yacht. Burt rescues her from the hands of Morris and Morris is beaten in a fight that follows. Burt flees the town to escape prison for assaulting Morris and goes west. He discovers a rich mine about to be sold for taxes and also discovers that it is the property of Jessie. He wires Jessie to hold to the property and he lays claim to it until she and her father arrive and establish title. "When Men Are Tempted" is full of action and presents some beautiful exterior scenes of western country. Miss Anderson has a part that offers her every opportunity to appear at her best.

She will be seen at the ——— theatre ——— week in "When Men Are Tempted," written by Frederick Upton Adams.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

Dec. 8, 1917.

FEATURES

TITLE OF PLAY	PRODUCERS.	
"The Painted Madonna"	Fox	5 reels
"The Judgment House"	Paramount	6 reels
"The Awakening"	World	5 reels
"Tess of the Storm Country"	Select	5 reels
"Who Goes There?"	Vitagraph	5 reels
"A Branded Soul"	Fox	5 reels
"The Small Town Guy"	Perfection	5 reels
"The Hungry Heart"	Paramount	5 reels
"The Winged Mystery"	Bluebird	5 reels
"Reaching for the Moon"	Artcraft	5 reels
"Over the Hill"	Pathe	5 reels
"A Woman Between Friends"	Vitagraph	5 reels
"The Dream Doll"	Perfection	5 reels
"The Stainless Barrier"	Triangle	5 reels

SERIAL

"Who Is Number One"	Paramount 4th Episode	2 reels

William Russell in Corking Good Drama, "New York Luck"—Action

(Mutual Five-Reel Production)

"New York Luck" is the latest picture in which William Russell appears as the featured player, and it is a corker for real, live, actionable drama. It is seldom that Mr. Russell is seen in a picture that does not present real, live action. In his late picture he is supported by Francelia Billington, who has been seen opposite Mr. Russell in some of his best photoplays; Harvey Clark, Clarence Burton, Edward Peil, Alfred Ferguson, Frederick Vroom and Carl Stockdale. As Nick Fowler in "New York Luck," Mr. Russell presents one of the most fascinating roles of his career on the screen. "New York Luck" is not the best work Mr. Russell has done, but it is just as good. Nick is a telegraph operator at a small country station. As one of the few daily trains pass his station a girl drops a handbag from the window, containing her photograph, which Nick finds after the train has passed. The girl was accompanied by Jimmie Keen, a motion picture director. The girl's photograph appeals to Nick and he decides that if she is as nice as she is pretty she is worth looking up. Thereupon Nick leaves for New York to make his fortune and to win the girl. Fate is unkind to Nick, for he is prevented from seeing Jimmie Keen, the director, by an impertinent office boy. While Nick is in the office a stranger enters and accidentally drops a photograph with the same girl's likeness as the one he possessed. The stranger turned out to be the leader of a band of crooks. Nick is induced to join them, and he unconsciously leads the crooks to justice, wins the girl and his fortune because he writes the story, and sells it to Jimmie Keen.

At the ——— theatre on ——— of ——— week, William Russell in "New York Luck."

Margarita Fischer in Timely Drama—"Miss Jackie of the Army"—Captures Spy

(Mutual Five-Reel Production)

Margarita Fischer is seen for the first time in many months in "Miss Jackie of the Army." This is a comedy-drama and one of the best a motion picture audience has seen for many moons. The story was written by Beatrice Van and William Parker and adapted to the screen by Chester B. Clapp. The production was made for the American Film Company, releasing on the Mutual program, under the direction of Lloyd Ingraham. Miss Fischer is seen in the role of Jackie Kerwood, daughter of Colonel Kerwood. From childhood Jackie wanted to be a boy. She wished to be in the trenches and fight like other men and like her dad. Jackie was told to stay at home and knit by the women of the army post, but she indignantly refused. She tries to organize a brigade of girls, but her father did not think much of the idea and discouraged her in the attempt. She had decided to run away from home when she discovered evidence that led her to believe that a spy was working in the neighborhood. Here was her chance to be a detctive and like a man. She told them at the post, but the men would not pay much attention to her assertions. Lieutenant Adair is fond of Jackie and the lieutenant has his suspicions also. Sure enough, the one she suspected was a spy and was bringing information to a number of other spies, all of whom were arrested after Jackie had convinced her father and others that she was right.

At the ——— theatre on ——— of ——— week, Margarita Fischer in "Miss Jackie of the Army." Thrilling and timely story of interest to all.

Beautiful Spectacle of National Red Cross Pageant—Georgeous in Presentment

(Red Cross War Council Five-Reel Production.)

The motion pictures of the National Red Cross Pageant made under the direction of William Christy Cabanne, present one of the most gorgeous spectacles representing dramatic tableaux ever projected on the screen. The pageant was staged, last October, on one of the beautiful estates at Huntington, L. I., for the benefit of the National Red Cross. Many of the brightest lights on the screen and stage are represented in this marvel of beauty and splendor. Among the famous stars of both screen and stage who are seen in these pictures are: Ethel Barrymore, John Barrymore and Lionel Barrymore, Hazel Dawn, Ina Claire, who is now playing in "The Tiger Rose," one of the biggest successes of the season of speaking drama; Tyrone Power, famous character actor; Francis White, of the team of Rock and White, noted vaudeville artists and dancers; William Rock, of this team; Blanche Yurka, Gladys Hansen, Rita Jolivet, one of the few survivors of the Lusitania, and a noted French actress; E. H. Sothern, famous for his characterizations of Shakespearean roles; Lumsden Hare, Ernest Glendenning, Adrienne Morrison, Philip Tonge, Eve Le Gallienne, Marjorie Rambeau, Helen Ware, Mrs. H. P. Davidson, wife of the chairman of the National Red Cross Council; Mrs. Ben Ali Haggin, society woman, and others. In this production you will see one of the most beautiful pageants ever staged. Adolf Bohm's Russian dancers give an exhibition of the terpsichorean art which, in itself alone, is well worthy a place of the utmost prominence in the most worthy production for the screen. See this.' It's worth the time and money of any and all patrons of the motion picture.

At the ——— theatre on ——— of ——— week, the National Red Cross Pageant, the most gorgeous spectacle ever staged for the camera, with many of the well-known stage and screen stars in action.

"The Babes in the Woods," with Francis Carpenter and Virginia Lee Corbin

(Fox Seven-Reel Production)

Another of the Fox Kiddie Features, "The Babes in the Woods," with Francis Carpenter and Virginia Lee Corbin, the two little people who enacted the leading roles in Mr. Fox's production of "Jack and the Bean Stalk." These two child actors have made a reputation for themselves which is held by few, if any, child actors. Their latest pictures, adapted from the story as suggested by the fairy tale, is one of the brighest, cleanest and most enjoyable bits of screen entertainment ever made possible by children. In the supporting cast are: Violet Radcliffe, the child "heavy"; Carmen de Rue, Herschel Mayall, Rosita Marstini, Robert Lawler, Scotty McKee, and Teddy Billings. The adaptation was made by Bernard McConville and produced under the direction of C. M. and S. A. Franklin, the two directors who created "Jack and the Bean Stalk." The scenes in this late production were taken in the Grand Canyon, Colorado; in California, in the section where grow the famous redwood trees, and in Hawaii. All the charm as suggested by the original story of "Babes in the Wood" has been created on the screen. This production promises to meet with the same high praise from the public that was accorded the last work of these two youngsters, "Jack and the Bean Stalk." It is for the grown-ups as well as the children and will furnish sound entertainment for all.

The latest Fox Kiddie picture in which Francis Carpenter and Virginia Lee Corbin, stars of "Jack and the Bean Stalk," appear is "Babes in the Woods," adapted from the fairy tale. It will be seen on the screen of the ——— theatre on ——— of ——— week.

Alice Brady in Her First Select Picture "Her Silent Sacrifice"—Strong Drama

(Select Pitcures Five-Reel Production)

Alice Brady is seen in her first picture for the Select Star Series, "Her Silent Sacrifice," a five-reel photodrama adapted from the famous play, "The Red Mouse," by Henry J. Dam. Eve Unsell, who has written the scenarios for hundreds of famous screen plays, made the adaptation. Ed-

ward Jose directed. This is Miss Brady's first appearance in Select Pictures, and, if this production can be cited as a criterion for others to come, she will make a decided hit with her audience when she is seen on the screen of the ——— theatre on ——— of ——— week in "Her Silent Sacrifice." She presents the role of Arlette, daughter of the proprietor of the village inn. Richard Vale, a young American looking for local color, stops off at the inn and sets up his studio in the attic of the old mill house.. Arlette meets him and she is induced to pose for a picture. Vale's ready cash is soon gone and he is at the point of financial embarrassment. Prince Boissard, a patron of art and a libertine, comes to the village to rest, meets Arlette and falls in love with her. She discourages his advances until he promises to make Vale one of the best artists of the time. She agrees to the bargain. The artist becomes the prince's protege. Arlette is sent away to study and develops into a beautiful woman. Vale is sent to study art in the European art centers. In the background is the shadow of the sacrifice she must make and she is unhappy. How Arlette is saved from the sacrifice and the happy reunion of she and Vale is told in the closing scenes.

Alice Brady in "The Silent Sacrifice" at the ——— theatre on ——— of ——— week.

"Vengence Is Mine"—Mrs. Vernon Castle's Latest Work—Society and High Finance

(Pathe Five-Reel Production)

The fourth of the series of Castle-Pathe Plays, featuring Mrs. Vernon Castle, of dancing fame, titled "Vengeance Is Mine," adapted to the screen by Howard Irving Young from the popular novel by John A. Morosco, will be seen at the ——— theatre on ——— of ——— week. The theme deals with society and high finance and presents one of the most fascinating screen dramas in which this star of the ballroom floor has been seen. Mrs. Castle's last picture, "Sylvia of the Secret Service," was highly commended by the press and public and the management of the ——— theatre promises his patrons that every minute of the sixty-odd minutes that are spent in a review of this picture will be thoroughly enjoyed. There is action every minute that it is before you on the screen. "Vengeance Is Mine" is interpreted by a cast of unusually talented screen artists—Edwin Hoyt, Frank Sheridan, Reginald Mason, Ethel Grey Terry, Frank Monroe and Julia Stewart. It will be remembered that Mr. Teden and Mr. Monroe presented important parts in two of the biggest stage successes of last season—"Upstairs and Down" and "Cheating Cheaters." George Fitzmaurice, who supervised the direction of Mrs. Castle in this production, has produced a picture that is snappy in action and presents a photoplay in true dramatic form. Frank Crane was in charge of the actual work. The settings for the picture were designed by Vincent Collins, a noted Fifth arvenue art director.

At the ——— theatre on ——— of ——— week, the fourth of the series of Castle-Pathé Plays, featuring Mrs. Vernon Castle, "Vengeance Is Mine."

Late Chapter of "Who Is Number One"—Thrill in Every Foot of Film

(Paramount Serial—Two Reels)

The Fifth Episode of "Who Is Number One?" is titled "The Halls of Hazard," and presents one of the most stirring chapters in this serial story revealing the activities of the T-T-T against the life and property of the Hale family. Aimee Villon (Kathleen Clifford) and Tommy Hale brave all dangers that they might defeat the plans of the gang. There are events chronicled in this chapter which disclose some real thrillers. Aimee is seen in most daring feats and there is action from the first flash to the fade-out.

The Fifth Chapter of the Paramount serial, "Who Is Number One?" will be seen on the screen of the ——— theatre ——— of ——— week. Kathleen Clifford in the featured role.

"Her Sister's Rival," with V. A. Polonsky, Noted Russian Actor, Featured

(Pathe Five-Reel Production)

With a cast composed of talented Russian actors and actresses, the latest production of the Russian Art Film Corporation, releasing on the Pathe program, "Her Sister's Rival" comes to the ——— theatre ——— week. V. A. Polonsky, one of the best-known actors on the Russian stage, supported by a competent cast of Russian players, presents the featured role of Prince Baskoff. V. V. Colodna, who presents the principal feminine role, opposite Mr. Polonsky, is one of the most beautiful women on the Russian stage and considered a talented emotional actress. "Her Sister's Rival" tells the story of sisters who fall in love with the same man and of this man's perfidy after he has obtained the confidence of one and the love of both. Nita is the adopted daughter of Mme. Kromoff and Mary is the daughter. The girls have been reared as sisters by Mme. Kromoff. Mary accepts the prince's proposal of marriage despite her mother's objections and Nita, who also loves the prince, in a fit of pique, turns to another suitor. The prince, after the honeymoon, turns to his old tricks of gambling and drinking, and is not long in dissipating his wife's fortune. With the source of supply cut off, the prince resorts to criminal means and is detected but is spared by Bartinsky, a wealthy banker, who had married Nita. The authorities learn of the evidences and when they surround the house preparatory to enforcing the law the prince ends his own life. In "Her Sister's Rival" Pathe offers an unusual picture and one that will hold the attention throughout the five reels.

At the ——— theatre on ——— of ——— week.

CLIP THESE

They are Time Savers for Publicity

WHEN you have finished reading this magazine, clip out the Ad Talks on the pictures that you know you are going to book and file them away for use when you show the picture. Or better still use a note book to keep an index of them and then you can save the magazine intact until you are ready to use these.

Sessue Hayakawa Impersonates Clever Japanese Detective in "The Secret Game"

(Paramount Five-Reel Production)

Sessue Hayakawa, the talented Japanese actor, who has been seen in some of the most stirring dramatic screen presentations of the past three years, is the featured player in "The Secret Game," a late Paramount production, under the direction of William C. De Mille. The story was written by Marion Fairflax, one of the best-known scenario writers of the present day. "The Secret Game" is a corking good photoplay, with a corking good cast of Paramount screen artists. Those who have important roles in the supporting cast with Mr. Hayakawa are: Jack Holt, Florence Vidor, Mayme Kelso, Charles Ogle and Raymond Hatton. He presents the role of Nara-Nara, a famous Japanese detective, who is assigned to prevent the destruction of a fleet of American transports on their way to a Russian port. There is discovered a leak in the official circles through which information of importance is reaching the enemy. The leak is traced to the office of Major Northfield, V. S., quartermaster of the Pacific coast. Kitty Little, a stenographer in the office, is of German parentage, and that it was through the influence of Dr. Smith, a friend of the major's, that she obtained the position. It develops that Dr. Smith is in league with enemy interests. Nara-Nara discovers all this information, and his experiences and adventures in following up the different clues form a series of dramatic events which, when chronicled on the screen, present action, finesse in dramatics and sustaining interest.

Carlyle Blackwell in Human, Appealing Story, "The Good For Nothing"—Different

(World Five-Reel Production)

"The Good for Nothing" is one of the most human, appealing dramas Carlyle Blackwell has ever appeared in. And this statement is made in face of the announcement only a few weeks ago by World Pictures that Mr. Blackwell was to celebrate the occasion of his hundredth production. The story was written by Alexander Thomas and produced under the direction of Mr. Blackwell himself. In the principal feminine role you will see Evelyn Greely. Other members of the supporting cast are: Kate Lester, Charles Duncan, William Sherwood, Muriel Ostriche, Eugenie Woodward and Katherine Johnston. Mr. Carlyle impersonates Jack Burkshaw, who is liked by everyone whom he meets, but who hasn't the business instinct and has failed in every business adventure. He has not seen his mother for ten years and he has a sudden desire to see her. Ten years before his father had ordered him from the house and he had never returned. He goes East and locates his mother, who has married a wealthy man. His stepfather advances the money and Jack goes to northern New York, where he buys an up-to-date stock farm. Here he becomes a prosperous farmer. He learns that his stepbrother is a "bad egg." He decides to reform his stepbrother, if such a thing be possible. The manner in which he goes about this task forms the chief incidents of this most entertaining story told on the screen by Carlyle Blackwell and a strong supporting cast of well known World stars.

At the ——— theatre on ——— of ——— week, Carlyle Blackwell in "The Good for Nothing." This late picture featuring Mr. Blackwell is the best, most human photoplay in which he has ever appeared.

Dorothy Dalton in "Love Letters" Powerful Drama by Shannon Fife

(Paramount Five-Reel Production)

Dorothy Dalton, who was seen last in "The Price Mark," and who has accomplished such excellent work before the camera, is coming to the ——— theatre on ——— of ——— week in "Love Letters," by Shannon Fife, who wrote "The Rainbow Princess," in which Ann Pennington was seen, and "The Reward of Patience," in which Louise Huff was seen. His late work is without doubt the best he has done for the screen, and Miss Dalton interprets the principal with true dramatic feeling. "Love Letters" was produced for Paramount under the personal supervision of Thomas H. Ince, and it presents one of the best dramatic creations of his career. Miss Dalton has the role of Eileen Rodney, young and beautiful ward of John Harland. She becomes fascinated by Raymond Moreland, a teacher of a weird Eastern creed. He ignores the women who are fascinated by his words. He is attracted by Eileen and asks her to go to India with him, and she consents, thinking that he means to make her his wife. She learns differently, however, and leaves him to return to her guardian, whom she marries. Moreland returns later and he threatens Eileen with exposure unless she comes to his apartment. She wishes to get her love letters back and decides to go. She learns that he has no idea of returning the letters, and, after a struggle, she escapes without the letters. The next morning she learns that Moreland was murdered during the night. Her husband is district attorney. How is the mystery solved?

See Dorothy Dalton in "Love Letters" at the ——— theatre on ——— of ——— week.

Violet Mersereau in "The Raggedy Queen" an Interest-Impelling Story of a Waif

(Bluebird Five-Reel Production)

Violet Mersereau, the beautiful little Bluebird star, whose golden locks and tomboyish ways have won for her the applause of the millions who have seen her on the screen, is to be seen at the ——— theatre in her latest capers as she interprets the role of Tatters in her latest success, "The Raggedy Queen." In the supporting cast with Miss Mersereau are: Grace Barton, Donald Hall, Robert F. Hill, Charles Slattery, James O'Neill and Frank Otto. This is a typical Mersereau picture, because it presents Miss Mersereau in the role of a little girl who inclined to be tomboyish and who is a carefree urchin in a little mining town where she can live with Nature. Tatters is brought to the mining town of Oresville by "Crazy" Anne. There she lived her young life under the guidance of a woman who was demented. Tatters meets Hugh Tillson, a New York millionaire, the owner of the mines, who comes to Oresville to avert a strike among the workmen. Tillson's secretary, David Grant, is sent in advance of his employer. He meets Tatters and they become close friends. Because of the seriousness of the impending strike and the failure of Grant to return to New York Tillson goes to Oresville. He, Grant and Brennon get together in the company's offices and a disgruntled employe plans to blow up the building. Tatters saves the three from death and Tillson takes her to "Crazy" Anne's hut, where he discovers that "Crazy" Anne was his former maid and that Tatters is his child.

Violet Mersereau in "The Raggedy Queen" at the ——— theatre on ——— of ——— week.

"Fighting Mad," with William Stowell Featured—Story of the "Forty-Niners"

(Butterfly Five-Reel Production)

J. G. Alexander and Fred Myton wrote the late Butterfly photoplay in which William Stowell is featured. Betty Shade has the leading feminine role and Helen Gibson, who has been seen in the railroad series, "The Hazards of Helen," presents the role of Mary Lambert. This is the first time that Miss Gibson has been seen in a straight dramatic role. "Fighting Mad" is the title of this late Butterfly and presents William Stowell for the first time as the featured player. He will be remembered for his excellent work in support of Dorothy Phillips as her leading man in some of her best-known feature plays. "Fighting Mad" presents a strong, virile theme and tells a human, appealing story on the screen. It tells the story of the days of the "Forty-niners," when gold glistened on the hillsides of California. Mr. Stowell presents the role of Dr. Lambert. He and his wife settle in the heart of the mining region. Dr. Lambert is a doctor of souls as well as of the body, and he directs most of his attentions to cleaning up the town. In his enthusiasm for his work he neglects his wife. "Clean-Up" West, a gambler, is shot in an attempt to cheat at the game, and Doc takes him to his home for treatment. West and Doc's wife become friends and West persuades her to leave with him. She tells her husband that she is going to visit her family and meets West. West soon tires of her. A baby is born. She is lost on the plains and is found by Faro Fanny, a dance hall queen. How Dr. Lambert gets revenge and his meeting with his daughter years later follows.

At the ——— theatre ——— week, William Stowell in "Fighting Mad."

LIVE NEWS FROM THE PRODUCERS



Antonio Moreno and Helene Chadwick Are Heading the All-Star Cast of Pathe's Special Feature, "Naulahka," in Eight Weird Reels That Promise to Hold Interest From First to Last. George Fitzmaurice Directed the Production

Pathe Thinks "Naulahka" Its Greatest Feature

Cast, Under Direction of George Fitzmaurice, Includes Doraldina, Antonio Moreno, Warner Oland, Helene Chadwick and Others

WHAT Pathe considers the biggest special feature it has ever made, under the title of "Naulahka," was announced last week for future release, the exact date remaining open until Pathe officials decide when to give the picture to the exhibitors.

The multiple-reel production was scenarioized by George B. Seitz from Rudyard Kipling's story, and was made by Astra under the direction of George Fitzmaurice. One of the most carefully chosen casts ever directed in a picture is claimed by Pathe as one of the features of the production, which is said to be on a large scale. Doraldina, the Hawaiian dancer formerly in vaudeville, is one of the players. Others are Warner Oland, well known heavy; Helen Chadwick, Mary Alden, J. H. Gilmour and additional supporting members.

George B. Seitz is the author of "The Iron Claw" and other serial and feature hits as well as director of "The Fatal Ring," considered the most successful serial Pathe has ever had. His script of "The Naulahka" is said to be a splendid piece of writing, having been read and approved by Rudyard Kipling without a single change having been made in the manuscript.

"The production is said to breathe the spirit of Kipling which Mr. Seitz seems to have caught in the scenario and Mr. Fitzmaurice to have held in direction to perfection. Mr. Fitzmaurice has spent a great deal of time in India and knows it like a book. The result is said to be a picture which is as nearly perfect as brains and unlimited money can make it," an official stated. "The method of release has not yet been determined."

Mutual Stars Work on New Year Productions

Edna Goodrich Cast in Satire on Social Conditions, Called "Her Second Husband"—Ann Murdock Stars in Feature, "My Wife"

NEWS of accelerated activity at the various studios making pictures for Mutual release was announced this week, and from all accounts exhibitors and the public are in line for some very excellent productions bearing that trade mark.

Edna Goodrich, whose Mutual successes have become proverbial, has been furnished with what is claimed to be the best medium in her quintette of dramas bearing the Mutual stamp in "Her Second Husband," a satire on modern social conditions in Gotham, written for her by Hamilton Smith. It is set for release December 31.

As though to center interest in the family, Ann Murdock has been devoting herself to the completion of "My Wife," which has been produced at the Glendale (L. I.) studios of the Empire All Star Corporation under the direction of Dell Henderson.

Included with Miss Murdock in the original cast of "My Wife" are Herbert Druce, formerly with Sir Henry Irving; Amy Veness, Rex McDougal and Ferdinand Gottschalk.

Another production just finished at the Glendale studios is "The Girl and the Judge," starring Olive Tell, who is supported in the cast by David Powell as leading man.

At the Santa Barbara studios, Mary Miles Minter is putting the finishing touches on "Mlle. Tiptoe," which has been directed by Henry King.

William Russell is well suited in his latest play, "In Bad," which is scheduled for early release on Mutual calendar.

Enid Bennett Makes Headway on Paramount Picture

Enid Bennett, one of the Thomas H. Ince stars in Paramount pictures, is said to be making rapid progress in her first production under these auspices. It will present her as a girl whose life has been spent in the woods in Wisconsin. Miss Bennett's first Paramount picture is expected to be exceptional in quality. It has not yet been named, although the production is well under way.

Madge Kennedy Feature Progresses in Georgia

The filming of exterior scenes for "Oh, Mary, Be Careful!" with Madge Kennedy as the star, is progressing satisfactorily in Georgia, according to telegraphic reports to Goldwyn from the company, which is working on location with Savannar as headquarters.

Several successive days of cloudy, half-rainy weather delayed the camera work for just that length of time, but Miss Kennedy and the eighteen members of her company were not idle. Director Arthur Ashley, making the most of the situation, caused a dozen scenes to be rehearsed in the ballroom of the hotel. This saved several hours in the aggregate when the time came to "shoot" the scenes.

Neill Evolves New and Unusual Lighting Effects

When Dorothy Dalton's new Paramount photoplay, "Love Letters," is shown upon the screen, it is expected to show some new and altogether unusual lighting effects that Director Neill has evolved. This production, supervised by Thomas H. Ince, is said to be unique in every respect. Mr. Neill made use of a series of opaque screens, a battery of electric lamps and huge black velvet curtains by which means he has secured particularly beautiful and striking photographic results, it is said.

Artcraft Produces Maeterlinck's "Blue Bird" at Fort Lee

Will Be in Nature of a Spectacle, Screened Under the Direction of Maurice Tourneur—Walter E. Greene Believes Production Will Be Modern Masterpiece of the Screen—No Distribution Change

WALTER E. GREENE, president of Artcraft Pictures Corporation, announced last week that his organization is in the midst of production work of a screen version of Maurice Maeterlinck's "The Blue Bird," and that the feature, which will be in the nature of a spectacle, is expected to be a screen masterpiece of the first magnitude.

Work on "The Blue Bird," it is made known, has been under way at the Fort Lee studio for the past three weeks, under the direction of Maurice Tourneur, who, upon completing Elsie Ferguson's newest photoplay, "Rose of the World," was selected to stage Maeterlinck's play.

Play Created Sensation

"Considered the world over as a literary and dramatic masterpiece," said Mr. Greene, "this subject proved one of the greatest achievements of the celebrated Belgian poet and dramatic author. The fantastic play pleased young and old alike in this country as well as abroad. In London, it originally opened at the Boudoir theatre in December, 1909, where it created a sensation and attracted devotees of the true dramatic art and further enhanced the fame of Maeterlinck. Proclaimed a wondrous production of great scenic magnitude, this play was presented in ten scenes and took four hours to portray. With its American appearance in New York at the New theatre, a play house erected to present the world's most renowned dramatic offerings, the production was revived with two additional scenes, in February, 1911. Its success here is now a matter of theatrical history and will be well remembered by the many thousands that crowded the theatre nightly. Among the players who appeared in this presentation were Ethel Landon, Gladys Hulette, Pedro de Cordoba, Olive Wyndham, Ethel Brandon, Edith Wynne Matthisen and other similarly talented artists.

Tourneur's Record Counts

"To stage the elaborate screen adaptation, which closely follows the play, Artcraft selected Maurice Tourneur, the accomplished producer of various artistic screen triumphs including such Artcraft offerings as the Elsie Ferguson productions, 'Barbary Sheep' and 'The Rise of Jennie Cushing.' Mr. Tourneur's record as a producer of exceptionally artistic photoplays has won him an enviable standing not alone in film trade circles but among the photoplay public as well. A master of screen craft, the talented French director has always displayed in his productions a certain touch of the artist which has made them exceptionally distinctive.

"The important task of preparing the scenario for this gigantic film was entrusted to Charles Maigne, whose work in connection with the production of other Artcraft pictures, notably the Elsie Ferguson films, speaks well for the result of his efforts on the Maeterlinck subject.



Maurice Tourneur, Who Is Staging the New Artcraft Spectacle, "The Blue Bird"

"In the screen presentation of Maurice Maeterlinck's world famous classic, Artcraft has achieved another triumph in keeping with its high standards and policies. It is entirely fitting that this masterpiece of the drama should be presented by Artcraft Pictures, whose trademark is synonymous with the acme of motion picture perfection."

Distributed as Usual

In connection with the method of release on this production, Mr. Greene said: "The release of 'The Blue Bird' will mark one of the greatest accomplishments of Artcraft. Although of unusual magnitude, the picture will be handled through our usual distributing system, which means that the exhibitor will be given the opportunity to present it in his theatre. The foundation upon which Artcraft is built is to serve the exhibitor with 'the biggest and the best pictures.' No cinema is too big for our distribution to exhibitors and accordingly the motion picture theatre will be able to present 'The Blue Bird' rather than the legitimate theatre, which as evidenced in the past, occasionally scores a ten-strike with a big feature, to the loss of the regular exhibitor. Neither time nor expense is bieng spared to make this the film achievement of the year and for this reason a definite release date cannot be named at this time."

Thomas H. Ince Erects Studio in California

Plans Structure at Culver City to Cost Over Three Hundred Thousand Dollars—Expected That Work Will Begin Immediately

IT was announced last week by Famous Players-Lasky Corporation that contracts have been signed by Thomas H. Ince, producer of Paramount and Artcraft pictures, for the erection of a big studio at Culver City, California, which will cost about $300,000 exclusive of $52,000 expended for the land. The new plant will occupy fourteen acres fronting on Washington Boulevard. Ground will be broken in a few days and work will progress rapidly.

"More than two years ago," said Mr. Ince, in discussing his second invasion of Culver City, "I discovered the advantages of this location for a studio site. I had had an experience of more than five years along the oceanside, and what gray hairs I have, were caused by the worry attendant upon the financial strain of having to sit idle with hundreds of high-priced players on my hands waiting for the heavy fogs to lift.

"I think I can say in modesty that the studio I constructed at Culver City, and which I occupied for more than a year was complete and excellent in every particular. I found my work easier than in former locations; there was an almost total absence of fogs; the transportation facilities were admirable; the city scenes in Los Angeles were readily available; and the mountain, valley, and hill scenery, so essential to motion picture production, was ours to 'shoot' without the necessity of long journeying.

"When I closed by relations with Triangle Film Corporation and established the Thomas H. Ince Studios, Incorporated, with such well known stars as Dorothy Dalton, Charles Ray, and Enid Bennett appearing in Paramount pictures; and the William S. Hart Productions, Incorporated, to make Artcraft pictures with that actor, it became necessary to utilize what studios I could find available at the time. Within a fortnight of the announcement that I intended to build another studio, I had tempting offers to locate in San Francisco, San Diego, Santa Monica, Hollywood, and one or two other neighboring towns. Culver City, however, appealed to me as best."

First Tom Mix Drama Begins Its March to the Screen

Work is progressing nicely, according to announcements from William Fox this week, on Tom Mix's first drama for Fox. The picture, which is said to tell a story of the West, has been titled "Cupid's Round Up." Edward J. LeSaint and Mix are staging the production.

Another interesting bit of news from the Fox offices this week is that which indicates that Sonia Markova's second starring subject, scenes of which are being made in Massachusetts, is to be called "A Heart's Revenge." The story is said to be particularly suited to the star's talents.

Petrova Discusses Screen Interpretation Art

Believes That Dramatic Intensity Is Best Portrayed by Quiet Methods—Answers Her Critics Who Think She "Lacks Fire"



Madame Olga Petrova, Star of "Daughter of Destiny," Teaching Her Dog New Tricks

MADAME PETROVA, the Polish dramatic artiste, now appearing in the first of the starring features bearing the stamp of her own organization, last week permitted her press department to issue an announcement from her concerning "repression" as applied to acting. The star takes exception in her remarks to the statements of several of her critics who have described her acting at various times as "too repressed and lacking fire."

"During the considerable length of time covering my screen career, it has been my lot to invoke the ire of certain critics who have gone to some lengths to point out the 'coldness' of my art. In various pictures I have been accused of lacking the dramatic intensiay and 'fire' which they consider necessary for the portrayal of certain characters. My stage training, secured in one of the finest schools of expression in the world, the Polish theatre, involved an intensive study of the human emotions so constantly employed in stage and screen work. I have been taught that it is not necessary to resort to extravagant gestures in order to depict anger, passion, love or the various other emotions which actuate human impulses. On the contrary, it has been proven, particularly in screen depiction, that the most convincing points may be 'registered' by a single gesture of the hand or an expression of the eye.

"What certain of our critics mistake for 'coldness' is simply an overweening desire on my part to appear natural. They forget that the greatest moments in every-day life are always devoid of the excitement and sensationalism too often injected into the same situations when visualized on the screen. The true art of interpretation on stage or screen is to be natural at all times, and I am more than willing to bear the brunt of critical disfavor in order to carry out that ideal to its fullest extent.

"When the occasion demands, whether it be in real or 'reel' life, I am fully capable of rising to the heights of dramatic intensity required of the existent situation. Until then, I am content to offer in my present starring vehicles what I consider to be the type of woman met with in the walks of everyday life. In the final analysis, the verdict of popular approval rests with the great motion picture public, and thus far my so-called 'coldness' has failed to lessen in any noticeable degree their appreciation of my efforts."

Bluebird Screens "The Green Seal" on West Coast

Charles Edmund Walk's novel, "The Green Seal," a mystery story, is being filmed at the Bluebird West Coast studios under the direction of Stuart Paton, from the screen version by A. G. Kenyon, who recently joined the Bluebird writing staff. The book is said to contain all the ingredients that go into the ideal picture play—suspense, strong love interest, stirring action and baffling mystery in full measure, and all of these elements have been developed to their utmost possibilities in the scenario.

Carmel Myers plays the principal feminine role, and opposite her appears Ashton Dearholt, who recently finished an engagement of two years with the American Film Company and who makes his bow in Bluebird photoplays in "The Green Seal." In the supporting cast are Betty Schade, Harry Carter, Alfred Allen, Frank Deshon and Frank Tokanaga.

Contrasting Players Support Mary MacLane for Spoor

A contrasting group of players supports Mary MacLane, the writer, in her first and only photoplay, "Men Who Have Made Love to Me," produced by George K. Spoor.

Considerable thought, it is said, was given to the selection of the six characters, ranging from that of a prize fighter of crude though honest heart, to a literary man of disdainful and fearless disposition.

Each of the six is designed to represent a different type of suitor and are cast as: The Callow Youth, played by Ralph Graves; the Literary Man, by R. Paul Harvey; the Younger Son, by Cliff Worman; the Prize Fighter, by Aladar Prince; the Bank Clerk, by Clarence Derwent, and the Husband of Another, by Fred Tiden.

Jaxon Comedians Demonstrate New Hilarity Stunts

Pokes and Jabs, the Jaxon film comedians presented in General Film releases, are said to demonstrate some new features in the current release, "How It Worked." This is the fourth of the latest set of six Jaxon comedies for General Film release.

In the current Sparkle comedy, "Smashing the Plot," Billy Ruge takes the part of an organ grinder who is pursuaded to assist in the destruction of a railroad bridge by a band of anarchists.

Broadway Star Makes Feature Without Any Women

"The Fourth at Salvador," an O. Henry story of Central America, being made by Broadway Star Features for release through General Film, will no doubt be one of the most unique things of its kind. There isn't a woman, leading or otherwise, in the entire story, General Film announced this week.

The story deals with the attempt of a small group of Americans, aided and abetted by a Britisher, to celebrate the glorious Fourth in a lively fashion. Just when they were all set for a celebration which they anticipate will be heard back in the states a revolution breaks out, and the celebrators run afoul of the president's army. Their noise-making stunts and gun firing are so realistic that the regular army becomes frightened, allowing the rebel army, of which the celebrators have become unwitting aides, to assume charge of the republic.

Chet Ryan is leading the cast, and David Smith is directing.

Fifth Avenue Shop Helps Mabel Normand Feature

Mabel Normand's newest feature for Goldwyn Pictures promises to have atmosphere that will be among the most genuine ever injected into a reel production. The picture, which has not been named, revolves around a fashionable modiste's shop, and to make the atmosphere genuine Goldwyn has engaged Hickson, the Fifth Avenue creator of things feminine, to supply costumes and mannequins to wear them.

The new picture, it is said, will give Miss Normand the opportunity to wear some of the most fetching apparel she has ever worn in a film subject.

Henderson Directs Edna Goodrich in Unnamed Feature

Dell Henderson, it was announced this week by Empire All Star, has finished his sixth picture for that company and is now engaged in directing Edna Goodrich in her newest picture, for which no title has been chosen.

Mr. Henderson and Jack O'Brien, who is directing "The Girl and the Judge," Olive Tell's starring feature, are old friends, and often recall the days when they were author, leading man and director combined. "The first time I saw him," said Henderson in speaking of O'Brien, "was nearly ten years ago in a small Western town."

Atlas Corporation Gets Sterling as Director

The recently formed Atlas Film Corporation, of Boston and Newton, Mass., which is an enlargement of the former Dadmun Company, announced this week that it has engaged Richard Sterling, formerly of the Eclair Company, as director of a series of modern "Peck's Bad Boy" stories. Plans for the pictures are said to be nearing completion, and it is expected Sterling will begin actual production this week, with Leland Benham and his sister, Dorothy, as leads. Harrie Orvis will be in the comedy line-up, it is said.

"The Planter" Proves Box-Office Value of Star

The box-office value of the star is said to be proven effectively in the success which has been attained by "The Planter," the seven-reel Mutual special which was released November 14. The star in the picture is Tyrone Power, celebrated American actor. The picture is built on the novel "The Planter," from the pen of Herman Whitaker. From the box-office as well as an artistic angle, actor, story and author are effective drawing cards, according to reports.

Large Cast with Vivian Martin in "Fair Barbarian"

To interpret the many characters in the the story of English country life (whose decorum is upset by the advent of a dashing little American girl), "The Fair Barbarian," by Frances Hodgson Burnett, a large cast of players has been chosen to support Vivian Martin in the production of the picture for Paramount.

Miss Martin appears in the role of Octavia Bassett and the other members of the cast are: Charles Gerrard, Douglas MacLean, Al Paget, Jane Wolfe, Helen Jerome Eddy, Josephine Crowell, Charles H. Geldert, May Busch, Elinore Hancock, John Burton, William Hutchinson, and Ruth Hanforth.

The picture will be released by Paramount December 17.

Crampton Is Mascot and Player in Walthall Picture

Besides the acting of Howard Crampton in Henry B. Walthall's new Paralta picture, "Humdrum Brown," Mr. Crampton will be supposed to aid in quite another way. He will be the mascot, the "good luck" person of the play. Mr. Crampton has already proved himself, many times, to be a potent factor of fortune in plays directed by Mr. Rex Ingram, it is said. The two first worked with each other in the Bluebird play, "The Great Problem," in which Mr. Crampton played the part of the comedy butler, and "stole" the play. Then as Baron Maupin in "Black Orchids," and in various other plays which Mr. Ingram directed, he played with artistry, and invariably the plays succeeded. So Mr. Ingram has come to look upon Howard Crampton as his lucky omen.

Mr. Crampton played six years with the Universal in New York, in company with King Baggot, before joining the Paralta forces.

Adams Makes Good in Wholesome Comedy Creation

Rex Adams, the new star in the comedy heavens, has successfully established his "screen quality," it appears from reports concerning his first picture, "His Awful Downfall," which is incidentally the first release of the Wholesome Films Corp.

"Exhibitors have certainly taken to Wholesome comedies," said General Manager Weisfeldt last week. "Rex Adams as our principal comedian, leading a band of sure-fire fun makers, is a positive assurance of what exhibitors and the public may expect in this line from Wholesome."



Adolph Zukor, Mary Pickford and Her Mother, Mrs. Charlotte Pickford, Out for a Breath of Salt Air On the West Coast

Zukor Thinks "Stella Maris" Pickford's Best

Insists the Star Will Register Her Greatest Triumph in the New Production—Gives Her Opportunity for Double Role

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, upon his return to New York from California last week, announced the completion of Mary Pickford's newest Artcraft picture, "Stella Maris," and expressed enthusiasm over the dual characterization presented in this picture. This production was adapted from William J. Locke's book by Frances Marion, and staged by Marshall Neilan.

"The production of 'Stella Maris' is the most remarkable thing which Mary Pickford has ever done for the screen," was the declaration of Mr. Zukor in an interview at his New York office. "Miss Pickford has made a wonderful success in charming characterizations from child life, bringing joy to millions of hearts through her winning personality, but I am sure all will agree with me, when they have seen 'Stella Maris,' that her work in this will be long remembered as one of the outstanding accomplishments in screen art.

"The fact that Miss Pickford plays a double role, one of two distinct personalities," continued Mr. Zukor, "has made this a triumph all the greater. My only fear is that some, who have not studied Miss Pickford's features, apart from the curls and her appearance in dressed-up roles, will declare that the character of Unity in 'Stella Maris' is not Mary Pickford at all, but some very talented girl who bears a remarkable likeness to the Artcraft star, In fact, after a group of us had watched the picture in our projection room, one of the invited visitors, complimenting Miss Pickford on her winning role of Stella, concluded her congratulation by saying, 'You were wonderful as Stella Maris, Miss Pickford, but who is the remarkable girl who is almost your double as Unity, the little orphan.'

"The most wonderful feature of the production to me," said Mr. Zukor, "was the rapidly changing contrasts in the two characters played by Miss Pickford as the scenes unfolded. They tell me that in producing the play, the star appeared in a few scenes as Unity, then made her change of costume and make-up to play scenes as Stella Maris, all in the same day. The mere matter of these changes, striking as they are, was probably not the greatest difficulty, however, since the great contrast is in a deeper thing—the personalities of two girls."

Detective Forms Picture Company in Los Angeles

Norman Webb, of Los Angeles, last week announced in a letter to MOTION PICTURE NEWS that he has been appointed publicity representative for the newly formed William J. Otts Film Syndicate in that city, and stated that the company expects to produce a series of six and seven-reel mystery stories around the experiences of Mr. Otts, who was for nine years a detective. Webb announced that Lilac Lynard has been engaged as leading woman of the company, and that work has begun on the first production.

Charlotte Film Breaks Ice for Commonwealth

Initial Spanuth Production Passes Critical Test, and Is Harbinger of Additional Features and Stars to Be Presented



H. A. Spanuth, Commonwealth Corporation's Head

WITH the preliminary showing before general release of the first production made by Commonwealth Pictures Corporation, and which feature brings to the screen Charlotte, considered the premiere ice skater of the world, it appears that Commonwealth has firmly established itself in the realm of pictures, and that not only will the initial release meet with more than passing success throughout the country, but further pictures now being planned will be eagerly awaited by exhibitors and the public.

H. A. Spanuth, head of the Commonwealth organization, sincere in his convictions that in Charlotte's first production he has one of the soon-to-be hits of the screen world, brought the feature to New York for a special showing, which was given at Wurlitzer Hall on Friday, November 23. The audience was not alone large, but enthusiastic as well, and the consensus of opinion after the presentation was that Commonwealth has given the industry a genuine asset in Charlotte and a real picture in "The Frozen Warning," by which title the production will be known.

Among those present at the special showing of "The Frozen Warning" was Mark Luescher, the widely known publicity representative of the Hippodrome, and his wife, and both expressed themselves as highly pleased with the production from every viewpoint. Judging from other reports it is apparent Mr. Luescher's opinion of the film is a reliable gauge by which to arrive at an average estimate of the impression made. Critical as private audiences usually are, "The Frozen Warning" warmed a place for itself and its star, and with these two firmly ensconced in the estimation of exhibitors, it naturally follows that Commonwealth is a name to conjure with in future activities within the motion picture sphere.

Concerning the release of the Charlotte feature, Mr. Spanuth remarked to a representative of MOTION PICTURE NEWS that he has as yet come to no decision concerning the distribution of the picture. Although it is known he has had several excellent offers for the production, the exact channel of distribution remains to be chosen, with chances about even between the state rights plan and the distributors' method. It is expected that Mr. Spanuth will announce the closing of a deal one way or the other very shortly.

Regarding further production made by Commonwealth, which will present additional stars to the screen, including Naomi Childers, for whom a subject is now being chosen for immediate production, Mr. Spanuth said that it is his intention to establish for Commonwealth a string of exchanges, using the no-deposit system in booking the films. This is no doubt of great interest to exhibitors who have been acquainted with Mr. Spanuth's excellent methods of the past. From all accounts, the exchange plan will be worked out coincidental with the production of Miss Childers' feature, and will be put into practice with the release of that picture.

In order to secure the best available material for his stars, Mr. Spanuth stated that Commonwealth is in the market for scripts. Additional stars will be signed up in the near future, also, according to Mr. Spanuth, who is on the look-out for players of ability.

It has not yet been decided whether future Commonwealth productions will be titled through the prize-awarding plan, as was "The Frozen Warning." The idea worked out admirably with the Charlotte film, and furnished no end of advertising that should prove valuable to exhibitors using the feature.

Mr. Spanuth will remain in New York, at the Astor Hotel, another week on account of the many deals for his company which he has on hand.

Pathe Gives Frank Keenan Strong Story for Debut

In "Loaded Dice" Pathe believes that Frank Keenan has as his first feature under the Pathe banner one of the strongest stories of his photoplay career. In it he plays the part of a masterful man who accomplishes his ambition regardless of all opposition. "Loaded Dice" was written by Ellery H. Clark, with a scenario by Gilson Willetts, and is directed by Herbert Blache.

It is expected that the picture will be ready for assembling and titling within the next few days.

Otto Directing Kathleen Clifford in New Comedy

Henry Otto, who produced "Undine" and "A Modern Lorelei," has begun work, it was announced last week, on a new five-reel comedy by Karl McInroy. The picture features Kathleen Clifford, the Horkheimer-Paramount star. Frederick Church is the male lead, and the supporting cast includes Neil C. Hardin, Jr., Gordon Sackville, Rita Harlan, Corenne Grant, Leslie T. Hope and Marie Van Tassell.

William S. Hart Gets Back to Work After Accident

William S. Hart, who has been resting as a result of a recent accident in the staging of a scene when he tore his arm and smashed a finger, is back at the studio and work on his new Ince-Artcraft release is now again well under way. It is expected that this production will be finished shortly.

Simultaneous with "Big Bill's" return to work comes the announcement from Artcraft Pictures that the title of the photoplay now being produced has been changed from "The Bloodhound" to "Dead or Alive." The picture, it is promised, will offer several surprising feats of the daredevil character even for a Bill Hart production. "Dead or Alive" was written by Denison Clift and is scheduled for release the middle of January.

Wallace Reid Stars in Paramount January Release

"Rimrock Jones," by Dane Coolidge, is to be produced with Wallace Reid in the leading role, and released by Paramount in January.

The picture was scenarioized by Harvey Thew and Frank X. Finnegan and affords, it is said, one of the best roles for Wallace Reid that he has had in a long time. A strong cast will support him and the scenic features are expected to be particularly striking. The story is said to abound in startling situations and a strong vein or romance runs through it.

On Dec. 17 Mr. Reid, supported by Ann Little, will be presented in the Paramount picture, "Nan of Music Mountain," by Frank Spearman. The scenario of this picture is by Beulah Marie Dix and it was directed by George Melford.

Fox Photographers Experts on Shooting Walsh Stunts

It often is almost as difficult to obtain satisfactory photographs of stunts as it is to devise and carry out the stunts themselves, according to the William Fox offices. This was said to be true in the case of one of the scenes in the George Walsh photoplay, "The Pride of New York," which William Fox plans to release as a special feature on December 9.

Arrangements had been made with a contractor erecting a building at Madison avenue and Fortieth street, New York, to have Walsh hauled twenty stories into the air at the end of a chain. It was necessary, of course, to show that the actor really was performing a daring feat—not merely dangling a few feet above a studio floor. Three cameras accordingly were used. One was on the ground, pointing upward, taking the whole flight. For close-up purposes and to show the roofs of adjoining buildings, another camera ground away from a position on the fifteenth floor. It pointed downward and showed Walsh being hauled up. A third camera, on the twentieth story, caught the actor as he rose the last five flights and came "over the top" to safety.

In the cast besides Walsh are Regina Quinn, new to Fox forces, as leading woman; James A. Marcus and William Bailey. R. A. Walsh wrote and staged the production.

Brenon Shows "Romanoff" Feature to Invited Crowd

The new Times theatre, at Eighth avenue and Forty-second street, opened on Wednesday evening, November 21, with a special showing of Herbert Brenon's "The Fall of the Romanoffs."

The showing was arranged as a special event for the opening by S. J. Berman, who is sales manager for the New York and northern New Jersey territory of the Brenon Distributing Corporation. The audience, an invitation one, was enthusiastic over Mr. Brenon's spectacular cross-section of contemporary history.

The invitation showing was Manhattan's first glimpse of "The Fall of the Romanoffs" since the production ran for three weeks at the Broadway theatre. It will not be seen again in this field until it is launched on January 6 with a state-wide premiere. Mr. Berman announces that at least twenty theatres will show "The Fall of the Romanoffs" simultaneously during that week.

Famous Players-Lasky Name Next Pennington Film

"Calvary Alley," the latest novel by Alice Hegan Rice, who wrote "Mrs. Wiggs of the Cabbage Patch," has been chosen as the next Paramount picture starring Ann Pennington.

"Calvary Alley" is a story said to be filled with pathos, comedy and human interest in large measure. It will afford the most important role for Miss Pennington that she has, as yet, been given in her screen career, according to Paramount.

Charles Giblyn, who directed "Scandal" with Constance Talmadge; "The Price She Paid" and "The Foolish Virgin," in which Clara Kimball Young was starred, has been secured to direct Miss Pennington in this new picture. From all reports "Calvary Alley" should constitute a production above the average in entertaining qualities and dramatic interest.

Lockwood and Company Take Scenes in Lumber Camp

Harold Lockwood and his company, Metro has announced, are now in one of the lumber camps near North Conway, N. H., taking exterior scenes for his next Metro wonderplay, "The Avenging Trail," under the direction of Francis Ford.

"The Avenging Trail" is a drama of the timberlands adapted from Henry Oyen's novel, "Gaston Olaf," by Fred J. Balshofer and Mary Murillo.

"The Hidden Hand" Chalks Up Another Pathe Success

"Another Pathe success" appears to be the verdict of audiences and exhibitors on "The Hidden Hand," Pathe's Big Four serial, the latest of continued plays released by this "house of serials." The faith of exhibitors in its drawing power seems to be evidenced in the fact that bookings on "The Hidden Hand" are above the average and the class of houses in which it will be shown is of the best. The new serial features Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton.



Patsy De Forest and Bernard Siegel in "The Last Leaf," a Two-Reel Broadway Star Feature Released by General

General Film Gets in Season With Xmas Story

Announces "Whistling Dick's Christmas Stocking" for Release December 22—Establishes Record with Another O. Henry Production

GENERAL FILM this week made two announcements that will no doubt be met with much interest by exhibitors. One concerned a Christmas feature that will be released December 22, and the other indicates a new record for attractions, established by an O. Henry picture.

An O. Henry Christmas story, "Whistling Dick's Christmas Stocking," a two-reel feature, will be released on December 22. It is one of the few Christmas stories ever written by O. Henry. George Cooper and Adele De Garde are featured in this picture. Cooper impersonates a musically inclined tramp whose search for cozy winter quarters leads him into an amazing Christmas Eve adventure.

An attraction record for four-reel features has been established by "A Night in New Arabia," the O. Henry story released by General Film Co., in which J. Frank Glendon and Patsy Deforrest are featured. Beginning with a record-breaking run of a week's duration in the Alcazar theatre, Chicago, this satirical comedy on life in "Bagdad-on-the-Subway" has found a welcome place on the programs of many of the well known Chicago theatres, and is being booked in all large cities for seven day engagements. Few of the "O. Henry" pictures released to date have commanded more notice than this feature, which shows no signs of abating its bid as one of the best drawing cards of its kind. It received approval from the reviewers on the Chicago daily papers.

H. C. Miller, manager of the Alcazar theatre, at the conclusion of the week's showing at this theatre, declared "A Night in New Arabia."

J. P. McGowan and Helen Holmes Leave Signal Company

WITH the completion of the fifteenth episode of "The Lost Express" for the Signal-Mutual serial, J. P. McGowan, producer, and Helen Holmes, star of the Signal Film Company, sever their connections with that organization.

The Signal Company was organized by Mr. McGowan more than two years ago, and has made several successful serials including "Railroad Raiders," "The Girl and The Game," "A Lass of the Lumberlands," and the one which is now being completed, "The Lost Express."

For a time the Signal Company devoted its time to the making of five-reel subjects, the most noteworthy of which is one in which McGowan took the name role, "Whispering Smith." A sequel to this photoplay was "Medicine Bend," and in many theatres the two pictures were projected as one program consisting of ten reels. A record business was reported from a number of the larger theatres which showed the subject in this form, and the two films, as well as all of the Signal releases are still bringing good revenue to the Mutual exchanges.

Future plans of Miss Holmes and Director McGowan will not be made known for several weeks, but it is understood they will play in multiple reel subjects in the future instead of serials.

Rastrelli Proves Lively in "Depot Romeo"

Amedee Rastrelli, Essanay's French comedian, who succeeded Max Linder, is said to perform some of his liveliest feats in fun making in "A Depot Romeo," a current General Film release in one reel.

Walthall's First Paralta Reaches New York

"His Robe of Honor" to Be Shown to Trade Shortly, and Will Be Released Through Hodkinson—Two Leading Women

HENRY B. WALTHALL'S first Paralta play, "His Robe of Honor," written by Ethel and James Dorrance and adapted for the screen by Julian Louis Lamothe, was recently completed at the Paralta Studios in Los Angeles, and the first print was received in New York on Thursday of last week.

A private screening of the production was given for the officers and attaches of the organization, all of whom were most favorably impressed, and the general opinion was that the picture will prove to be one of the biggest box-office attractions of the season.

In this photoplay Mr. Walthall has two leading women. Miss Mary Charleson, who has appeared opposite him in many of his successes of the past, is seen in the role of Roxana Frisbee, an adventuress who assists the lawyer in his underhanded methods. The role of Lora Nelson, the girl who awakens his nobler instincts, has been allotted to Lois Wilson, whose work in J. Warren Kerrigan's first Paralta Play, "A Man's Man" received the unstinted praise of all the critics who have reviewed the film. The remainder of the supporting cast includes Noah Berry, Jr., who plays the part of the political boss; Eugene Pallette appears in the role of his younger brother, who faces the electric chair on a murder charge, and whose case is fought by Julian Randolph; J. J. Dowling as Bruce Nelson, and Ray Laidlow as Robert Partland, attorneys for the Traction Company, which the shyster lawyer has bled unmercifully with his damage cases, and Fred Montague as Million Mulligan, one of the gangsters.

A trade showing of "His Robe of Honor" will be arranged, it is announced, for in the near future and the production will be released about the first of the year through the W. W. Hodkinson Corporation.

Fox Builds Paris for "Les Miserables" Film

Huge Set Erected Somewhere in New Jersey Said to Have Cost Fifty Thousand Dollars—Director Lloyd Insisted on Real Money

THE William Fox publicity bureau insists, in an announcement this week, that no greater example of camouflage and stage carpentry has ever been offered than the building and painting of an entire cross-section of Paris for use in the production of "Les Miserables," which William Fox offers.

The production called for the Paris of Victor Hugo, and entailed an enormous amount of research for drawings and descriptions of the Paris of that time. Nine city blocks were built at what was said to be a cost of $50,000 and so perfectly was it all reproduced that French military officers visiting New York insisted that it was not a reproduction at all, but Paris, itself, the real Paris, according to report.

This Paris was rebuilt "somewhere in New Jersey," and the greatest attention was paid to the most minute details. In paving the streets, the cobble stones were deftly shaped to show the ruts and erosion of heavily laden carts and were colored to give the appearance of age. Drains were set in the hollows so the streets might not be overfull of puddles.

So insistent was Director Frank Lloyd upon historical accuracy and detail that in the scenes in which money was used, he hired from collectors the gold and silver coin of the period he was using.

Nothing was neglected; nothing overlooked, and no detail, however small, had been counted unimportant. There were the houses with their gabled roofs and little second-story balconies; the stores and cafes, particularly the Cafe Corinthe, dingy with age, with its little tables set out on the narrow sidewalk and protected by small awnings.

Select Pictures Changes Name of Alice Brady Picture

ALICE BRADY'S second Select production, in which she plays the immortal rôle of "Jane Eyre," is now finished and cutting of the film is under way, it was announced last week by Select.

The screen version has been taken from an adaptation by Paul West of Charlotte Bronte's novel, and owing to certain necessary departures from the plot of the original story, the book title, "Jane Eyre" is not being used. "The Lifted Cross" was first suggested as a title for the photodrama, but has since been definitely rejected and "Woman and Wife" adopted in its stead.

"Woman and Wife" has been screened under the direction of Edward Jose, who directed Miss Brady's first Select production, "Her Silent Sacrifice." In her interpretation of the appealing and unhappy Jane, Miss Brady is said to give a fine bit of characterization and rise splendidly to the emotional demands on the part. She is supported by Eliott Dexter in the role of Rochester, Jane Eyre's fascinating and unhappy lover, and by a cast which includes Helen Lindroth, Victor Benoit and Helen Green.

"Woman and Wife" will be distributed through the Select exchanges.

Selig Assembles Youthful Cast for "Orphaned Annie"

The child cast, especially the principals, of "Little Orphaned Annie," adapted from James Whitcomb Riley's poem, and being produced by Selig, are said to be in their own right a whole constellation of youthful stars. Headed by Colleen Moore, there are in the supporting cast Doris Baker, Lillian Wade, Billy Jacobs, Bennie Alexander and George Hupp. Colin Campbell is directing.

Earle Celebrates Third Year with Greater Vitagraph

William P. S. Earle, director for Greater Vitagraph, last week celebrated his third year as a member of that company's studio organization, and the anniversary event served to call attention to the number of features which he has produced. Among them are "Within the Law," "Whom the Gods Destroy," "The Courage of Silence," "Mary Jane's Pa," "The Law Decides," "I Will Repay," and "Who Goes There,"



William P. S. Earle, Vitagraph Leading Man

the latter two being his most recent releases. He also has completed "His Own People," a Blue Ribbon feature which will be released the latter part of December, and assisted Commodore J. Stuart Blackton in the production of "Womanhood, the Glory of the Nation."

Mr. Earle is regarded as one of the most versatile men in motion pictures and in addition to his success as a director has received recognition in several other lines of artistic endeavor. He is a playwright, short-story writer and song writer, several of his songs having been published by Jos. W. Stern. Prior to joining the Vitagraph company he conducted a photographic studio on Fifth Avenue and there made a special study of light effects.

Petrova Three-Sheet Graces Century Theatre Set

Through an arrangement recently made between the Petrova Picture Company and the management of the Century Theatre, a three-sheet poster of the motion picture star is being used in a scene of the Dillingham-Ziegfeld production of "Miss 1917," at the Century Theatre.

Goldwyn Promotes George Bertholon

George C. Bertholon, who has been an assistant director at the Fort Lee studio since the formation of Goldwyn Pictures, has been made assistant to Aubrey M. Kennedy, director of productions, it was announced by Goldwyn last week.

Brenon's "Empty Pockets" Cut and Ready for Release

"EMPTY POCKETS," upon which Herbert Brenon has been working since the conclusion of "The Fall of the Romanoffs," is now practically finished and ready for release. It is his fourth production within the year, and it is his second picture of this type, his first melodrama being "The Lone Wolf."

Taken from Rupert Hughes's novel, depicting the various phases of New York life from the tenements in the slums to the mansions on Fifth avenue, "Empty Pockets," is said to be one of the swiftest and most timely melodramas that has even been projected on the screen.

"Empty Pockets" is said to contain several twists and turns and innovations that have never been introduced into moving picture scenarios before. It also contains some entirely novel situations.

The cast of this picture includes Barbara Castleton, Bert Lytell, Malcolm Williams, Ketty Galanta, Peggy Betts, Susanne Willa, Ben Graham and Thornton Bastion.

Triangle Engages Virginia Foltz for "Evidence"

Virginia Foltz, daughter of Clara Shortridge Foltz, Los Angeles club woman and suffrage leader, has been engaged for an important role in "Evidence," a forthcoming Triangle feature. At one time Miss Foltz was one of the best known musical comedy actresses in the country.

Work on "Evidence" is progressing rapidly under the direction of Walter Edwards at the Triangle Culver City studio. Jack Cunningham wrote the play, and it is said that "Evidence" is a play of the type that Henri Bernstein would have been proud to have written for the French stage. The leading male characters are a highly successful criminal lawyer and his closest friend, a physician. The theme of the plot is based on the attorney's assertion that almost any one could commit deliberate murder, give himself up and escape punishment by securing competent counsel.

Exhibitors Appreciate Jewel Publicity Helps

Exhibitors throughout the country, who have used Jewel productions are said to be enthusiastic over the publicity help furnished them by the local agencies.

A publicity man attached to each Jewel Exchange, is ready at a moment's notice to "go over the top" backed by the full force of the national organization, and exhibitors in numerous towns are turning over their entire publicity campaign on Jewel productions, to the local exchange, to handle.

With each Jewel production, the exhibitor may obtain free of any charge, the use of ten styles of scene and advertising cuts, the latter being the finest money can produce.

In addition hand-painted lobbies, framed or in sets are furnished for the price of expressage. Two styles of one, three, six and twenty-four sheets comprise the paper display while window cards and rotogravure heralds are furnished practically at cost.



Clara Kimball Young and Corliss Giles in "Shirley Kaye," the Newest of the Select Pictures Star Series

Clara Kimball Young Gets "The House of Glass"

Melodrama Will Be Produced to Follow "The Marionettes," Work on Which Is Nearly Completed—Distribution Through Select

CLARA KIMBALL YOUNG, in the face of what is said to have been tremendous competition, has secured the screen rights to "The House of Glass," it was announced last week. This was a stage success of a few seasons ago. Owing to a number of prospective purchasers, it was said Miss Young was obliged to pay a record figure for the play, but her satisfaction in securing the melodrama overshadowed its price.

"The House of Glass" is described as a powerful melodrama from the pen of Max Marcin, and with Mary Ryan in the leading role had a run at the Cohan and Harris theatre two years ago. It is the story of a reformed girl crook and her desperate efforts to regain her lost status in society. The plot abounds in tense scenes and thrilling moments and the role of the little exthief affords a rare opportunity for emotional acting.

The end of the week will witness the last bit of filming on "The Marionettes," and work on the new play will follow immediately. Scenario writers are already busy on the script and nothing is being left undone to facilitate production. It is Miss Young's determination to make "The House of Glass" the banner play of the year.

"The Marionettes," which is now being completed, will be one of the holiday releases and will follow "Shirley Kaye," Miss Young's latest picture. Distribution will be through the Select Pictures Corporation.

Hutchinson Reaches Santa Barbara on Inspection Tour

PRESIDENT SAMUEL S. HUTCHINSON of the American Film Company, arrived at the studios in Santa Barbara, Cal., Tuesday, November 20, on a hurried inspection tour.

Mr. Hutchinson's mission is in the furtherance of improvements started in every department of the studio. The technical end of the business will be given particular attention. Considerable activity is noticeable in the scenario department and President Hutchinson is very much elated over the prospect of high class stories on which the American Film Company has options.

"We feel that the story is becoming more and more important in the making of the highest grade productions," said Mr. Hutchinson. "We have arranged for the purchase of several of the better class books and magazine stories by well known writers. Some of our productions recently released, such as 'A Game of Wit,' by Daniel Frederick Whitcomb, a widely known author; Charles T. Dazey's 'The Sea Master,' in which William Russell was the featured player! 'Betty and the Buccaneers,' by James E. Hungerford, featuring Juliette Day, are highly satisfactory stories."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

De Mille Begins Plans for "Whispering Chorus"

Kathlyn Williams, Elliott Dexter and Raymond Hatton Are Leads in the New Artcraft Production, First of De Mille Special Series

FOLLOWING the completion of the final preparations of Geraldine Farrar's new Artcraft picture, "The Devil Stone," Cecil B. De Mille has commenced preparatory work on the production of "The Whispering Chorus," from the novel by Perley Poore Sheehan. This film will be the first of the series of special Cecil B. De Mille super-productions for Artcraft release, featuring the artistic accomplishments of this director as well as the work of casts of well known artists. The Artcraft release schedule, as announced by President Walter E. Greene, several months ago, calls for four of these special De Mille subjects during the year.

The novel of "The Whispering Chorus" has not as yet been published and its appearance on the book market is being withheld so that it can be released simultaneously with the De Mille-Artcraft film. Jeanie Macpherson, author of the Farrar-Artcraft scenarios as well as various other De Mille successes, has returned to California after a vacation in New York, and has commenced work on the film adaptation of the Perley Poore Sheehan novel.

According to Mr. De Mille, this is one of the most gripping and interesting stories ever brought to his attention. In addition to its dramatic theme, the story allows this directer to disclose his best talents in motion picture technique. Several departures in plot construction as well as photography are promised by the producers in this film and it is expected that "The Whispering Chorus" will far outshine even the previous successes of De Mille.

In staging the new series of De Mille-Artcraft offering particular care will be given to the selection of casts. Each character will be given to a player who has established a reputation in the motion picture world and an artist particularly adapted to the part. For the first picture a number of players have already been selected including Kathlyn Williams, Elliott Dexter and Raymond Hatton.

Rialto Features Triangle Picture This Week

"Until They Get Me" Is First Production from That Company to Play Rialto in Some Time—Jack Curtis Has Outlaw Role

IT was announced last week that the feature production of the Rialto program for this week would be "Until They Get Me," a Triangle subject with Jack Curtis, Joe King and Pauline Starke. The fact that the Rialto booked the production is of more than passing interest to the industry, as it has been some time since features of that company played the Broadway picture palace. The contract was closed after a private showing of the picture on Thursday of last week, and it is said Mr. Rothapfel termed it "a splendid picture."

"Until They Get Me," is a play of the Northern country, showing the work of the Royal Northwest Mounted Police, and has Pauline Starke in the leading role. The picture opens in a town on the Canadian frontier, when Kirby (Jack Curtis), an outlaw, dashes into a saloon and offers $20 and his own jaded mount, for a fresh horse. An owner of a pinto accepts the offer and in consideration of the deal offers to purchase Kirby a drink. In his haste, Kirby flings the other man's hand from the glass and the insulted reveller reaches for his gun. Quick action follows and when the smoke of battle has cleared, the former pinto owner lies dead and Kirby has gone.

Pauline Starke, who plays the part of Margy, is only sixteen years old and has risen to stardom through the excellence of her own efforts. After getting work as an "extra" in the Triangle studios, she executed each role offered her with an unassuming determination to reach the top. That she has succeeded remains for the judgment of those who depend on Mr. Rothapfel for the best screen productions of the day. She has previously appeared in the following Triangle features: "The Rummy," "Puppets," "The Wharf Rat," "Cheerful Givers" and "Madame Bo Peep." "Until They Get Me," was written by Kenneth B. Clarke and was produced by Frank Borzage.

Spoor Releases "Uneasy Money" in January

Taylor Holmes Feature Will Be Backed by Big Advertising Campaign in First of Series to Be Released at Various Times

BACKED by an unusual advertising campaign, including the posting of billboards throughout the country, George K. Spoor is planing to offer, it was announced last week, the Taylor Holmes feature, "Uneasy Money," as the first of a series of ultra-features to be released at various times regardless of a fixed program. "Uneasy Money" is scheduled by Mr. Spoor for the early part of January.

The story is from the pen of Pelham Grenville Wodehouse and ran as a serial in The Saturday Evening Post. The story opens in England, where Mr. Holmes, as "Lord Dawlish" is bequeathed a million pounds by an aged gentleman whom he cured of the habit of slicing at golf. A niece and nephew in America are cut off with a shilling and a hundred dollars, respectively, and when Lord Dawlish hears of it he makes an endeavor to restore to them their just portion. Such an endeavor is not easily accomplished, however, and the incidents of his efforts are amusing and numerous.

In the cast with Mr. Holmes are Virginia Valli as Elizabeth Nutcombe, the niece; Arthur Bates as Nutty Nutcombe; Virginia Bowker as Lady Wetherby; Fred Tiden as Lord Wetherby; Lillian Drew as Claire Edmont; James F. Fulton as James Pickering, and Rod LaRocque as Johnny Gates, an American newspaperman.

Mr. Holmes, who is also seen as Ruggles in "Ruggles of Red Gap," already has the support of Lawrance D'Orsay as the Honorable George, Frederick Burton as Cousin Edgar, Edna Phillips Holmes as Klondike Kate, Lillian Drew as Mrs. Effie, and Virginia Valli as Mrs. Judson. To this cast Mr. Holmes has added Charles Lane, who has been with William Gillette, Ferdinand Munier, and Miss Rose Mayo.

Norma Talmadge Finishes Rupert Hughes Drama

Norma Talmadge's new picture, "Ghosts of Yesterday," an adaptation by Mildred Considine of Rupert Hughes' drama, "Two Women," has been completed, it was announced last week by Select Pictures, and the star has gone to Atlantic City for a brief rest.

It is said by Select that Miss Talmadge



Norma Talmadge Is Taking a Brief Rest at Atlantic City Before Starting Her Next Select Picture

has probably achieved the triumph of her career in "Ghosts of Yesterday." Her interpretation of the role which Mrs. Leslie Carter made famous is said to be the most pretentious thing she has done and leaves nothing to be desired by the critic. In it she sets new standards and establishes her position as an emotional actress.

"Ghosts of Yesterday" is scheduled to follow up Miss Talmadge's latest release, "The Secret of the Storm Country," and will be distributed through Select Pictures.

Edison Completes Cantonment Scenes for New Feature

A COMPANY of Edison players, headed by Marguerite Courtot and Ray McKee, under the direction of Alan Crosland, returned last week from the cantonment of the United States Marine Corps at Quantico, Va., where, under conditions which duplicate the west front in Europe, the final scenes in a war play have been completed. The production, which has the indorsement of the United States Marine Corps and high officials at Washington, is based upon the story, "The Three Things," by Mary Raymond Shipman Andrews. No pains are being spared to make the motion picture production distinctive among the many films the war has inspired. Mrs. Andrews's story is not merely a narrative of hardships, struggles and atrocities, but has, in addition to these familiar elements, romance and love.

The story is of a well-bred young man, in whose life three things stand out prominently—race prejudice, class distinction and unbelief in God. Though born in the environment of Christianity, education and wealth, it is not until his soul has been tempered in the forge of war that his prejudices disappear and his vision clears.

The principal roles are entrusted to Ray McKee as Phil Landicutt, and Marguerite Courtot as Virginie Harbrok, a Belgian girl. The call of the struggle comes to Phil, and he goes with the marines to France. While out with a patrol, he is trapped in the garret of a Belgian cottage, where, hiding in a dark corner, he comes upon the girl, Virginie. The invasion of Belgium and the ruthless destruction of life and property by the invaders have brought to her the things which every Belgian girl has suffered—the father "somewhere out there," the mother and the little brother shot down in cold blood, for a thing of which they had even no knowledge, she exposed to atrocities worse than death. These things she tells Phil in hushed whispers, while the invaders search in vain. Back home, Phil's mother will care for her, if she is able to get through, while he goes on to the front. Then the terrific battle scenes, the inferno of No Man's Land, the voice from beyond, the sharp struggle, a stinging pain, back of the lines, the hospital, across the seas and home. And there, the girl waiting, and life to begin all over again. The production abounds in thrilling situations and touches that will tug at the heartstrings.

The production is to be in seven reels and will be released as a Perfection Picture through the George Kleine System during December.

Harley Knoles Assisted by Kelson in "Sealed Orders"

Harley Knoles will be assisted by George Kelson in producing "Sealed Orders" for World-Pictures Brady-Made. This screen drama is being adapted from the Drury Lane stage play of the same title. Mr. Knoles and Mr. Kelson are brothers. Kelson is the family name, Mr. Knoles having rearranged the letters in adopting a professional pseudonym, English fashion.



Scene from "The Auction Block," Rex Beach's Drama, Which Is Being Distributed by Goldwyn Pictures Corporation

Goldwyn Cashes In on Four Sterling Pictures

"Nearly Married," "The Auction Block," "The Cinderella Man" and "Thais" Said to Be in Big Demand Among Exhibitors of Country

THE Goldwyn Pictures declaration that "good pictures cure bad times in the theatres" is considered by that company and verified by the acknowledgment from exhibitors of Goldwyn wisdom in releasing in quick succession four pictures of the caliber and drawing power of Madge Kennedy in "Nearly Married" by Edgar Selwyn; Rex Beach's "The Auction Block," Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter, and directed by George Loane Tucker, and Mary Garden in "Thais," by Anatole France.

Each of these productions possesses proved-in-advance drawing power and the quartette was greatly strengthened by the inclusion of Rex Beach's production which had been produced to sell at advanced rentals and, in fact, had been booked at advanced prices by many Goldwyn contract customers to be played in between Goldwyn Pictures. These Goldwyn customers found themselves in the position of having contracts that they had signed for this separate attraction returned to them by Goldwyn. They now receive "The Auction Block" at their regular Goldwyn rental and as a Goldwyn Picture. This picture is released December 2.

Keen anticipation is shown for the screen debut of Mary Garden in "Thais." Frank Crane, the director, and Hugo Ballin, the art director, have made this a most notable work.

"Nearly Married," the first of these four pictures to be released, already is scoring a success throughout America and Madge Kennedy has brought delight to Goldwyn by establishing herself.

The special productions distributed through Goldwyn, "The Manx-Man," George Loane Tucker's picturization of Hall Caine's great novel, and "For the Freedom of the World," Ira M. Lowry's thrilling war picture, are being booked by exhibitors in every part of the country, Goldwyn announces.

Petrova Permits Impersonation at Southern Bazaar

Through arrangements completed last week between the Petrova Picture Company and Miss Corrine Chisholm, motion picture editor of the *Birmingham News*, an interesting innovation is promised during the Bazaar of the Alabama Equal Suffrage League to be held in Birmingham this week.

Through the courtesy of Madame Petrova, a member of southern society circles and one of the leaders in the suffrage movement in the south, will impersonate the Polish actress throughout the week of the bazaar. An exact reproduction of one of the large sets used in "Daughter of Destiny," the first Petrova picture, will be erected in order to give the affair a touch of realism and a force of carpenters and property men has been loaned by Madame Petrova to the southern suffrage workers for this purpose. Using the set as a booth, the young lady who will impersonate the actress will sell autographed portraits of the star. The proceeds from these sales will be devoted to the furtherance of equal suffrage.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Mary Garden as the Temptress in "Thais," Which Goldwyn Has Completed for Early Release

Mary Garden Finishes Production of "Thais"

Work of Assembling and Titling Feature Now Under Way at Studio in Fort Lee—Goldwyn Compliments Staff on Picture

MARY GARDEN has completed the final scenes of Goldwyn's master-production of Anatole France's "Thais," it was announced this week. The work of assembling and titling the thousands of feet of film is now well under way at the Fort Lee studios of the company and trade prints of the production is expected to shortly be in the hands of exhibitors throughout North America.

Goldwyn regards the prompt completion of this production as a testimonial to the willing good nature of its star and to the efficiency of its technical staff. Frank H. Crane, the director, and Hugo Ballin, art director, mapped out a time schedule that was carefully adhered to from the filming of the first scene to the last. When it is recalled that this schedule provided for a trip to Florida and took into account all possible delays because of bad weather, it can be perceived that it was carefully arranged.

Miss Garden and her company encountered cloudy weather in Florida for a brief twenty-four hours and a zipping nor'wester almost wrecked the Alexandria street scene erected in the studio compound; but save for those two instances there were no material delays.

While Miss Garden is resting preparaneeds to the technical staff and in a comparatively short time the armored cars were ready.

tory to beginning work in her next Goldwyn production, Director Crane is busy cutting, titling and assembling "Thais." In the work of titling he has an expert assistant in the person of Henri C. Olinger, professor of literature at Columbia University. Mr. Crane and Prof. Olinger have found that the continuity, or working scenario of "Thais," prepared by Elfrid A. Bingham, contains many excellent subtitles that can be used almost in their entirety.

Fox Builds Tanks and Trenches for Walsh Feature

Having reproduced the Sphinx and the Pyramids of ancient Egypt for "Cleopatra," the mosques and minarets of Oriental Bagdad for "Aladdin and the Wonderful Lamp," the Nashville of 1830 for "The Conqueror" and the mob-swept streets of Paris for "Les Miserables," all within the last few months, the William Fox technical department has added another to its list of achievements in the construction of tanks and trenches which are duplicates of those "over there."

These newest products of constructive genius will be seen in "The Pride of New York," a photoplay starring George Walsh. Unable to borrow the original tank that was brought overseas to aid in the Liberty Loan drive, Director R. A. Walsh told his

Charles Brabin Completes Second Metro Production

Metro announced this week that Director Charles Brabin has completed a new Metro production, "Red, White and Blue Blood," starring Francis X. Bushman and Beverly Bayne, which is his second Metro picture with these co-stars. The feature was written by Shannon Fife and adapted by June Mathias.

Brabin entered the motion picture industry in 1908, and has played both leads and heavies, in addition to directing. Among the productions directed by Brabin may be named "The Woman Hater," "Temper," and "The Raven," featuring Henry B. Walthall; "Babette" and "The Sixteenth Wife," with Peggy Hyland and Marc McDermott; "Persuasive Peggy," starring Peggy Hyland. Brabin's first production directed for Metro was "The Adopted Son," co-starring Francis X. Bushman and Beverly Bayne.

Goldwyn Pleased with Welcome Given "Nearly Married"

Goldwyn has been looking for big things from Madge Kennedy, and the motion picture critics of the American press are said to have joined in that expectation since the release of her first screen play, "Baby Mine." In her second production the beliefs and the hopes of the profession seem to have ben satisfied, if one may judge from the chorus of praise evoked from the dailies by "Nearly Married," Edgar Selwyn's comedy-drama.

As an example, C. Bonte, critic of Philadelphia, writes of the "finished artistry of the Goldwyn staff of directors, supervisors and photographers," as a prelude to a tribute to "the winning Madge Kennedy." "She is possessed," says Mr. Bonte, "of the utmost in picture charm, and also has genuine good looks, not of the usual movie type."



John Emerson and Anita Loos, Director and Scenarioist for Douglas Fairbanks, Whose Pictures Are Released by Artcraft

Three O. Henry Players Return in "The Last Leaf"

THREE O. Henry players return to the screen this week in the current General Film O. Henry release, "The Last Leaf." Mildred Manning, star in many of the early O. Henry pictures, makes her reappearance after an absence of several months. She is joined in "The Last Leaf" by Patsy Deforrest and Bernard Siegel, both of whom are well known for their work in O. Henry pictures. Miss Deforrest's last appearance was in "A Night in New Arabia," while Mr. Siegel is remembered in "The Love Philtre of Ikey Schoenstein."



Jeanne Paige and William Lampe in "The Skylight Room," an O. Henry Picture Released by General

"The Last Leaf" is described as an exquisite and intimate drama of life in the Washington Square artists' colony in New York. Old Behrman, after a lifetime of effort to paint a great masterpiece, finds the opportunity to fulfil his ambition during the illness of "Miss Johnsy" (Miss Manning), even though he sacrifices his life in doing it. "Miss Johnsy," too ill to care for life, tells her companion she will die when the last leaf falls from the vine just outside the window. Gruff, kind-hearted Behrman hears it, and that night in a storm paints his masterpiece, a leaf which is so realistic and holds on so tenaciously in the wintry blasts that the young artist is persuaded to make a successful fight for life. The old painter, however, becomes a victim of pneumonia and passes away in a hospital.

The first of the O. Henry Central American stories, "The Renegades," will be the next Broadway Star Feature.

Metro Builds Bungalow for Ethel Barrymore Feature

For the staging of scenes in "An American Widow," a forthcoming Metro wonderplay starring Ethel Barrymore, the complete interior of a cozy bungalow was erected at the Metro studio. This production is a picturization of Kellett Chambers's play, adapted by Albert Shelby Le Vino and directed by Frank Reicher.

Ethel Barrymore Completes Metro Production

Worked at Studio in Evenings and Rehearsed for Legitimate Stage During Day—"An American Widow" Directed by Reicher

METRO PICTURES CORPORATION announced last week that Ethel Barrymore has completed her work in the preparation of Metro's forthcoming screen version of Kellett Chambers's play, "An American Widow," under the direction of Frank Reicher. In order to do this in record time to prepare for her season on the speaking stage, the star was obliged to work at the Metro studio during the evening, giving her daytime to rehearsals of Edward Sheldon's version of "Camille," with which she will open her winter's program of stage productions.

Associated with the star in both screen and stage productions is Arthur Lewis, who will have the part of the elder Duval in the new version of "Camille." Mr. Lewis is best remembered in "The Marionettes," with Mme. Nazimova, now a Metro star, and with Maude Adams in "The Legend of Lenora."

Director Reicher had no difficulty, it is said, in securing the hearty co-operation of the other players, cameramen and assistants, in order to enable Miss Barrymore to complete the production of "An American Widow" ahead of schedule. As a result, the picture will be released December 17, a week ahead of the time originally announced for it. By a coincidence, the star's debut in her new stage production, under the management of the Charles Frohman estate, will take place on the same date in Washington, the play coming to New York a week later.

"An American Widow," the final screen offering in which the star will be seen before her appearance on the dramatic stage, furnishes her with a comedy role, a young widow who is quite willing to marry again, but who stipulates that her husband must have a title.

Miss Barrymore is supported by a cast including Irving Cummings, H. Dudley Hawley, Arthur Lewis, Ernest Stallard, Alfred Kappler and other well-known players.

"Alimony" Released as First National Initial Feature

THE organization and equipment of the nation-wide distributing service which is to handle the exchange end of the First National Exhibitors' Circuit's business have at last been accomplished, according to an announcement issued this week from the circuit's New York offices.

"Alimony" will be the first release, and is said to be available immediately following its exhibition in the circuit's own theatres. The circuit's purchasing board expects unusually good results from this "dark horse," which they regard as one of the big "finds" of the year.

"Alimony" is to go forth well equipped with advertising aids which have been designed by a former exhibitor. Some new and effective touches in copy and make-up of posters and lobby matter are promised. both the sensational and sentimental angles of appeal are to be exploited.

Other releases to follow are Mme. Petrova in "Daughter of Destiny," which has been held up until December 23 to allow ample time for laboratory work; Herbert Brenon's "Empty Pockets" follows about January 1; Chaplin's first "Signature Protected" comedy on the comedian's new contract will be ready some time early in the new year.



George Fisher Appears to Have a Very Congenial Role in the Leading Part in "Alimony," the C. L. Yearsley Picture Distributed by First National Exhibitors' Circuit



Dave Morris and Gladys Tennyson Are Starred in "Bullets and Boneheads," an L-Ko Comedy That Promises Some New Wrinkles

L-Ko Adopts Star System for Comedy Companies

Various Organizations Under J. G. Blystone Will Each Have Director—Mack Swain and Hughie Mack Among the Bright Lights

IT was announced this week that Julius Stern, president of L-Ko, has decided to adopt the star system in presenting the several comedy companies that are under the general supervision of J. G. Blystone, with an individual director for each organization. The trade-mark has been largely depended upon by L-Ko for its past prosperity, and results have shown that a business sign serves mighty well in advancing the particular line of films that provide the interlude of laughter in picture programs. But President Stern believes that the time has come to make a further advance, by adding stars to the increasing advantage the L-Ko trade-mark brings to exhibitors.

Some weeks ago Mr. Stern went to Hollywood, Cal., where L-Ko studios are located, and consulted with General Director Blystone. When the situation was canvassed and the decision reached, contracts were closed for the appearances of Mack Swain, Hughie Mack, Myrtle Sterling, Gale Henry and Bobbie Dunn to appear as L-Ko stars.

Mr. Stern declared in his statement concerning his advance in policy: "There's no reason why a good comedy will not make a better advertising proposition for exhibitors if the name of a comedy star is coupled with the announcements. We have decided to feature our stars in conjunction with the trade-mark we have created by years of earnest application. The players we begin with have all established an individual reputation for fun-making with theatregoers that cannot fail in adding to the attractiveness of L-Kos in their presentation of clean, wholesome and inoffensive comedies of the strenuous type."

Theda Bara Completes Twenty-Seventh Picture

Was Directed by J. Gordon Edwards, Who Has Directed Twenty-three Features for William Fox—Feature Is as Yet Unnamed

THEDA BARA, under the direction of J. Gordon Edwards in the William Fox Eastern studios, has completed another Standard Picture, it was announced by Fox Film Corporation last week.

The production is Mr. Edwards's twenty-third picture for William Fox and the twenty-seventh that has been made by Miss Bara. The filming of the production has required about six weeks, work having been commenced shortly after Miss Bara and Mr. Edwards returned from California to witness the first showing of "Cleopatra" at the Lyric theatre in New York.

The title for the feature has not been selected. It is the story of a girl who is raised under Puritanical influence in Greenwich Village, New York. She is induced by an artist to pose for a painting of the Madonna and in the studio meets a friend of the artist, who accomplishes her downfall. The remainder of the story is devoted to her subsequent unfortunate life, her chance meeting with the artist later, her agreement to pose for another picture, another meeting with the artist's friend and her peculiar and highly dramatic form of revenge.

The story is by E. Lloyd Sheldon. The picture probably will be a January release, although there has been no decision announced regarding the date.

Edna Purviance Visits New York for First Time

Edna Purviance, Charlie Chaplin's feminine lead who has co-operated with him in the manufacture of laughs in his recent pictures, is visiting in New York for the first time.

Miss Purviance, who hails from the Golden West, is said to have found a trip to New York necessary in order to secure a new stock for her extensive wardrobe. She arrived unheralded, but her presence soon became known and she has lacked a minute to call her own since leaving the train. In addition to purchasing her wardrobe, being interviewed and photographed, she has been entertained and feted by many theatrical folk in New York.

In speaking of Mr. Chaplin's new pictures which will be released through the First National Exhibitors' Circuit, Miss Purviance declared that his best work was yet to come and that some of his new ideas for laughs—good, hearty laughs—in his new productions were nothing short of wonderful.

Texas Guinan and Olive Thomas Features Ready Shortly

FRANK BORZAGE, who has completed "Until They Get Me," in which Joe King, Pauline Starke and Jack Curtis have the leading roles, is the director selected to handle the megaphone for Texas Guinan's new picture, "The Gun Woman," a western story. Miss Guinan will be seen as the self-reliant woman who was the product of the early frontier days, the woman who held her own ground in every crisis and settled her grievances with a deadly automatic. Included in the supporting cast are Francis McDonald and Ed. Brady.

Jack Dillon, who has completed Olive Thomas' latest vehicle, a comedy-drama called "Betty Takes a Hand," is about to begin work on Miss Thomas' next subject, "Limousine Life." It is a screen adaptation of Ida M. Evans' story by the same name. The supporting cast for this picture has not yet been announced but will be at the earliest opportunity.

Chaplin General Manager Recovers from Illness

After an illness of more than a week, during which time his case baffled physicians, John Jasper, general manager of the Charlie Chaplin studios, is said to be on the road to recovery and will shortly resume his duties at the new half-million-dollar plant in Hollywood.

Mr. Jasper's illness coming suddenly was the cause of the deepest concern at the Chaplin studios. Apparently in the best of health, the manager was seized with a coughing spell and when he was examined by Dr. J. C. Negley it was stated that he had injured himself internally. Submitting himself to an X-ray examination Jasper was informed that he had ruptured an artery in his chest, slightly above and to the right of his heart. He was ordered to his bed with absolute quiet.

Joe Kaufman Directs New Elsie Ferguson Production

ARTCRAFT PICTURES CORPORATION announced last week that the production of Elsie Ferguson's new screen subject, "The Song of Songs," an adaptation of Edward Sheldon's play of the same name, has been entrusted to Joe Kaufman.

Mr. Kaufman has been staging Paramount pictures for some time past with notable result, and it was he who initiated George M. Cohan into the realms of screen work in "Broadway Jones" for Artcraft some eight months ago.

Mr. Kaufman is staging "The Song of Songs" at the Famous Players-Lasky studio in Fort Lee, N. J., and the screen production of this Broadway play is now well under way. Mr. Kaufman attended the first night of this play at the Eltinge theatre three years ago and liked it so much that he saw the stage presentation four times since. By strange co-incidence Miss Ferguson, who now stars in the film, was also present on the opening night of the play.

Another coincidence in connection with the screening of "The Song of Songs" is the fact that Frank Losee, who now appears in chief support of Miss Ferguson in the film, was scheduled to portray that character on the stage, but on account of sudden illness could not fulfill his engagement. Mr. Losee's work in popular screen hits, notably several recent Paramount photoplays, readily indicates that he will do full justice to the important role accorded him. Crawford Kent, who played lead to George M. Cohan in "Broadway Jones," again comes under Joe Kaufman's direction for Artcraft in this new picture.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Madame Nazimova Is a Charming Red Cross Nurse in Metro's Production of "The Revelation"



George Beban Tries Lumbering in "Jules of the Strong Heart," a Paramount Production. Again, One of His Chief Duties Is Taking Care of a "Keed"

Superior Cast Surrounds Beban in Lumber Camp Feature

SURROUNDING George Beban in his next Paramount vehicle, "Jules of the Strong Heart," in which he creates the role of Jules Lemaire, a French Canadian trapper, is a cast which is claimed to be superior in every respect.

Mr. Beban is seen in the atmosphere of a lumber camp in the great north woods where men of rough but stout-hearted character ply their rugged trades vigorously amid conditions calling for virility and physical prowess of the most pronounced description.

In the cast are Raymond Hatton, Charles Ogle, Guy Oliver, Ernest Joy, H. P. Carpenter, Edward Martin, James Neill and others. The leading feminine role is played by Helen Eddy, and Donald Crisp is the director of this production, which promises to be one of the most successful in the career of this actor, whose proclivities are already well known.

Pathe Catches Roundup in Three Snappy Reels

Eighth Annual Rip-Snorting Pendleton Event in Which Cowboys Revel Announced for Release as Special Picture December 30

THREE full reels of genuine action, of the "rip-snortin'" kind, are promised by Pathe on December 30, when "The Eighth Annual Roundup at Pendleton, Ore., is released to exhibitors and the public. The West that has almost vanished, fleeing before the advance of fences and the farmers' ploughs, is what the Pendleton roundup represents, and the picture, besides being interesting in all sections of the country, should prove somewhat of a novelty as well. It is predicted that not many years will pass before such typical scenes of the old West will have passed beyond recall.

In the words of Pathe: "Pendleton, Ore., is the gateway to the last West of the the last great unfenced ranges of the country. Eastward of it is the once great Umatilla Reservation where live the remnants of the dwindling tribes of Western Indians. East and West are the chief cattle markets of the world. So it comes about that Pendleton is the hub of the cattle business wheel and is the meeting place of the present and the past. It is the logical place to hold the greatest Wild West show the country has ever seen. The performers in this show are not professional players. They are real cowboys, right from the range, who once a year exhibit in public the skill and daring that they show privately every day in the year in their chosen business. With them in the Pendleton Roundup are their one-time enemies, the Indians, who compete with them in the sports and show a dexterity and daring little inferior to their own. The wild horses ridden by the cowboys, the powerful steers used in the various contests, are not weakened and tamed by long journeys in crowded freight cars. They are driven in fresh from the range and by their activity and viciousness tax the skill of the cowmen to the utmost. In the picture are shown such thrillers as bronco busting, wild horse racing, bull-dogging steers, horse breaking by some of the famous cow girls of the West, squaw races, roping cattle, and riding them. The observer soon becomes conscious of the great danger to life and limb that these contests impose. There are several instances where men and girls are thrown so violently to the ground before the camera that they lie senseless and are taken away to the hospital."

ADVANCE OFFERINGS OF THE PROGRAMS

Pathe Releases "Runaway Romany" December 23

Marion Davies Is Starred in the Production, Which Is to Be Most Extensively Advertised Special Feature Ever Produced

"RUNAWAY ROMANY," a five-part feature, starring Marion Davies, has been announced for release on December 23 by Pathe as a Special Feature and this company is taking apparently justifiable pride in the production as it promises to be one of the most interesting and successful pictures around the holidays.

Last week it was reported that Pathe would release this feature as a Gold Rooster play, but announcements from Pathe indicate the report was premature. It has been selected for the honor of release in Christmas week, it is said, from the standpoint of its merit as a production and its value as a box office attraction.

One of the main points concerning the release, as far as exhibitors are concerned, is the fact that over $50,000 in newspaper advertising has already been spent upon it in the United States, according to Pathe. Still further advertising will be carried and the campaign is expected to continue through December and probably into January. Pathe claims the feature will be the most extensively advertised single special feature ever marketed.

Among the players in the cast are Joseph Kilgour, who has been leading man for Emily Stevens and has been starred in many productions; Pedro de Cordoba, who has appeared with Geraldine Farrar, Elsie Ferguson and other stars; Matt Moore, Gladden James, Boyce Combe and William W. Bittner are also included in the cast which is conceded to be one of the best ever selected to portray such a feature.

Miss Davies, the star, made such an impression upon Pathe in this, her first motion picture, that it is said she will be featured in others in the near future.

For several years Pathe has been one of the largest users of newspaper space in the country, each serial having had spent upon it large sums in this kind of advertising. Now for the first time Pathe puts out a single feature on which has been spent and is being spent sums which are comparable to those spent upon some serials. It is believed that the largely increased attendance which will mark the showing of the picture in the theatres booking it will prove that advertising of this sort pays and pays well.

Laemmle Seeks Knowledge of Bluebird Power

Exchange Managers Will Render Reports as to Drawing Capacity of Every Program—This Method Keeps Line on the Opposition

ACCORDING to an announcement this week from Bluebird, Managing Director Carl Laemmle wants to be put squarely in "the know" on the subject of the drawing power Bluebirds manifest in equal opposition with rival programs of feature productions. To find out exactly how Bluebirds draw with the general public as the court of final decision, exchange managers throughout the country will undertake to render an exact report on a definite date as to the drawing power of every program that may be exhibited in specified localities covering the country.

Here in New York the various heads of Universal's departments have long been visiting moving picture theatres to get a line on what "the other fellow" is doing in the essentials of production. Written reports are submitted giving the reviewer's opinion of the attractions he has seen, incorporating the matters of production, effects, photography, story, settings and an opinion of the artistic abilities the players reflect in their several roles. These reports are systematically dissected, card indexed and incorporated in a weekly synopsis that is sent to Universal City for the benefit of the production and directorial staff on the West Coast.

So well has this idea worked out in the matter of general results that Mr. Laemmle wants to know more, and as nearly exact as possible, about the important item of actual attendance in the localities he has selected. Cities that offer a comprehensive field, wherein the leading programs are all released, have been designated to cover the entire country. Employees of Bluebird will attend the same theatre every night for a week and find out, by personal clocking," how many people are attracted by the various offerings. For a second week this same method will be repeated, and the average attained by combining the totals for two weeks will be used as a basis for computing the result.

"My Little Boy" Holds Screen at Broadway Theatre

"My Little Boy" is the Christmas release at the Broadway theatre this week. Elliott J. Clawson's adaptation of Dickens' "A Christmas Carol" and Eugene Field's "Little Boy Blue" is presented with an all-star cast including little Zoe Rae, Ella Hall, Emory Johnson and Gretchen Lederer. Elsie Jane Wilson is the director and the story takes grown-up and child back into the land of visions which everyone experiences and which makes over a crabbed pessimistic, child-hating old man in the deliciously human story, "My Little Boy."

Artcraft Releases New Farrar Feature December 17

Artcraft's second Geraldine Farrar picture, "The Devil Stone" has received its final preparations for public presentation and will be released December 17, it is anounced. The release by Artcraft of this production marks the sixth Geraldine Farrar cinema vehicle filmed at the studios of the Lasky Company since the prima donna first entered the field of the photoplay, two years ago.

An interesting item in connection with the staging of the Farrar films is the fact that they have all been created by practically the same working organization, including the director, Cecil B. De Mille, who has been responsible for the production of the entire series of features, and Jeanie Macpherson, who wrote the scenarios for the six photoplays.

Lasky Approves Demand for More Wholesome Films

A resolution adopted recently at Albany, N. Y., by the New York State Federation of Women's Clubs in annual convention, protesting against unwholesome pictures and urging that the Federation use its influence to make the films a greater agency for depicting the brighter side of life, has received the entire endorsement of Vice-President Jesse L. Lasky, of the Famous Players-Lasky Corporation.

Concerning the resolution, Mr. Lasky said: "It is hardly necessary for me to say that the Famous Players-Lasky Corporation is already in accord with any movement of this description and I feel confident that the productions released through Paramount and Artcraft are in themselves a protest against pictures of obnoxious character, such as are described in this resolution."

Sennett Promises Gale of Laughter December 16

The fun in "That Night," a Paramount-Mack Sennett comedy scheduled for release on Dec. 16, is said to be fast and furious. It is said that Mack Sennett has outdone himself in creating a comedy that goes like a whirlwind, developing a laugh a second.

Featured in the cast are Charles Murray, Wayland Trask, and Mary Thurman, supported by Wallace Beery, Gene Rogers, Eva Thatcher and Tom Kennedy. Eddie Cline directed the picture under Mr. Sennett's personal supervision.

"Taming Target Center" will be the next release following "That Night," and will again bring to the fore Polly Moran, Ben Turpin, Tom Kennedy and Gonda Durand.

Meanwhile "An International Sneak" is released Dec. 2, with Chester Conklin, Ethel Teare, William Armstrong, Lillian Biron and Earle C. Kenton.

Hayakawa Plays Detective in December 3 Release

"The Secret Game," Sessue Hayakawa's next starring vehicle, released by Paramount, December 3, is a romance of the secret service in which Nara-Nara, a Japanese detective, portrayed by Hayakawa, succeeds in saving from destruction American transports, secretly engaged in carrying American troops across the Pacific to the Russian front.

In the course of the plot, it is developed that there is a leak in official circles, which is traced to the office of Major Northfield, stationed in California. Inasmuch as Japan has guaranteed safety to the troopships, Nara-Nara is placed upon the trail and hires an office next to that of Northfield, setting himself up as a Japanese importer.

Florence Vidor has the role of Kitty, while Jack Holt plays the part of Northfield; Charles Ogle is Dr. Smith. Others in the cast are Maym Kelso and Raymond Hatton. William C. DeMille directed the production. The story is by Marion Fairfax.

Sessue Hayakawa's next picture, following "The Secret Game," will be "Hidden Pearls," much of which was made in Honolulu and directed by George Melford.

Camera Shoots Countless Scenes in Goldwyn Feature

No less than 1,087 scenes were photographed for the making of Mae Marsh's third starring feature for Goldwyn, "The Cinderella Man," scheduled for release December 16, it has been announced.

As each scene is usually photographed twice, or in two "takes," to guard against mishaps, this means that a total of 2,074 scenes were photographed, or approximately 40,000 feet of film. As this included duplication, one may say that about twenty reels of 1,000 feet each, were exposed to make the six reels necessary for the completed work. About 780 scenes among those taken were eliminated, leaving about 307 to be shown on the screen.



Mary Miles Minter, the American-Mutual Star, in "The Mate of the Sally Ann"



Victor Moore, Entirely Surrounded by Feminine Beauty, in "Toothaches and Heartaches," His Newest Klever Komedy, Released December 3

Klever Pictures Releases Moore "Toothache"

Newest Comedy Was Written by Thomas J. Gray and Directed by Chester M. DeVonde—Gives Vic Moore Visit to Dentist

ON December 3 Klever Pictures, Inc., released its newest comedy, "Toothaches and Heartaches," with Victor Moore in the chief comedy role. The story for the comedy was written by Thomas J. Gray and was directed by Chester M. De Vonde.

When Vic married Cupid played a trick on him and handed him a lemon in the garden of love. At the beginning of the comedy Vic is suffering from a terrible toothache, and he feels his troubles are like grapes, they come in bunches. His wife tries to soothe him, but this only makes the pain worse. They decide to go to a dentist, and on arriving Vic is confronted with no end of patients in the waiting room. This almost scares Vic off, but he sticks and is soon sitting in the chair. The dentist asks him will he take gas to which Vic replies that he will, if the price is not too high. The dentist administers the gas and Vic passes out. As is the case most times when a person is under the influence of gas, the dreams they have take them on wonderful journeys, and it is needless to say that Vic's gas was no different. It was worse in fact for it takes him on a trip in which he dreams that every pretty girl he meets cannot resist him, even a bride, about to go to be married. He goes along with all these girls hanging on him with no end of funny things happening. His trip ends up in a harem, surrounded by a bevy of beautiful girls which is interrupted by the approach of the girl's sweethearts from whom he stole them. They have clubs and soon start to beat Vic up and by the crack on the head it brings him to in the dentist chair just as the dentist is pulling his tooth out. The dentist hands him his bill for the gas which is fifty dollars. Vic is so elated over his wonderful trip that he agrees that it is worth it. At this moment however, just as he feels that all the beautiful girls in the world are his, his wife comes to him and kisses him. This upsets Vic entirely and grabbing the gas cap cries "Death—where is thy sting," and places the cap over his face, to go under the influence of the gas.

Mutual Releases Margarita Fischer Feature December 10

IT was announced last wek that Margarita Fischer's first production, "Miss Jackie of the Army," under her recently made contract with the American Film Company, has been set for release on the Mutual schedule for December 10.

Miss Fischer, heroine in "Miss Jackie of the Navy," is cast in "Miss Jackie of the Army" as the irrepressible daughter of an American army post, desperately but coyly in love with one of her colonel-father's aides, a young lieutenant. Lloyd Ingraham directed.

"The Escape" is chapter XIII of "The Lost Express" released December 10. In this episode of the Mutual-Signal photo-novel, Helen makes her famous leap from a burning railroad coach.

Billie Rhodes wears a dress suit, gets tipsy and caught in "Putting One Over," the Mutual-Strand comedy, slated for release Tuesday, December 11.

Jerry uses unfair but effective methods of beating the high cost of living in "Jerry's Boarding House," Cub comedy, released by Mutual Thursday, December 13.

Brenon Engages Le Guere for "Third Floor Back"

Will Play Role of the Artist in Picture with Sir Johnston Forbes-Robertson—Has Good Record on Stage and the Screen



George LeGuere, Engaged by Herbert Brenon for a Role in "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson

George Le Guere, the young actor now appearing in "Business Before Pleasure" at the Eltinge, has been engaged by Herbert Brenon to play the role of Christopher Penny in "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson.

Le Guere made his first impression on the stage as "Jan," the dreaming Boer boy, with Lena Ashwell, the English actress, in "The Shulamite." From that time on his career has been a series of successes in New York and elsewhere. He has created no less than twelve parts on Broadway in the last few years.

In addition to his stage activities, Le Guere has devoted much of his time to screen work, in which field he has been successful. He has been featured in dramas produced by Pathe, Famous Players, Kleine, Essanay, Universal and Metro. Perhaps his most noteworthy achievement in the film world was his interpretation of the role of the young lover, who protects Shirley Mason in her seven five-reel battles with temptation in "The Seven Deadly Sins." In these McClure productions Le Guere was featured, playing opposite Ann Murdock, Holbrook Blinn, H. B. Warner, Charlotte Walker, and Nance O'Neil.

His role in "The Passing of the Third Floor Back" is that of the young painter who, in order to earn money, is a traitor to his art, wasting his time and talent by painting pictures that are beneath him.

The engagement of this artist entirely completes the cast for "The Passing of the Third Floor Back." Headed by Sir Johnston Forbes-Robertson, it includes: Molly Pearson, Ketty Galanta, Grace Stephens, Ben Graham, Ricca Allen, Augusta Haviland, Dora Mills Adams, Germaine Bourville, Sydney Golden, Thornton Bastion and Robert Fisher.

Director and Star Get Credit for "Blue Jeans"

Metro Congratulates Itself on Excellence of Special Production of the Old Melodrama—Viola Dana Stars; Collins Directs

METRO PICTURES CORPORATION, according to an announcement this week, is congratulating itself on the excellence of its forthcoming special production of "Blue Jeans," a screen version of Joseph Arthur's old melodrama, starring Viola Dana. The star herself deserves unlimited credit in connection with the production, according to those who have viewed the picture at private showings, and another feature of importance has been the production. John H. Collins, in this seven-part de luxe production, has, it is said, justified those who have contended that he is one of the foremost motion picture directors of this country.

When Richard A. Rowland, Metro's president, and B. A. Rolfe, the firm's Western representative, decided that Miss Dana was the star gifted to interpret the part of June, they settled upon John Collins as the logical man to be her director, because of his success in previous Dana pictures such as "The Gates of Eden," "Lady Barnacle," "Aladdin's Other Lamp," and "God's Law and Man's." He is not afraid to be sincere. In fact, sincerity is the keynote of the work of both Miss Dana and her director, and it is said to be just that quality in the work of both that has made of "Blue Jeans" a picture of humaneness.

When the script of "Blue Jeans," adapted by June Mathis and Charles A. Taylor from Joseph Arthur's old play, was given into the hands of John Collins, the young director was besieged by people who had played in "Blue Jeans" at different times in their lives, and by their relatives and friends, who thought they knew how it ought to be played, who wanted parts in the screen production. But the director said, to everyone's amazement, "I want no one who has ever played in the stage production. If possible I would rather have people who have never seen the play at all." The reason for Mr. Collins' decision was soon evident. Twenty odd years ago, when "Blue Jeans" was first introduced, public taste was a different thing from what it is now. Incidents that seemed thrilling then no longer ring true. Collins was putting on a picture for audiences of to-day, not for an audience of twenty-odd years ago."

Musicale Serves Emily Stevens in "Daybreak"

A fashionable evening musicale is one of the features shown in Metro's picturization of "Daybreak," starring Emily Stevens, it has been announced by Metro. The Broadway play by Jane Cowl and Jane Murfin was adapted for the screen by June Mathis and Albert Capellani.

Fox Selects Titles for Three Releases in January

IT was announced this week that titles have been selected for three uncompleted pictures which have been tentatively set for January release as Fox Special Features. The arrangement, as it now stands, is to start the month with a Gladys Brockwell picture and to follow with Tom Mix's first production as a star in Western dramas.

The Brockwell picture is to be called "Stolen Honor" and the Mix debut will be made in "Cupid's Round-up." For the Markova picture, the title "A Heart's Revenge" has been decided upon.

Miss Brockwell's production has to do with the international situation, being, in some of its most important phases, a war picture. Involved in the story are a woman's love affairs, which are worked out under the most trying and difficult conditions. It happens that most of the action is laid in Berlin, and one of the strange coincidences of studio life was the appearance on the ground, during the filming of these scenes, of James W. Gerard, former United States Ambassador to Germany. The period of the play corresponds to Mr. Gerard's term of office and much of the action is similar to that in which the Ambassador had a very real part.

Fox Sunshine Comedies Prove Worth Very Rapidly

William Fox's predictions of success for his new Sunshine comedies are apparently materializing, as the productions are being referred to as among the best yet.

The Sunshine Comedy releases for December and January are: December 9, "His Smashing Career"; December 23, "Damaged—No Goods"; January 6, "Shadows of Her Pest"; January 13, "Are Married Policemen Safe?"

All the Sunshine Comedies are under the personal direction of Henry Lehrman, who has established a reputation as a master comedy creator. He now has four companies at work at Los Angeles making Sunshine Comedies and Mr. Fox announces that he will continue to release a Sunshine every two weeks—twenty-six a year.

Joseph Kaufman Does Good Work in Billie Burke Film

In the forthcoming production of "The Land of Promise," starring Billie Burke, and to be released by Paramount Dec. 10, it is said that much credit must go to Joseph Kaufman, the director, for his remarkable work in securing realistic and beautiful effects. It is a picture, according to report, that called for unusual directorial skill. The wheat fields of Canada, the Rocky Mountains, the farming lands of the Dominion, form the picturesque background for the story of life in a comparatively primitive location. Mr. Kaufman took full advantage of these opportunities and the result is said to be nothing short of exquisite.

Mr. Kaufman himself is well pleased with the picture, which he counts as one of the most satisfactory from every point of view that he has directed.

Brenon Releases "Romanoff" Feature Widely

"THE FALL OF THE ROMANOFFS," Herbert Brenon's historical drama depicting the birth of Russian freedom, will soon be seen throughout the United States.

Montreal and Toronto have been viewing the production and a Washington engagement follows: While immediately afterward "The Fall of the Romanoffs" will be shown throughout New York state. At the same time the various territorial allotments outside of New York are being rapidly arranged. By the early part of 1918, "The Fall of the Romanoffs" will no doubt be on the screens of theatres from coast to coast.

On December 2 the production will, it is announced, open for a two-weeks' run at Thomas Moore's Garden theatre in Washington. The capital showing was arranged through J. D. Williams, manager of the First National Exhibitors' Circuit.

Sergius Trufanoff, otherwise the Monk Iliodor, will appear at the Washington Garden theatre showing, giving audiences an oportunity to see the man who brought about the downfall of Rasputin, the Emperor's illiterate advisor. Iliodor has just appeared at the St. Denis theatre in Montreal, where he was given a sensational reception.

S. J. Berman, in charge of the selling end of the New York territory for "The Fall of the Romanoffs," announces that the production will be launched in this field on January 6, with a state-wide premiere. At least twenty theatres are expected to show "The Fall of the Romanoffs" simultaneously during the week. Mr. Berman expects that over 1,000,000 film fans will see the production before the end of the first week.

Empire All-Star Assembles Nearly All British Cast

The Empire All-Star Corporation has assembled what it considers a notable cast for "The Girl and the Judge," and the majority of the players came from the British Isles, it is said.

Olive Tell, the star, was born in America and educated in London and claims a British grandfather. David Powell, Miss Tell's leading man, hails from Wales. Eric Mayne, Charlotte Granville and Ethel Burke are also British.

Edison Follows Fiction in Its Newest Releases

The Edison Company is following in its releases more and more the trend of present-day fiction. Its next release is scheduled for December 17, under the title of "Salt of the Earth," from Peter B. Kyne's story in The Saturday Evening Post, and features Peggy Adams and Chester Barnett.

"Salt of the Earth" is a story of the "gold days" in the West. The tale of the way two old miners outwit one of the professional swindlers who flourished in the days when any bank could be scratched for gold, is said to be a rare one, and interwoven with it is a love story.

William Wadsworth and Russell Simpson have character roles.

Empire-All Star Announces Coming Releases

Next Feature Will Be "Her Sister," with Olive Tell in the Star Role, Followed by "The Impostor," Starring Ann Murdock



Olive Tell Resents the Insult Offered Her Young Sister in "Her Sister," an Empire All-Star Release

THE Empire-All Star Corporation announced this week that work on "The Girl and the Judge" has been completed, and that, as has been previously announced in MOTION PICTURE NEWS, the next production to be made by the organization will be filmed at the American studio at Santa Barbara, Cal.

In announcing forthcoming releases, Empire-All Star stated last week that the next picture to be released will be "Her Sister," in which Olive Tell is starred. The story is said to be full of dramatic situations and a picturesque element is presented where Miss Tell impersonates Isis, an up-to-date Egyptian seeress.

After "Her Sister" the next Empire-Mutual release will be "The Impostor" starring Ann Murdock and featuring David Powell, who has supported Miss Murdock in four other Empire pictures. Lionel Adams, Richie Ling and Charlotte Granville are other members of the cast. Miss Granville has also an important role in "The Girl and the Judge" the latest Empire picture directed by John B. O'Brien.

The story of "The Impostor" is that of a young girl of refinement who, suddenly finding herself alone and penniless, acosts a young married man who, happening to be of a chivalrous nature takes her to his hotel and gives her food and from this beginning the story threads its way through a maze of complications, for of course he is discovered by gossiping friends of his wife who mistakes a generous, human act for something very different.

In the role of the young girl who so implicitly believes in the goodness of all men, and women, Ann Murdock has a role that is said to be full of possibilities.

Triangle Re-Issues Continue Popularity Drive

Early William S. Hart and Douglas Fairbanks Pictures Said to Be Increasing Sale of New Features—Stars at Their Best

THROUGHOUT the country the demand for the reissues of William S. Hart and Douglas Fairbanks Triangle pictures is said to be progressing ever steadily. Photoplay patrons, according to an announcement from Triangle, are eager to see the re-issues in spite of the fact the pictures all had long runs when first released. Furthermore, this demand is said to show that time need not necessarily relegate a good film to the shelf.

The Triangle Distributing Corporation is receiving telegrams and letters from various exchanges, all referring to the enthusiastic reception accorded the many Hart and Fairbanks pictures produced under the Triangle banner. As a measure of the drawing power of these re-issues, it is cited that the latest pictures released by different companies, with Hart and Fairbanks in the title-roles, are being boomed by the Triangle re-issues. Theatregoers ask for all the Hart and Fairbanks pictures that can be secured.

Not wanting to detract from the present work of these stars, Triangle nevertheless feels the work they did as members of the organization cannot be improved upon. Some advances have no doubt been made, but there have been no advances in genuineness of inspiration or thoroughness of production. Experts believe that it would hardly be possible for either Fairbanks or Hart to improve upon their original Triangle work.

A statement was recently made in which it was asserted that the latest Hart pictures are experiencing a boom directly traceable to the Triangle re-issues now on the market. Such a statement in itself seems to be proof, according to Triangle, that the earlier productions have enjoyed a following all their own and as re-issues, increase the popularity of newer pictures now being shown.

Canadian Northwest Scene of New Bluebird Play

From New York's Broadway, to somewhere in the Canadian Northwest, is a long jump to make in one day, but Dorathy Phillips accomplished it last week at Bluebird's West Coast Studios. Cinematically, of course. Finishing her work under Ida May Park's direction in "Broadway Love" in the forenoon, Miss Phillips started a new play on the same day with Director Allen Holubar.

That is a rather unusual thing at studios, for usually an interval of two weeks or more is required between productions in order to select or design costumes and to familiarize the players with their new rôle. In this cast Miss Phillips had accomplished the preliminary work on her forthcoming picture, "The Girl Who Dared," while still engaged in the preceding one, doing most of the task at night. The story of "The Girl Who Dared" was developed by Director Holubar from an idea suggested by one of James Oliver Curwood's tales. William Stowell, will as usual, appear opposite Miss Phillips, and the supporting cast will include Priscilla Dean, Lon Chaney, Joseph Girard and William Burress.

Fox Plans List of Nine Pictures This Month

"Babes in the Woods" and "A Daughter of the Gods" Released This Week, Followed by George Walsh and Wm. Farnum Features



George Walsh Climbed Here from the Ground in "The Pride of New York," a William Fox Production

NINE photoplays, each expected to be of especial interest, are scheduled to come from the William Fox studios in the East and West during the month of December.

This week two pictures will be issued, it is announced, both on December 2. One is "The Babes in the Woods," a pretentious film version of a world-known story. Francis Carpenter and Virginia Lee Corbin head the large cast which gives what is said to be a fine interpretation of the tale. The Standard picture for December 2 will be "A Daughter of the Gods," with Annette Kellermann, now available for the entire country for the first time.

George Walsh's "stunt" play, "The Pride of New York," which begins with the draft and ends in the trenches, is released on December 9. Jane and Katherine Lee, the inimitable "Baby Grands," as "Troublemakers," are the stars of the Standard picture for that date.

The following week brings the release of William Farnum's emotional drama, "The Heart of a Lion," the scenes of which are laid in the Canadian Rockies. June Caprice in "Unknown 274," dealing with troubles of a foundling, is the special feature for December 16.

On December 23 Jewel Carmen will make her debut as a full-fledged star. She has been provided with a subject called "The Kingdom of Love," a film of an eventful period in an Alaskan mining camp.

Theda Bara in "Du Barry" is scheduled for December 30. Released simultaneously with this Standard picture is the special feature, "Stolen Honor." Virginia Pearson has the stellar role in the latter.



An Old Witch Adds Mystery to the Fox Production, "The Babes in the Woods."

Goldwyn Puts New Scenes in Jane Cowl Photoplay

It was announced last week by Goldwyn that Jane Cowl, when she played a recent engagement at Plattsburg, sent for a cameraman and secured some scenes of military character which have been incorporated in Miss Cowl's production of "The Spreading Dawn," in which she starred for Goldwyn, and which was recently released.

Keystone Labors on Variety of Comedy Films

Five Directors Active on Productions, and Abundance of Material Is Being Prepared—Scenario Staff Adds Two Writers

PRE-HOLIDAY activity is at its height in the ranks of Triangle-Keystoners, according to announcements of sizzling work and preparations received through the Triangle press bureau this week. It is said five directors are putting all their energy behind an equal number of productions, and that an abundance of new material is being prepared. In addition to this the scenario staff, anticipating greater things, has added two members.

Triangle-Keystone Director Reggie Morris is taking final scenes this week for his first comedy featuring Harry Gribbon. "Dancers and Dimples" is the title of the production, and it is thought it will even surpass the Western comedy recently completed by Morris.

Director of Production Albert Glassmire is preparing a new story for Director Morris, and it is expected work will be started this week. The story calls for a great deal of action in a roller skating rink. Thus far the cast that has been selected for the skating rink comedy will be headed by Harry Gribbon, supported by Claire Anderson, Franklyn Bond, Dora Rodgers, Myrtle Lind, Mario Bianchi, and Dorothy Hagar.

Director Herman Raymaker has his sea captain story well under way and plans to start on the boat scene at San Pedro Harbor next week. Director Raymaker has had a blueprint made of the Triangle Film Corporation's barkentine, "The Fremont," upon which most of the action occurs, and is reading everything he can find about hatchways, forecastles, windlasses, et cetera. The leading roles in the new story are handled by Billy Franey, Dale Fuller, Maud Wayne, Milton Sims, Jim Donnelly, Lloyd Bacon and Frank Opperman.

With one of the largest cafe sets ever erected in the Triangle-Keystone studios, Director Charles Avery "shot" one of the greatest rough-and-tumble fights ever used in motion pictures last week for his current comedy, "Courts and Cabarets." The cast in Director Avery's story includes Max Asher, Marianna de la Torre, Myrtle Reeves, Arthur Moon, Baldy Belmont, Peggy Pearce, Milburn Morante and Eddie Gribbon.

Director William Beaudine has his piano mover story near completion. The cast includes Harry Depp, Paddy McGuire, Sylvia Ashton, Ruth Langston, Nate Salmon, Jack Henderson and Ed Baker.

Director Walter Edwards is making a Triangle-Keystone comedy that promises to be a whirlwind of action. One afternoon last week he had Fritz Schade and Chris Richards swinging up and down on heavy ropes.

Ferris Hartman and Harry Wulze are the latest additions to the Triangle-Keystone scenario staff. Mr. Hartman was formerly a Triangle-Keystone director and recently completed a five-reel comedy-drama at the Triangle Culver City studios. When producing comedies Mr. Hartman practically wrote all of his own stories, and his services as a staff writer at the Triangle-Keystone studios is considered a valuable acquisition by Director of Production Albert Glassmire.

"The Land of Promise" Contains Promise of Strong Story

The story of "The Land of Promise," Billie Burke's Paramount picture to be released December 10, is said to be full of human interest and affords the star with a role ideally suited to her qualities as an actress, it is said. Miss Burke is supported by Thomas Meighan and a strong cast in this picture, which is directed by Joseph Kaufman.

Briefly, this is the plot of "The Land of Promise." Norah Marsh, played by Miss Burke, is companion to an elderly woman in England and has wasted many years of her life in veritable bondage. The woman dies suddenly and Norah finds to her surprise, when the will is read, that she has been left virtually penniless. Finally she decides to use her small savings to go to her brother in Canada—"The Land of Promise." Her brother is a farmer in Manitoba, and has married a little waitress, who makes him a faithful wife, but on the arrival of Norah, her sister-in-law becomes jealous of her and she finds herself again unhappily situated. Her life becoming unbearable under these conditions, she recalls hearing Frank Taylor, another farmer, declare that he intends getting a wife to "do the chores." In her desperation she asks him if she will do, and upon receiving his surprised assent, the two are immediately married, going to Taylor's farm some distance away. Then follows the working out of a strange problem which results finally in love entering what has been a loveless home and Norah at last finds the real land of promise.

Billie Burke has started work upon "Eve's Daughters," adapted from the play by Alacia Ramsey, which recently served as a starring vehicle for Grace George during its run at the Playhouse, New York.



Mariel Rea, in Paramount-Mack Sennett Comedies, Is a Charming Skipper, Speaking Nautically

Strand in Washington Shows "Fall of Romanoffs"

Herbert Brenon's "The Fall of the Romanoffs" has been launched in Washington, following its hit in the Dominion of Canada.

The historical production opened at Tom Moore's Strand theatre in Washington on Sunday evening, December 2. Herbert Brenon was present, as was his brother, Chandos St. John Brenon, Canadian representative of the Brenon Corporation. Sergius Trufanoff, otherwise the Monk Iliodor, who enacts in "The Fall of the Romanoffs" the role he actually played in the downfall of the Czar Nicholas, appeared in person. He made an address through an interpreter.

Previous to the Washington Strand opening, "The Fall of the Romanoffs" was shown at the residence of Edward B. McLean, owner of the Washington Post. Over 75 guests were present, including the representative legislators, executives, diplomats and society leaders of the capital. This special showing was given on Friday evening, November 30. On the night following "The Fall of the Romanoffs" was shown at the Washington Press Club.

The Washington Strand theatre engagement was arranged through J. D. Williams, manager of the First National Circuit.

"Too Much Elephant" Offers Clever Holiday Stuff

"Too Much Elephant," the current Selburn comedy released by General Film Company, is said to offer some of the cleverest holiday entertainment ever provided for picture fans. This is the second of the series of comedies featuring Neal Burns and Gertrude Selby, who have as their co-star in this picture a trained elephant. The one-reel production is said to be crowded with some of the best animal stunts ever obtained through the medium of the camera.

Pathe Depends on Feminine Stars December 16

Irene Castle, Doris Kenyon and Mollie King Slated to Lead the List in a Special and Two Serials—Other Subjects Also

IRENE CASTLE, Doris Kenyon and Mollie King are announced as the box office stars on Pathe's program for the week of December 16.

"Vengeance is Mine," a Pathe Plays special in five reels, is the feature in which Irene Castle is starred. It was produced by Astra, directed by Frank Crane and the scenario was written by Howard Irving Young from the novel by John A. Moroso. Because of his work in "Arcady" and "Sylvia," Elliott Dexter was again engaged as leading man. The rest of the cast includes Edwin Hoyt, Frank Sheridan, Reginald Mason, Fred Teden, Ethel Grey Terry, Frank Monroe and Julia Stewart.

Doris Kenyon is starred in "The Hidden Hand," No. 4, "The False Locket," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, produced in two reels by Pathe.

Mollie King appears in the 14th chapter of "The Seven Pearls" serial, "The Tower of Death," with Creighton Hale and Leon Bary, produced in two reels.

Another feature of the program is Argus Pictorial No. 3, a Screen Magazine in one reel produced by Argus Laboratories, Inc.

There are four articles featured in this screen magazine. The first is "Coral Limestone Rocks," showing how the coral islands in the tropic seas are formed. The second is "Crystallization," in which is presented through the microscope the process of crystallization of salts, such as salacin, sulphate of zinc and nitrate of silver. The third is "Tied Dyeing," one of the oldest human crafts, demonstrated under the direction of Professor Edward J. Thatcher, Fine Arts Department of Columbia University. And a touch of humor is provided by Helena Smith Dayton's Clay Folk in "Banquets," in which the amusing antics of the guests at a "stag" dinner are burlesqued.

"Along the Vardar" (European Turkey), Pathe colored travel, and "A Fresh-Water Pirate," Pathe colored educational, form an interesting split-reel novelty.

An International Cartoon and Educational split-reel and Hearst Pathe News, Nos. 102 and 103, complete this program.

Jewel Announces Plans for December Releases

At Least Two Features Are Included for Presentation at the Broadway Theatre—Dorothy Phillips and Mildred Harris Among Stars

OFFICIALS of Jewel Productions, Inc., have made known their plans for December. These include the release of at least two features, both of which will come to the Broadway theatre during the month. The first of these is a story of life in a mining town in which the busy tendrils of a newspaper and its antecedents of politics and trickery enter. This has been titled "The Grand Passion" and Dorothy Phillips is its star. Included in the cast are Lon Chaney, William Stowell and Jack Mulhall as the featured players. This story first appeared in "Adventure" and was titled "The Boss of Powderville." Thomas Addison is the author and Ida May Parks made the screen version.

The second Jewel release for the month of December is announced as "K." It is a Lois Weber production after the Mary Roberts Rinehart novel of the same name which first appeared as a serial in McClure's. Mildred Harris, who first made her appearance as a Jewel-Lois Weber star in "The Price of a Good Time," again stars in this feature with True Boardman playing opposite. No additional Jewel features have been announced for December.

Strong business is reported in all sections of the country from the six Jewel features already acquired. These are "Come Through," written by George Bronson Howard and purchased from Universal; "Pay Me," starring Dorothy Phillips and made by Joseph DeGrasse; "Sirens of the Sea," written and directed by Allen Hollubar with Louise Lovely, Carmel Meyers and Jack Mulhall as the stars. Thanhouser's "Man Without a Country," with the late Florence La Badie and H. E. Herbert; "The Co-Respondent," with Elaine Hammerstein; and Louis Weber's "Price of a Good Time," with Mildred Harris and Kenneth Harlan.

Taylor Holmes Makes Progress as Screen Drawing Card

THAT Taylor Holmes, former stage comedian, now being featured in Essanay comedy-dramas, is fast becoming as popular in the cinema world as he was with the admirers of his work in "Bunker Bean" on the speaking stage, is indicated by the report of exhibitors who went to George Kleine System exhibition rooms to book his latest picture, "The Small Town Guy," released December 3.

With his film reputation firmly established, many exhibitors who had not booked Mr. Holmes's first pictures have contracted for the entire series. These include "Efficiency Edgar's Courtship," "Fools for Luck," and "Two-Bit Seats." All are stories of every-day life and exhibitors say that this brand of pictures have proved most popular with war-time audiences.

Essanay's other Perfection Pictures released during November also are proving good attractions and good results are reported for "The Kill-Joy," featuring Little Mary McAlister, and "Gift o' Gab," with Jack Gardner in the leading role.

Patrons also were pleased, exhibitors tell Essanay, with the new opportunities afforded Little Mary McAlister in "The Kill-Joy." The picture is different from others in which the little six-year-old star has been seen and has won new laurels, they say.

"Young Mother Hubbard," featuring Mary McAlister, and "The Fibbers," with Bryant Washburn and Virginia Valli, also are reported as finding good markets.

"Les Miserables" Follows "Cleopatra" at Lyric

Latter Picture Is Said to Have Had One of Most Successful Showings of Any Fox Picture—Farnum Stars in New Production

"CLEOPATRA," the William Fox Standard Picture which has been running at the Lyric theatre, New York, for several weeks, will make way shortly for William Farnum in "Les Miserables," it was announced this week by the Fox Film Corporation.

The Theda Bara picture, according to reports from the Fox offices, has had one of the most successful showings of any of the William Fox productions that have been given premieres in the Broadway district. The feature is said to have played practically to capacity at every performance and much of the time people have been turned away, it is said. During the last week or two, copies of the production also have been run in other cities. It was the attraction for one week at the Belasco theatre in Washington, D. C., and did a business proportionately equivalent to that done in New York. It also was shown with similar results at the Teck theatre in Buffalo and in Schenectady, N. Y. State.

Both Miss Bara, who is starred in the production, and J. Gordon Edwards, who directed it, have been frequent attendants at the Lyric performances. It is possible that they also may attend during the opening in some of the other cities, but arrangements for this have not yet been made. At Mr. Edwards's suggestion one or two changes have been made in scenes since the first showing, the most important of these being at the introduction to the drama.

The massiveness of the mob scenes has created considerable comment, despite the fact that mob scenes in photoplays no longer are uncommon. Mr. Edwards explains that these all were directed without the use of a megaphone. As a matter of fact, only once during the process of making the picture was a megaphone employed, that being during the filming of the big naval battle, when it was necessary to take a number of "long shots."

Vitagraph Releases "Marriage Speculation"

Is Announced as Blue Ribbon Feature for Week of December 10, with Mildred Manning and Wallace MacDonald in Chief Roles

"THE Marriage Speculation" is announced by Albert E. Smith, president of Greater Vitagraph, as the Blue Ribbon Feature for the week of December 10. Mildred Manning and Wallace MacDonald are featured in the picture, which was produced under the direction of Ashley Miller. Charles Kent also plays an important role in the production.

The story, which was written by Cyrus Townsend Brady, has an unusual plot, it is said, and there are a number of comedy touches that should appeal.

Miss Manning, who has been seen in several Blue Ribbon productions, in addition to her work in the short reel O. Henry subjects, is cast in a congenial role and appears to better advantage in this feature, it is declared, than in any she has appeared in lately. Her role is that of a young girl who agrees to barter her love for an education and introduction in society, jilting her young sweetheart. When the time comes to make good, she steels herself to carry out her agreement, but is saved by the sweetheart she had left behind. Wallace MacDonald plays the role of the sweetheart and Charles Kent that of Mr. Cliday, the aged clerk who drives the bargain with the girl.

Cliday has worked twenty years in a pickle factory and saved $10,000 which he desired to invest so as to insure him a competence for the remainder of his life. He has an acquaintance with Clara Wilton, who works in a confectionery store, an attractive, ambitious girl, and the sweetheart of a plodding grocery clerk.

Cliday tells Clara he will invest his $10,000 in her education and introduction into society—she, in return, to win and wed a rich man who will see that he (Cliday) wants for nothing the remainder of his life.

Victor Moore Parodies Payment-Plan in Klever Komedy

IN "The Instalment Plan," which is announced as a December 17 Paramount Klever Komedy release featuring Victor Moore, a parody on the dollar-down-and-dollar-a-week method of furnishing a house and buying wearing apparel, is said to be laughably depicted. The story is by Thomas J. Gray and is directed by Chester M. De Vonde. D. L. Don, Peggy Adams, Howard Anderson and others support Victor Moore in this picture.

Here in brief is the story: Vic and his family put on no end of airs in their neighborhood, with their motor car and the like, and all the neighbors look on them with envy and wonder how they do it. On the inside of Vic's family we see that he does it by paying a dollar down and an instalment collector a week. It takes all of Vic's time to dodge and sometimes pay the instalment collectors. Despite his instalment troubles, Vic manages to keep up his front and gives a party to which he invites all the neighbors.

Prior to the party, however, he has received letters from the furniture and clothing houses to the effect that unless he pays up his back payments they will call immediately and take away the furniture.

Vic's troubles do not cease with this, for the guests are no sooner gone than the collector of the clothing concern turns up and demands his clothes. After breaking up the "Home, Sweet Home" motto, Mrs. Vic sits down beside Vic and they are soon joined by the parrot, who has been made cageless by the sudden moving of things, and here they are left, altogether a pretty dejected pair, quite finished with the instalment plan.

Constance Talmadge and "Scandal" Appear at Benefit

Constance Talmadge, star in "Scandal," the Select production based on Cosmo Hamilton's novel of the same name, made her official bow to Greenwich, Conn., November 26, when she appeared both in person and on the screen in the Greenwich theatre.

The occasion was a benefit for the New Greenwich Hospital, and a feature of the program was a showing of "Scandal," donated by Lewis J. Selznick, of the evening's entertainment. Mr. Selznick has been a generous contributor to the hospital fund, and the proceeds of the affair are to be devoted to the endowment of a child's bed.

"Scandal" has a peculiar significance for the people of Greenwich inasmuch as the greater part of the film was taken on the Benedict estate. As the film was run off, the familiar scenes were greeted enthusiastically, and when Miss Talmadge was introduced the audience gave her a flattering ovation. Commodore Benedict, a popular figure in Greenwich, who has carried the main support of the hospital on his shoulders, also spoke and complimented the star on her picture.

Scandal" is Miss Talmadge's first Select picture.

Paramount Presents Jack Pickford in Tom Sawyer Series

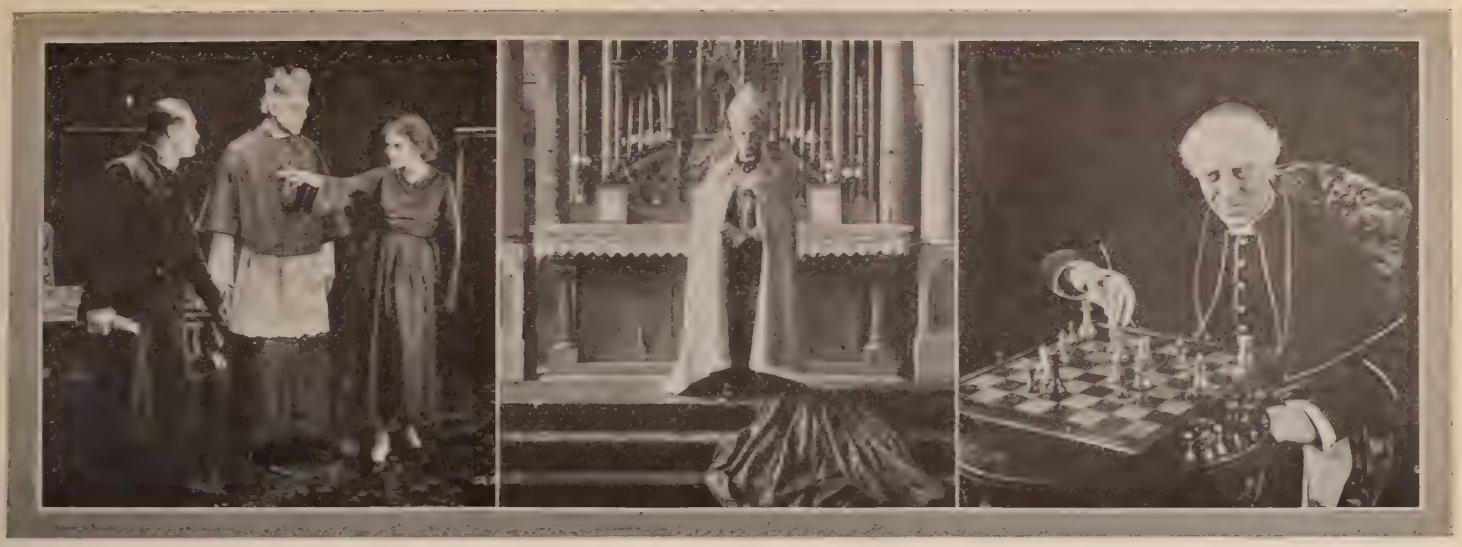
Following "Tom Sawyer," which is to be released by Paramount in December 10, Jack Pickford will be presented in "The Spirit of '17," by Judge Willis Brown, of the Chicago Juvenile Court. It will be a January release and later in the new year, "The Further Adventures of Tom Sawyer," will be presented to Paramount patrons.

"Tom Sawyer," screened from Mark Twain's story, comes as a Christmas gift. The scenario was prepared by Julia Crawford Ivers, and the picture was directed by Wm. D. Taylor.

"The Spirit of '17" will introduce Katherine MacDonald, in support of Jack Pickford, and picturizes an original and novel story of how a town was saved from rioters by enlisting the aid of the inmates of a home for old soldiers.



Julian Eltinge, Whose Entry into Pictures Was Greeted with Complete Success, and Joe McCloskey, Expert Manipulator of Adjectives



Montagu Love, Direct from Triumps as "Rasputin," Dons the Holy Garb of Cardinal Mercier in the World-Brady Production, "The Cardinal," a Story Woven About Cardinal Mercier and the World War. Jeanne Eagels Is Prominently Cast

Lowry Uses Many Cameras for Goldwyn War Feature

For the Ira M. Lowry spectacle, "For the Freedom of the World," which Goldwyn is releasing to exhibitors of the country, it is said that twenty-seven cameras were used to get the trench scenes.

"You've got as many cameras as we have machine guns," remarked an officer in charge of the troops who manned the trenches.

Dancer in "Seven Swans" Escapes U-Boat Fate

Grace Martin, one of the dancers in the Paramount Christmas play starring Marguerite Clark, "The Seven Swans," came to America on the ill-fated liner Arabic, which was torpedoed by a German U-boat and carried down a number of its passengers and crew. Miss Martin, who is from the Alhambra, London, told of her terrifying experiences the other day.



Ella Hall, One of the Stars in the Bluebird Christmas Feature, "My Little Boy"

Brady Supervises Production of "The Cardinal"

Cardinal Mercier Is Central Figure of the Feature, Which Is Directed by George Archainbaud—Story Laid in Belgium

CARDINAL MERCIER, one of the outstanding figures in the early days of the war in Belgium, has been made the central personage of a new photodrama provisionally called "The Cardinal," directed by George Archainbaud under the direct supervision of William A. Brady, it was announced last week.

The picture, which is not directly a war picture, since it contains no battle scenes, is in eight reels, and the dominating role is embodied by Montagu Love, the principal member of whose support is Jeanne Eagels, the young leading actress of George Arliss's company.

The story of "The Cardinal" is laid entirely in Belgium with the exception of a single episode depicting the history-making visit of Cardinal Mercier to Rome seeking the intervention of the Pope.

At the beginning Belgium is at peace, totally unsuspecting the calamities which are to follow with such astounding swiftness. In the great cathedral, which is thronged with devout men and women, the Cardinal is celebrating mass. Suddenly this scene of tranquil yet impressive religious observance becomes a tumult. German troops rush in with hoarse cries and clattering accoutrements. The people, in mingled horror and indignation, attempt to resist the invading force. A soldier attacks a young woman, who resents the action by slapping his face. Instantly she is shot down and the troops overrun the edifice, brutally ejecting the civilians and advancing even to the altar, where the Cardinal in the full majesty of his holy office, defies them. They retreat, but pile up the furnishings of the cathedral and set fire to them.

From this point onward there is a rapid succession of events military and otherwise, in which "the protector of Belgium" matches his wits against the mailed force of the invaders, playing upon their superstitions, meeting craft with craft and pitting the power of the Church against the enemy's arms.

Universal Specializes in Harry Carey Types

Jack Ford Will Produce Westerns from Stories He Writes with George Hively—Much Care and Time Given to Production

HAVING identified Harry Carey with features that especially involved Western atmosphere, wild riding and shooting, Universal is undertaking a campaign of promotion for this particular style of photoplaying in which Mr. Carey will be coupled with the production of a series of special features, it was announced this week. Jack Ford, who has directed the horseman for many months, will produce these attractions from stories he will invent as collaborator with George Hively.

The Harry Carey features will be given plenty of time in the making. Distances to "locations" will count as nothing if the proper terrain is available once the cavalcade of horsemen and actors arrive. Plots will be studied out carefully, situations involving the dash and daring of the old West will be created, and Universal's Harry Carey pictures promise to the uninitiated the genuine breath of the prairie, the reckless dash and splurge of the plainsmen and the true reflection of a passing era.

The first of these special productions will be "Bucking Broadway," combination of episodes that link the Great White Way with the grassy plains. Molly Malone, L. M. Wells and Vesta Pegg will have the chief rôles in Mr. Carey's support, and there will be a large cavalcade of horsemen to raise the dust and animate the scenes. "Bucking Broadway" will "buck" the asphalt and subway canyons of New York's main street during the current days at the Broadway theatre as a prelude to general circulation December 24.



Dressing Rooms Were Never More Honestly Pictured Than in "Broadway Love," Dorothy Phillips' Forthcoming Bluebird Feature

Bluebirds for January Present Favorite Stars

Carmel Myers, Mae Murray, Ruth Clifford and Franklyn Farnum Among Stellar Lights That Month—Other Features Also Completed

CARMEL MYERS, in "My Unmarried Wife," Mae Murray in "The Eternal Columbine," Ruth Clifford in "The Highest Card," and Franklyn Farnum in "The Catamount," will provide Bluebird attractions for January that promise to sustain Bluebird's reputation for good entertainment. Violet Mersereau in "The Wild Cat" and Dorothy Phillips in "Broadway Love" have also completed plays to add to the good start Bluebird has planned for the New Year. All of the stars are now busy on location, preparing releases far in advance of present requirements.

Mae Murray in "The Eternal Columbine" will offer the art that first gave her public prominence — dancing and pantomime—in artistic combination. Pierrette and Harlequin, stand-bys of the European stage in weaving pantomime of traditional interest, furnish a prelude to Sheridan Bickers's story which Robert Leonard has produced.

Carmel Myers, presenting "My Unmarried Wife," makes her second appearance as a Bluebird star January 7, in a play that promises to fix her in assured favor with the exhibitor and his public. Out of a multiplicity of themes and schemes for photoplay entertainment there has come from Frank R. Adams's story, originally titled 'Molly and I," screen novelty that finds its principal charm in a reflection of everyday life. Kenneth Harlan is leading man for Miss Myers. Beatrice Van, Patrick Calhoun, Mark Fenton and Jack Hutchinson are in the cast.

Ruth Clifford, star of "The Highest Card," will have Monroe Salisbury as her leading man in another Rupert Julian Bluebird. In this new offering Mr. Julian acts as well as directs, essential roles also involving Al W. Filson, W. H. Bainbridge and Reta Pickering in the portrayal of Elliott J. Clawson's screen-plot.

Franklyn Farnum's Bluebird, late in January, will be "The Catamount," based on a story by R. N. Bradbury and F. H. Clark, prepared for the screen by Charles Kenyon and produced by Joseph De Grasse. The plot deals with ranch life. Edith Johnson will be Farnum's leading lady and Fred Montague, Charles Hill Mailes and J. Morris Foster will have supporting roles.

Clara Kimball Young Engages New Leading Man

Clara Kimball Young, who recently completed, with her own company, a screen version of "Shirley Kaye," one of the last season's stage successes, and who is now at work on her forthcoming production of "The Marionettes," has added to her forces Corliss Giles, whose work with Lou-Tellegen in "The Ware Case" and "The King of Nowhere," placed him in the front ranks of the younger actors. His engagement with Miss Young marks his first appearance in pictures.

In "Shirley Kaye," Mr. Giles plays the part of John Rowson, the young railroad magnate with whom Shirley flirts and later falls in love. So pleased was Miss Young with his support and his artistic interpretation of the role, that she induced him to sign up for "The Marionettes." Aside from his work with Lou-Tellegen, Mr. Giles has a long record of achievement behind him; he appeared as leading man for Catherine Countiss, also in "The One Woman" company, "The Iron Door" company and in "Mother Carey's Chickens"; for two years he played stock in the Castle Square theatre, Boston, and for five seasons acted as leading man for Jessie Bonstelle in Buffalo and Detroit.

Miss Young as Shirley Kaye draws the picture of a high spirited society girl whose father is tottering on the verge of bankruptcy. With disaster upon them, she bring to the issue feminine wiles, a clever wit and an uncanny penchant for high finance. In the end she saves the day and wins for herself a husband. It is a role said to be entirely foreign to anything Miss Young has heretofore attempted, and shows the star in a new light. This latest of the Clara Kimball Young productions will be distributed through Select Pictures, and will probably prove one of the season's clean-ups.

"Man Without Country" Recruits for Uncle Sam

Jewel Announces That Picture Has Had Marked Influence on Young Manhood of America—Exhibitor Writes Letter About It

"THE Man Without a Country," the Jewel feature which has been very successful as a motion picture attraction, and which has also been, it is said, the means of securing funds for the American Defense Society, has also done its bit for the country by acting as a recruiting medium, according to reports from Jewel this week.

Letters said to be in the files of the American Defense Society and the Jewel Productions, Inc., show that the picture has had a marked influence on the minds of boys and men who were undecided as to the proper course to take, in doing their duty.

The following example shows that not only in the audience has the picture made an impression but "behind the scenes" as well. R. C. Black, manager of the Campbell theatre, Hazleton, Pa., in a letter to the Jewel offices in New York, said: "I wish to call your attention to the Jewel production, 'The Man Without a Country,' which we ran here this week. I consider it one of the greatest pictures based on the war question ever made. It not only had the desired effect upon the people of Hazleton who witnessed the production and considered it an unusual treat, both in regard to acting and photography but especially in regard to its moral effect to stimulate recruiting. Not only that, but it has been the means of losing my operator as well as a friend of his, who witnessed it and caused them both to enlist in the army.

"This is no joke but it is a positive fact, and you are to be congratulated in having such a fine picture.

"If convenient to you I wish to play a two-day repeat on the same at a reasonable price."



LOUISE LOVELY and CARMEL MYERS in the most ravishing dream of female loveliness ever seen on land or sea. Directed by Allen Holubar.

Five Other Wonder-Jewels

"The Co-Respondent"

Elaine Hammerstein in the great Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman.

"The Price of a Good Time"

Mildred Harris in heart searching realism surpassingly produced by Lois Weber, *the Belasco of the Screen.*

"Pay Me"

Dorothy Phillips — Idol of Millions — in five reels of rugged Western drama. Produced by Joseph De Grasse.

"Come Through"

Herbert Rawlinson in George Bronson Howard's mightiest melodrama. Suspense at the *shouting point.*

"The Man Without a Country"

The great patriotic classic modernized. The surest money-getter of our times. *Long run. Low war tax.* Made by Thanhouser. World's Rights bought on sight by Jewel Productions, Inc.

1600 Broadway
New York


A Volcanic Eruptio
WE caution and advise you—for your own best interests—NOT to book any serial until you have seen the first episodes of the Universal's biggest thriller—"THE MYSTERY SHIP." You will understand fully WHY we advised you when you view with your own eyes the spectacles in this big winning serial.
$35,000 spe
$35,000 for a few feet of film in the first instalment of "THE MYSTERY SHIP" establishes a record for expenditure in serials. Millions of people will get the biggest thrill of their lives when they view the $35,000 thrill provided in this episode No. 1.
"The MYS
18
Weeks

n of Serial Thrills

Watch For Our Big Double Page Ad Next Week Announcing a Nation-Wide Publicity Drive That Will Arouse Millions



In addition to such big pulling features as the tremendous opening episodes—and the three big popular Stars BEN WILSON, NEVA GERBER, and KINGSLEY BENEDICT—we have prepared and ready to launch shortly one of the biggest publicity drives ever known in serial advertising.

t for a Few Feet of Film

It's a plan that will rivet the attention of millions and will carry into the homes of millions of American families the advertising message of the Universal serial—"THE MYSTERY SHIP" in such a manner as to keep the MYSTERY SHIP serial before these millions for weeks.

TERY SHIP"

Don't Delay—Book "THE MYSTERY SHIP" NOW



DON'T let your competitor beat you to it. Get in NOW and get the full advantage of the sweeping nation-wide plans to popularize "THE MYSTERY SHIP." Bigger—better—and far greater in its power than newspaper advertising is this BIG IDEA to attract and hold the attention of millions. Tie up to the torrent of power this BIG IDEA will swing. Get a copy of the ad campaign book from your nearest Universal Exchange, and BOOK "THE MYSTERY SHIP" NOW.



UNIVERSAL

FILM MANUFACTURING COMPANY

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

Many a packed house is directly traceable to an advertisement in the "News."

Three "Big V" Companies Busy on New Comedies

Director-Player Lawrence Semon Goes from East to West Coast and Gets Into Action at Once—No Connection with Vitagraph Comedies

PRESIDENT Albert E. Smith, of Greater Vitagraph, announced this week that he now has the three "Big V" comedy companies at work in the Hollywood plant. Lawrence Semon, author, director and star of the original company, who recently signed for another year, left New York some days ago with his company and immediately upon his arrival on the Coast jumped into action. A company of acrobats and girls had been engaged for him by W. S. Smith, western studio manager for Vitagraph.

The Vitagraph president calls attention to the fact that the activities of those three laugh-making companies in the West are distinct from the "Vitagraph Comedy" company in which Edward Earle and Agnes Ayres are starred under the direction of Graham Baker. This is the new brand or high class comedies announced by Vitagraph, the first of which is to be released this week.

The initial "Vitagraph Comedy" will be entitled "The Family Flivver" and will show a little page from real life wherein a young married couple decide to buy their first car, and immediately the two families of the newlyweds declare themselves in on the first ride. This complication is barely met when the bride has a new fur coat sent home on approval with the idea of dressing up to the new automobile. The picture closes with the youthful husband despairingly consulting the checkbook so suddenly transformed into a bankroll ragamuffin.

Earle and Miss Ayres have completed the second in this new series of farces, the title of which will be "Paging Page Two." This is another little episode of married life.

The arrival of the Semon company now gives Vitagraph five companies at work in its western plant, which has recently been greatly enlarged. One of these is a Blue Ribbon Feature company headed by Nell Shipman and Alfred Whitman, under the direction of William Wolbert, a serial company with William Duncan, director-star, and Carol Holloway, at its head, and three "Big V" comedy companies. One of these is the Semon company, another is that with Earle Montgomery, and Joe Rock under the direction of Dave Smith, and the third is headed by Jack Dill and Carolyn Rankin, under direction of J. A. Howe.

J. Barney Sherry Leads New Triangle Program

"Fanatics" Is Slated as First Release the Week of December 9, Followed by Feature, with Roy Stewart and Fritzi Ridgeway

THE Triangle program for the week of December 9, as announced last week, offers features certain to attract attention, according to reports. "Fanatics," with J. Barney Sherry in the leading role, supported by Olga Grey and Donald Fullen, is scheduled as the first release. "The Learnin' of Jim Benton," with Roy Stewart as the star and Fritzi Ridgeway supporting, will follow.

In "Fanatics," the story of a man's desire for "silks, satins, wine and women" is presented. Robert Lathrop (Donald Fullen), an unusually successful business man, casts his career into the mire in order to be near Lola Monroe (Olga Grey) and to lavish his time, money and affections upon her. As time goes by Lathrop's money disappears. Finally he finds himself in a rut. He needs money badly. So he goes to his closest friend, Nicholas Eyre (J. Barney Sherry), steel king and friend of his wife's dead father.

The results of a country school teacher's efforts to convert a ranch owner and two gunmen are shown in "The Learnin' of Jim Benton." Roy Stewart, whose work in Triangle productions has attracted considerable attention of late, plays the part of Jim Benton. Fritzi Ridgeway is the school teacher.

In the Keystone comedy, "The Grave Undertaking," by George Binns and Lloyd Bacon are both very much in love with Maude Wayne. It is a battle of wits between both for the hand of the fair maiden. But one day Maude imagines she sees Lloyd carrying on with another, and in order to get back at him showers all her attentions on Binns. Lloyd can't stand this and he attempts to commit suicide. When two undertakers, both very hard up for want of business, arrive to care for Lloyd, the broken-hearted suitor begins to grow nervous. The undertakers depart, Lloyd stands up, coffin and all, and after being extracted from his "packing," he prevents George from securing a fortune that he (Lloyd) has inherited while he was "dead." Of course, Bacon "brings home the bacon."

"Their Straying Feet" and "When War Meant Peace" will also be released on the regular program for December 9 as one-reel Triangle Komedies.



William Russell and Francelia Billington, American-Mutual Stars, in "New York Luck"

Russian Art Film Leads Pathe Newest Program

The feature of Pathe's program for December 9 is announced as "Her Sister's Rival," a Russian art film (special) in five reels, which is to be released on this date in place of "Over the Hill," first announced.

This is said to be a powerful story artisically handled by a cast composed of the finest actors and actresses in Russia.

Doris Kenyon stars in "The Hidden Hand," No. 3—"The Island of Dread"—with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton; episode in two reels, produced by Pathe. "The Hidden Hand" is already being spoken of as another "Elaine." Scientific impersonation is said to play an important part in this episode, in which it develops that both Dr. Scarley and Doris's Uncle Abner are attempting to gain control of the Whitney estate.

Mollie King appears in "The Seven Pearls," No. 13—"Over the Falls"—with Creighton Hale and Leon Bary; serial, episode in two reels, produced by Astra. In this episode Perry Mason, arch villain, is carrying Ilma, the young American girl, to deliver her to the Sultan. They imprison her in a warehouse. Picking up Stayne's smouldering cigar butt, she blows on it, places it against the little fuse and the heat sets the automatic sprinkler system in action. Harry, hearing the big gong, rescues her.

Harold Lloyd's vehicle is "Move On," a one-reel comedy produced by Rolin. Harold Lloyd, Harry Pollard and Bebe Daniels form the trio that makes this comedy a laugh producer, with the laugh largely on the police force.

"Our National Park"—"Yellowstone Park—Its Terraces" and "The Grand Canyon" form a split reel, Pathe colored travel picture.

New Triangle Feature Progresses at San Diego

Taking exterior scenes for "Mr Butterfly," at San Diego, E. Mason Hopper and his company are said to be securing excellent results. Some of the scenes are being taken in the Japanese Gardens, one of the show places along the Pacific Coast.

"Mr. Butterfly" is a reversal of the characters and situations in John Luther Long's story, "Madame Butterfly." Teddy Sampson will appear in the leading feminine role as a Japanese girl, and Thomas Kurihara and Jack Abbe will also have important parts in the ipcture.

While Hopper and his company are busy in San Diego, stage carpenters and artists are rushing work on the interior sets at the Culver City studio. Everything is being made ready for the members of the company so that when they return they can start right in on the interior scenes. It is predicted for "Mr. Butterfly" that it will be one of the most stupendous productions yet attempted.

Jack Dillon, who is directing Olive Thomas in her latest picture, "Limousine Life," adopted from Ida M. Evans' story of the same name, has been shooting scenes at Norwalk, California, one of the oldest towns in the southern part of the state.

Film Specialties

Bray Pictographs Show an X-Ray of the Teeth

"Making the Ocean Safe" Also Promises Interest as Antidote for Submarines—Monoprinting Still Lives After All These Years

THAT the screen is one of the most important means of disseminating information and entertainment to millions daily has been recognized many times over by everyone in the country, but that its powers as an educational medium have been increasing rapidly seems not to have made a great impression thus far.

As an indication that Paramount-Bray Pictographs are keeping apace with not only entertainment but education as well, a subject made in conjunction with Life Extension Institute of New York, and telling of the importance of care of the teeth, is included in Pictographs No. 96.

It would appear that William Deneau, a member of the 108th U. S. Engineers, has perfected a device that may take the last bit of fear out of an ocean trip through the submarine zone. At least the demonstration of the use of this device, as shown in the ninety-sixth release of Paramount-Bray Pictograph, the "magazine-on-the-screen," would seem to indicate that the hoped-for result has been achieved.

In the ninety-sixth release of Paramount-Bray Pictograph, Salvatore Antonio Guarino, who is endeavoring to revive public interest in "monoprinting," an art originated by the great masters of the Middle Ages, shows how a monoprint is made. Here, probably, for the first time, the making of a portrait by this process is depicted in motion pictures.

Goodrich Dirt and his "Pup" once more step forward to amuse Paramount audiences in this release and in their latest efforts Wallace Carlson, creator of this pair, manages to get them into and out of a great many amusing complications when they essay to do a "turn" as a vaudeville team on "amateur night."

Universal News Reel Does Its Share for Red Cross

In the final drive the Red Cross is making to enroll ten million people to subscribe a dollar each and thus earn the right to wear the Red Cross Button, Jack Cohn, of Universal, in an announcement has given his assurance that the news reel department of Universal will do its share in aiding the campaign.

"When I was down in Washington the other day," he said, "representatives of the Red Cross asked me what Universal was doing to help their campaign. I told them The Animated Weekly, Current Events and The Screen Magazine, the three Universal news reel weekly services, had already sent out a number of Red Cross pictures, but that we would send out more.

"So we are going to make pictures showing what the Red Cross is doing now for our soldiers, both at home and in France, and also pose pictures showing what work they will do here when transports begin bringing back the wounded. We'll show, too, that every dollar given to the Red Cross gets there—that there's no fifty-fifty split with agents."

Burton Holmes Adds Cowling to His Camera Staff

Herford T. Cowling, formerly head cinematographer for the U. S. Reclamation Service, is now a member of the staff of Burton Holmes, whose expeditions are so widely picturized in Paramount-Burton Holmes Travel Pictures.

He accompanied Mr. Holmes on his last summer's wanderings through the South Sea Islands, New Zealand, Australia, The Philippines, China, Japan, etc. Mr. Cowling is distinctly an out-of-door photographer and as such has been exceedingly valuable to Mr. Holmes.

Essanay Scenics Take Audiences into Canada

What is claimed to be some of the most wonderful scenery ever caught by the camera is found in "Banff National Park," a trip through the great playground of Canada, the third of the Essanay scenics released through General Film Company. Unusual photographic effects were obtained, it is said, in filming the wonders of the 2,000 square miles comprising the mountain park region. The falls and rapids of the Bow River valley, a climb up Cascade Mountain, Mount Rundle, nearly 10,000 feet high, and other wonderful peaks and scenic spots are a few of the features in this picture. The Takakakaw Falls are shown in all their splendor, as well as Snowpeak Avenue.



Fritzi Ridgway Demonstrates Skill with a Gun in "The Learnin' of Jim Benton," a Triangle Play



Herford T. Cowling, Photographer for Burton Holmes, Snapped Before a Temple in Nikko Last August by Mr. Holmes

Animated Weekly Covers Phases of World War

The different phases of the world war in its relation to this country are said to be superbly displayed in Universal Animated Weekly No. 100, which covers the ground thoroughly. Scenes from California to far away Morocco are graphically pictured in the latest issue of this popular reel magazine.

The 940 members of the Officers' Training Camp at Fort Myer, Va., pass in review before President Wilson and Secretary of War Baker before receiving their commissions as officers of our army of freedom. Months of training have made the boys both morally and physically fit and they are welcome additions to the new National Army.

Rifle experts who have been "Over There" are seen teaching future generals at Plattsburg how to shoot, and the boys are becoming proficient in the rudiments of small arms practice.

The gas bag is taking its place in war, and this coal furnace product, it is shown, is being successfully used in England as a substitute for gasoline in generating power.

Other scenes are also included.

Women Don Overalls in Universal Current Events

Among the other interesting subjects announced by Universal for its Current Events No. 29 is the one showing how the woman has come to the fore recently to take the place of her stronger brother who may be at war or incapacitated. In the scenes presenting women in men's places are included kitchens in hotels, as chefs, farmerettes in England, reaping the harvest, working on roads and farms, driving a team and various other pursuits.

Other subjects in Universal Current Events No. 29 are "Whisky That Failed to Do It's Bit In War Taxes Drafted by U. S.", "Vast Crops Laid Waste as Huns Flood Farms," "Braved Sea Terrors to Rid World of Hun Apostle of 'Kultur'," "Battle Practice Puts Marines in Fighting Trim," and cartoons from newspapers.

Short Subjects in Review

By Clara DeLissa Berg

DEAR SIR

MAY we respectfully call your attention to the neat plaque adorning the center of this page. *It tells a true story,* witnessed by our own editorial eyes. "We told you so" last week in our foreword. Here is confirmation.

And now a story of a man not from Missouri—from Jersey, in fact. But a man who had to be shown and set out to show himself. By judicious expenditure not only of money but of observation and thought thereon, he changed a theatre from a money loser to one that is drawing capacity audiences of the best type. The house, by the way, is the Palace, in East Orange, and the name of the astute manager is D. J. Shepherd.

Mr. Shepherd had been lightening his program of one and two features with a certain brand of one-reel comedies, and with topical reels and travelogues. He wanted to find out how great a factor these short stories were in attracting patrons, so he dropped out the comedies. Dead silence.

He then dropped the topicals and travelogues, and *immediately* came inquiries as to the omission and *requests that these subjects* be restored. He is now running a Burton Holmes Travelogue and the Universal Animated Weekly the first half of the week; the Paramount-Bray Pictograph and the Universal Current Events during the second half.

Do we generalize truly?

PIRATES AND PIRATE HUNTERS

Not all the fighting and not all the heroes are on the great battle fronts in France and Europe. In far away regions hardly known to us even by name men are on guard against the enemy. It is one of these danger spots that the Pathe cameraman has found and pictured very charmingly in "Along the Vardar in European Turkey" (Pathe Exchange, Inc.). Here the sentries go out in tiny boats along reed-bordered rivers where the foe may well lurk. A three-hundred-year-old bridge offers its arch as a shelter, and a relief expedition with provisions is cordially welcomed. The film is in natural color.

On the second half of the reel the drysticus, a minute but ferocious sort of crawfish, pursues his career of frightfulness (A Fresh Water Pirate) unchecked. Clever titles bring out the humor of life as viewed under the microscope.

ART AND SCIENCE

The mysteries of Oriental art present no difficulties to Professor Thatcher of Columbia University. The old process known as "tied dyeing," by which a pattern of unusual softness is obtained, is demonstrated by one of his assistants.

Her nature gets HER patterns is seen in the wonderful growth of crystals under the microscope. Salicon buds into perfectly symmetrical rosettes; other solutions in solidifying present darting ranks of spears.

"Clay Chappies" gather at a banquet and indulge in toasts of wordly wisdom.

HOT AND DRY OVER THE RIO GRANDE

Tabasco sauce and water! That's what Mexico is coming to, and the man responsible for Mexico's change to non-intoxicants comes from Tabasco itself. In Universal Current Events No. 29 he receives a welcome on returning to his native town after a successful lobbying expedition to the capital that seems to prove the popularity of the new order of things.

A matter which must soon engage the active attention of this country is the care of men disabled in war and their education in new trades. England is already busy with this, and the maimed and blind are shown engaged in useful craftsmanship at the workshops founded in London in memory of Lord Roberts.

Lively work is done by the United States Marines in demonstrating their ability to rescue wounded comrades under fire. The picture is well taken and extremely interesting, as are all of the Marine Corps pictures shown by Universal.

Cartoonists of Baltimore, Buffalo and Dallas contribute their clever ideas in animated drawings.

X-RAYS AND OTHER WORKS OF ART

To find that the root of many evils lies perhaps at the root of an innocent looking molar is one of the works of the Life Extension Institute, and the Bray Studios, in Pictograph No. 96, show us how the dentist and his X-ray machine ferret out these troubles and prevent their repetition. A charming little girl receiving a lesson in correct tooth-brushing ends the picture on a smile.

WHAT HAPPENED

¶ An audience which by eight o'clock filled a large neighborhood theatre——

¶ Enjoyed Pauline Frederick in the feature——

¶ Laughed itself into hysterics over the latest Chaplin farce——

¶ Showed its approval of the Four-Minute Man and the patriotic pictures that followed——

¶ SAT WITH EVIDENT INTEREST THROUGHOUT A BURTON HOLMES TRAVELOGUE——

¶ And rose to the extent of 50% and left the house when a second-rate comedy appeared on the screen!

Of less scientific interest but much more pleasant than the X-ray charts are the pictures obtained by the process of monoprinting. Salvatore Antonio Guarino, chief exponent today of the new-old art, demonstrates both the ancient and the modern method of obtaining a striking and beautiful picture in many colors from a single impression of the plate.

Buxom young ladies' show how the ocean is freed from terrors by donning inflated life saving shirts and bobbing merrily in the waves. The shirt is equally useful to the man in the flooded trench and the duck hunter who takes to the stream in pursuit of his game.

Goodrich Dirt and Spot take a hand in an Amateur Night, but Spot's agile feet prove the more effective members.

ACTION AND MORE ACTION

Hearst-Pathe News No. 96 opens with a "grand smash." A tank in Toronto, just to show how it would go over a German line, stops behind a big limousine, rears on its hind wheels, butts over the automobile, and comes down with a bang. Then it proceeds with unshaken tranquility on its lumbering way. There is considerable debris where the automobile once stood.

Motorcycles are not usually rated as graceful, but the manner in which those ridden by the Texas Dispatch Bearers of the army negotiate bumps and trenches really deserves the adjective. The camera has caught them both head on and from the rear, and discloses the rhythmic vault and descent of each machine as it takes the obstacle in its path.

Not to be outdone by strenuous man, Lake Michigan gets its back up, and lashed by a ninety-mile gale plays havoc with the beach resorts. The curling combers that drench the shore drive in Jackson Park in Chicago are worthy of the Atlantic.

This display of masculine activity is pleasantly varied by a picture demonstrating the making of Mr. Hoover's Liberty Loaf. It is a symmetrical, appetizing loaf, and weighs, exactly as it should, one and a quarter pounds.

WERE HEADS BROKEN AS WELL?

When Lin McLean came East—and Lin McLean was a Wister understudy of his famous brother, "The Virginian"—he found Massachusetts a pretty tame and cold region compared to Texas. That was because he was looking in New England for what he really left behind and beyond the Rockies. No such experience for the cowboys of the western plains in camp in the Bay State (Hearst-Pathe News No. 95)! To start something, they try breaking in the army mules. It looks as though something besides mules would be broken.

The words of the vigorous patriot addressing a huge out-of-door audience in Buenos Aires are not flashed on the screen, but his expression and the hurrahs that follow his address leave no doubt as to the feeling of Argentina over the German order to sink ships "without trace." A stirring welcome is given to the British warship which arrives in the harbor.

Welcome indeed is the sight of carloads of huge beets grown in California, for with their arrival at the refinery the end of the sugar famine is in sight. Excellent close-ups show the grinders turning out the snowy product.

A hint for Christmas. Even the school children are knitting sweaters for the men in camp.

MECHANICS NEW AND OLD

To the Indian his cornmeal, to the Chinaman and other Orientals their rice. That is the popular conception. But as it happens, at least one little group of Indians, the Chippewas of Minnesota, realize the value of rice and go to much trouble to harvest it. Universal Screen Magazine No. 49 shows in picturesque fashion the primitive but persistent and successful methods employed.

We step a long way forward in mechanical ingenuity when we see how handsaws are made by the long-established firm of Disston. The process starts with the hammering of red-hot ingots into slabs, which in turn are rolled and cut. The laborious point-by-point method of toothing the saw is contrasted with the swift process of today. Various steps in the making of the handles follow. Finally comes the test of the perfectly set and sharpened saw in the sliding of a needle down the groove that lies between the teeth.

The wiles of the would-be slacker would be serious were it not for the cleverness of the examining doctor, who, to quote the delicious Bab, of diary fame, "meets wile with gile." Then they become merely funny. Liveliness and a laugh are also contributed to the reel by pictures taken of an open-air circus given to the patients of Bellevue Hospital by members of the Barnum and Bailey troupe.

CONTRASTS

Our splendidly fit and high-spirited men in khaki are a heartening contrast (Universal Animated Weekly No. 100) to those pathetic victims of war whose distress they and we are trying to lighten. With haggard and often tear-stained faces the poor women of Belgium cluster around the officers who distribute shoes and clothes sent by the American Red Cross. Untouched as yet by the hardships of war, our boys learn the niceties of rifle and revolver shooting at Plattsburg, and at "An Atlantic Coast Port" have a glorious time making play of "digging in," wall scaling and rescue work, and top off these more serious occupations with a very funny sack race. Each event displays the splendid agility of these hardy boys, but perhaps that in which they rush to the aid of wounded comrades and with a remarkable dexterity lift and carry them is the most reassuring to those whose own boys are soon to be in danger.

A picturesque interlude in these scenes of America and Europe is a view of the Cadis of Morocco marching in homage to General Lyautey of France on his arrival in their country.

CUTTING OUT THE DENTIST

If ever there is an unwelcome bill, it's the one the dentist sends you for his most unpleasant services. Mutual Weekly No. 152 shows you how you can cut out that bill, or at least cut it down, by using a toothbrush which rotates and does all the work better than you yourself can do it. The pleased expression of the youngster who tries the new invention augurs well for the tooth welfare of the next generation.

Far removed in mechanical power is the huge crane that in five minutes picks up a locomotive and its tender and swings it aboard a steamer headed for Alaska. Still another evidence of Yankee machine sense is the army camp kitchen. To demonstrate to the man in the street how expeditiously Uncle Sam feeds his boys, the Ambulance Corps encamped in Broad street, Philadelphia, lined its field kitchens along the curbs, and dined in the sight of all men.

The reel contains unusually good pictures on the making of big guns in Washington, views of submarines arriving in Spain, and scenes along the front in France.

WHAT EXHIBITORS ARE DOING

San Francisco Press Club Dines S. L. Rothapfel

S. L. Rothapfel, managing director of the Rialto theatre, New York, was the guest of honor at a luncheon at the Press Club of San Francisco on November 21. The luncheon was tendered the Eastern showman by the Turner and Dahnken Circuit and the Press Club. The purpose of the former in arranging the luncheon was to give exhibitors in that section the opportunity of hearing Mr. Rothapfel on the proper exhibition of motion pictures.

Among those present were: Al Joy, San Francisco Examiner; Thomas Noonan, S. F. Examiner; Fred Dahnken, J. T. Turner, E. B. Johnson, C. L. Langley, E. M. Asher, L. R. Crook, of the Turner and Dahnken Circuit; Eugene Roth, California theatre; Howard Sheean, Rialto; Jack Partington, Imperial theatre; Fred Gibbs, Jewel theatre; Leo Weinberger, Strand theatre; Bert Levy, Bert Levy Circuit; L. Greenfield, Joe Levin and Robert Abrams, Kahn & Greenfield Circuit; H. Scott, Park theatre, Alameda; Joseph Bauer, Wigwam theatre; Abe Markowitz, Western Film Co.; H. J. Gosliner, S. C. Martenstein; Sam Harris and Irving Ackerman, Walter Lyons, Hayes theatre; S. H. Levin, M. McCauley, C. W. Goodwin, Larkin theatre; Sam Gordon, Theo. Rothchild, Lyric theatre; C. F. Mayo, A. Eby, Bob Abrams, Leon Kahn, A. Goldberg, E. H. Roth, California theatre; Harry David, California theatre; Val Clement, Portola theatre; Henry Frohman, N. Herzog and Mr. Mix, St. Francis theatre.

The following film exchange managers were also present: Harry Leonhardt, Goldwin; William Citron, Fox; H. Naugle, Ralph Quive, Vitagraph; L. Heyman, All Star; E. B. Mayer and Charles Rosenthal, of the M. & R.; Morris Markowitz, California; Abe Markowitz, Western; Harry Schmitt, General Film; L. Reichert, Metro; Meyer Cohen, Perfection; N. Levy, Mutual, and E. C. Jensen, World.

EXHIBITOR PERSONALS

INDIANA.—Leila Hollin, owner of the Messner theatre at Attica has purchased the Princess theatre at Williamsport, and will assume personal management of same in the near future.

A. M. Robertson of Morocco has bought the Princess theatre at Rensselaer.

Harry Kouk of Lafayette has bought the Tokio theatre from Voorhees and Son and has already assumed the management.

Will Erb is now manager of the Grand theatre, Pleasantville.

J. S. Sowar is remodeling the Princess theatre, Brazil, of which he is the owner.

J. B. Stine has sold his motion picture theatre at Covington to V. R. Emory.

NEW JERSEY.—Morris Scharff will erect a $40,000 moving picture theatre at Newark.

The Broad theatre will be opened at Salem as a moving picture theatre under the management of J. C. Mason.

The Motion Picture Realty Co. has been incorporated at Jersey City, with a capital stock of $500,000. The incorporators are Charles Drapkin, Jeremiah J. Collins and Paul M. Hahn.

The Camp Dix Amusement Co. has been incorporated at Camden with a capital stock of $18,000 to operate amusement enterprises near Camp Dix. The incorporators are George H. B. Martin, S. C. Seymour and J. Vernon Plum.

The Sixteenth Street Amusement Company, of Camden, has been incorporated for the purpose of operating theatres. The incorporators are F. R. Hansel, John A. MacPeak and I. C. Clow.

NEW YORK.—The beautiful new Rialto theatre, Rochester, which H. C. Eyer has had erected at the corner of Main and Elm streets, is now nearly ready to be opened to the public.

The Buffalo Moving Picture Corporation, of Buffalo, has been incorporated with a capital stock of $125,000 by Frank I. Talbot, Maxwell M. Nowak, Ben Starr, S. K. Talbot and Charles McCready.

A new $75,000 theatre will be erected on the Blood property in Central avenue, Dunkirk, by James L. Drohen.

The Colonial theatre Company will remodel the brick picture theatre at 197 Main street east, at an estimated cost of $3,000.

Jack C. Matthews, of Keeseville, formerly of the Colonial theatre, is the manager of the Plattsburg theatre, Ausable Forks, which is leased by the Weber Theatrical Enterprises. Mr. Matthews has been in the theatrical business for twenty-two years and knows everything there is to know about the game in all its branches. He was manager of the Colonial theatre in Plattsburg for several years and made a marked success of that photoplay house.

Lewis H. Finch has sold the Empire theatre business and equipment at Salem and leased the building to Frank H. Balcon, of Amsterdam. Mr. Finch will continue in the ice cream business.



Four Foremost Men in Pictures. They Are William S. Hart, Star; Thomas H. Ince, Producer; Adolph Zukor, Producer, and S. L. Rothapfel, Exhibitor

Middle West Exhibitors Conserve the Coal Supply

According to reports from Omaha exhibitors throughout the Middle West are obeying to the letter the rule about turning off the electric signs to save coal. Even the best lighted theatres in the Middle West are without their flashing signs during the hours when lights are prohibited. Small lighted signs, calling attention to the fact that it is a theatre, and in some cases enabling the theatre to show the name of the play, are permitted and are used.

"Seven Pearls" Finds Favor with New York Manager

"The Seven Pearls," the Pathe serial released in September, is drawing the audiences back to his theatre week after week, according to B. S. Moss, owner of several theatres in New York and Brooklyn.

"The story has caught the popular fancy," said Mr. Moss, when asked to what he attributed the success of the serial. "It is one that not only holds the interest of my audiences, but this interest becomes intensified as episode succeeds episode. Added to the story are popular stars, Mollie King, Creighton Hale and Leon Bary, whom the people like, and the Pathe production of serials. This production means stunts and thrills to satisfy the most exacting and the proper atmosphere to the picture.

"I find that scores of girls and women return week after week to see how Creighton Hale is foiling the villains. Many of them say they are sorry the wicked executioner prevents him from making love to dainty Mollie King."

Des Moines Capital Opens New Cantonment Theatre

Taking advantage of the opportunities offered by the construction of the enormous cantonment at Des Moines, a company of merchants and amusement men have opened a big new theatre at Herrold Station, which is situated practically in the centre of the camp, twelve miles north of Des Moines.

The theatre will be under the management of Walter F. Davis, well-known motion picture man.

It will seat more than 1,500 people. Everything has been done to make it a first-class house. It will have some forty thousand soldiers to draw upon for patronage.

Thanksgiving Show Pleases the Children

The management of the Gertrude McCoy theatre, Fulton avenue and Baker street, Baltimore, presented on Thanksgiving morning a special matinee for children. The performance started at 9.30 in the morning and the main attraction for the occasion was "Your Obedient Servant," adapted from the story, "Black Beauty."

NEWS NOTES FROM CANADA

Canadian Exhibitors Divided on Raising Prices

The opinions of the exhibitors throughout the different provinces of Canada vary as to the advisability of raising their prices. In some districts the reports are good and to the effect that the raise in admission did not materially affect their receipts, while on the other hand, other districts claim they will have to go back to the old prices.

In the maritime provinces the exhibitors have introduced vaudeville into their houses, with a substantial increase in price, and all records to date point to success in this line.

In British Columbia the exhibitors, through their new association, are endeavoring to educate the people by various advertisements in the newspapers the reason for the increase in admission prices, explaining to them very carefully the increased expense of conducting their theatres, including the new war taxes recently levied in that province, increased rental, etc., that they are now called upon to pay.

There seems to be no real reason why the exhibitors cannot keep their theatres open at a reasonable profit if they cater to the public. The people must have amusement to offset the worry and strain under which they are living because of the war, and after all the moving picture theatre is the cheapest and best value for the money that can be obtained.

Canadian exhibitors as a whole are very optimistic and are standing up under the heavy strain of four years in a country at war with a remarkable spirit of patriotism.

Sandusky Exhibitor Discovers Way to Get Pennies

George Schade, owner and manager of the Schade theatre in Sanducky, O., has hit upon a scheme whereby he will not run short of pennies. As most exhibitors are having the same trouble collecting enough coppers, Mr. Schade's original method of handling the situation may be of benefit to others. This is how he did it. All children who brought him 100 pennies were admitted free of charge, as well as receiving a shiney silver cart wheel for the pennies. Three things were accomplished.

Canadian Universal Shows Pictures to Insane

The Winnipeg office of the Canadian Universal Film Co., Limited, has just closed a contract with the Manitoba Government for one program per week to be shown in the Brandon Asylum for the Insane.

This program will consist principally of educational reels. This is quite an innovation on the part of the Manitoba Government, it being the first time exhibitions of this kind have been shown to the inmates of the institution.

Ontario Censors Visit Goldwyn Plant at Fort Lee

To signalize their visit to the Eastern film capital, the members of the Ontario, Can., Board of Censors, who spent the past week in New York, visited the Goldwyn studios in Fort Lee, N. J., and watched Mary Garden, Mae Marsh and Mabel Normand at work. The party was headed by C. W. Matthews of Toronto, who expressed himself as personally most gratified at the opportunity of seeing "the Goldwyn Standard" in actual application at the studio.

Roosevelt Meeting Causes Slump in Toronto Houses

The box office receipts of the suburban motion picture theatres in Toronto, Ont., showed a decided slump on the night of November 26, due to the mass meetings at the armories addressed by Theodore Roosevelt. The downtown houses did better than usual.

Although Roosevelt arrived at 1 P. M. pictures showing his arrival in Hamilton and Toronto were flashed on the screen of the Regent the same night.

New Philadelphia Theatre Is Called the Rivoli

The Philadelphia correspondent of Motion Picture News comments as follows: Without the knowledge or consent of the natives of Philadelphia, some unknown persons have taken it upon themselves to call that city "slow." If it is, then it is not due to the motion picture industry, for it has slipped one over on New York City by reopening the theatre at Fifty-second and Samson streets and calling it the Rivoli. It is just possible that this name was suggested by a well-known brand name for underwear garments, and then, too, it might have been gleaned from the sign announcing the opening of a palatial photoplay theatre in the metropolis, under the guidance of Rothapfel. Carl Miller, formerly of the Knickerbocker theatre, is manager of the playhouse, which opened on Thanksgiving.

Palace in Des Moines Consumes the Soldier Tax

The Palace theatre, Des Moines, has made itself very popular by taking upon itself the burden of the soldier's war admission tax. The close proximity of Camp Dodge to Des Moines has made the soldier patronage a thing to be sought for. Although little has been said about it, the fact has been known for some time that the soldiers hated to "pay to fight," as they called it when forced to pay an amusement tax.

The Palace management realized the depth of this sentiment and has accordingly erected a sign in their lobby which states that they will pay out of their own pockets the war tax on each soldier admission.

Four Theatres in Winnipeg Raise Admission Price

The four largest downtown picture theatres in Winnipeg, the Lyceum, Dominion, Province and National, have raised their admission prices, beginning December 3, from fifteen to twenty cents. This, in the opinion of the managers, is necessitated by the increased cost of feature film rentals, together with multitudinous taxes, both city and provincial.

The Manitoba censor board charges $3 per reel for all pictures censored, and the exchange men "take it out" on the charge exacted from the exhibitors. The law providing for censorship of all pictures exhibited in Manitoba has now been in force almost two years.

Philadelphia Keeps Things Lively in the Industry

Things are moving along in the picture industry in Philadelphia, according to the latest reports, which include the following: The Central Market Street Theatres Company have taken over the management of the Regent theatre, Market street below Seventeenth. This addition gives General Manager Frank Buhler six theatres along the principal business street and leaves the Stanley Company the Palace and Stanley theatres, while the Family belongs to Al Boyd. Those under the control of the C. M. T. Co. are Victoria, Regent, Princess, Savoy, Market Street, Ruby and Auditorium. They are all within a radius of a mile on one street.

Stanley Mastbaum is responsible for the naming of the new William Fox Jewel Carmen production, "The Kingdom of Love." Possibly he got his inspiration from his own throne room, where he is popularly known as the "King of Philadelphia Photoplay Magnates."

"Every little Sunday has a movie all its own," and Philadelphia exhibitors saw the Mutual's production of "The Planter" with Tyrone Power at the Locust theatre.

Parkway Company, in Baltimore, Buys Wizard Theatre

The Parkway Amusement Company last week purchased from the firm of Bohannon, Lewy and Fuld the Wizard theatre of Baltimore, Md. This makes the fourth theatre in Baltimore that is now being controlled by the Parkway Company. Bernard Depkin, Jr., supervising manager of the Parkway interests, will become active manager of the theatre and will attend to the booking of the house. It is understood that there will be only first-class Paramount and Artcraft pictures shown at the Wizard, which is one of Baltimore's finest motion pictures in the shopping and business district. Messrs. Bohannon, Lewy and Fuld, while not taking an active interest in the management of the theatre, will continue to hold interests in the house.

JUST FOR FUN

By LONGACRE

A Tragedy of Which We Were an Eye Witness

LAST Friday afternoon it was cold and bleak. One could easily ascertain this by conversing with the bar-tenders in the saloons. They dispensed with the largest quantity or nickel beers since winter was declared on by the weather man. Pedestrians scurried hither and yon, anxious to get under cover and except for a pretty stiff gale Broadway even, was practically deserted save for an occasional passerby but with one notable exception.

This exception stood firm despite wind, cold and Rector's on the north-east corner of Forty-eighth street and Broadway, gazing intently skyward, or so we believed when first we saw him—for indeed it was a him. He carried rather a heavy load—of averdupois that is—was safely on the distant side of two hundred pounds and wore a blue coat and a black derby besides other men's furnishings. And he gazed intently, fixedly, steadfastly upward.

Sensing a tragedy of the winter such as a man freezing in his tracks we finally approached after watching him for a good five minutes. What was our astonishment to discover him to be none other than Walter Kane Hill, who needs no further introduction.

"Why Walter," we gasped, "what's the matter?"

"One hundred and forty-three, one hundred and forty-four, one hundred and forty-five," was his reply, his words coming slowly and distinctly.

In growing fear we shook his arm. Something had gone wrong. Then an idea suddenly seized us! It was Friday, Walter's pay day, well do we know it, because Saturday is ours.

"You don't have to count it out here do you, Walter?" we inquired. "It's all there without a doubt, every dollar of it."

But he went on and on "One hundred and sixty-six, one hundred and sixty-seven, one hundred and sixty-nine, one hundred and seventy."

Our first conclusion had proven wrong, we realized from the poor fellow's attitude. But then we saw something that we were sure would take Walter's attention away from mere figures—mere numerals, that is. A young lady was hurrying across Broadway. She didn't feel playful at all, but the wind has a way of playing with anyone whenever it wants to, specially if there are skirts in the case.

"See, Walter," we exclaimed, "there is real hosiery for you. Fine isn't it, there are, after all some compensations in a windy day," we added quoting the celebrated publicity purveyor himself, but even this moving exhibition of stuffed silk had not the slightest effect on him.

He was up in the two hundreds then and going strong. "Two hundred and fifty-three — four — five — six — seven — eight—etc." Utterly dismayed we reclined on Rector's step. The life had weakened Walter beyond repair. He was a good fellow when he had it we thought, but now, it had him. That was evident.

"Two hundred and sixty-nine," he went on, "two hundred and seventy," we thought of ringing for an ambulance, "two hundred and seventy-one, two hundred and seventy-two," he stopped with a gentle fade such as is appended to final love scenes.

Springing to his side we made ready to catch him as he fell but the stalwart man only turned to exclaim: "Hello, kid" in his usual gracious manner, "I knew I was right all along. Arthur Leslie bet that there were two hundred and seventy-three stars in that Universal service flag up there and I knew from the start there was one less. Now to collect. Seeyulater."

EXTRA! EXTRA!!

NOW if ever is the time to use that caption. Old J. H. Gilmour who has died in practically every previous picture he has appeared in lives all the way through "Over the Hill," a coming Pathe release.

SOME PRETENDING

JUMPING JERRY WILSON, man about town of parts and of jobs, tells the following little story on himself which happened quite long ago.

He was "acting" now and then for Metro, although he confesses that his name never even appeared as among those present in "others in the cast." When it came to producing "The Pretenders" Jerry was summoned by the director.

"I want you to do a bit as a multi-millionaire," said he.

"Oh, you do, do you?" Jerry came back. "Well, would you mind lending me five dollars so I can 'feel' the atmosphere of the part?"

WEST MAKES A FEW "STATE-MENTS"

BILLY WEST the Chief "Funster" of the King Bee comedies says that the best pencils are made in Pencil-vania (Penn.); the best collars in Collar-ado (Colo.); the finest cans in Can-sas (Kansas); the best doctors in Ill-inois (Ill.); the best sewers in Main (Me.); the happiest marriages in Marry-land (Md.); the best priests in Mass (Mass.); the biggest debts in Oh-I-O (Ohio); the best tax payers in Tax-as (Tex.); the finest wiskey in Wisk-consin (Wis.); the best losers in Lose-iana (La.) and the most lively girls from Ida-Ho (Idaho).

We might ad that Billy West is one of our best "Nuts" even if he does not come from Brazil.

"CRANE WILBUR PREACHES ON TEMPERANCE." This is only the head of a page story, but, oh, Crane, Crane, we haven't the heart to read it.

A WOMAN writes to Triangle: "I have a four and one-half year old boy, a bulldog and a fine specimen of Java monkey who play nicely together. Will you be able to find work for them at the studio?"

Listen, woman, why not try this: Send the boy to school, sell the dog and ship the monk back to dear old Java?

"THE camera's teeth," shrieks Vitagraph's press agent. Well, why not? It's got legs, head and eyes already. Let's have it human while we're about it.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., Dec. 15, 1917

EDITORIAL

Here is our little Christmas list of what we would like in the way of gifts from the press agents. You will notice that the things we desire are gifts of omission rather than commission, but be that as it may. No more:

"Inimitable comedians."

"Supreme emotional artistes."

"Most laughable comedies yet released."

"Virile, human characterizations."

"Adds further to her (or his) laurels."

Stories of how the wonderful makeup of a character actor fooled the corner policeman.

Feature articles concerning the manner in which an actress was discovered observing her picture from beneath a seat in the balcony.

Recipes of how to grow pretty, thin and fat.

Comedians' jokes.

Pictures of famous female stars at work in war gardens.

Squibs regarding the number of fish caught by Mr. Director while off on a much needed vacation (always the first one in two years).

The various peculiar letters received by stars (and others) from admirers.

(This might go on forever but we'll strangle it here).

LOCAL NEWS

—Thurs., the 20ninth of last mo. was Thanksgiving.

—Rumors of a new trade paper.

—Bess Meredyth and Wilfred Lucas are headed for the p. c. by this time.

—Blanche Sweet is in town.

—Geo. Smith from So. Africa is around these parts, after having been in most other spots on the w. k. earth.

—"A! I Mony, a fine picture was shown last wk.

—Bill Hart returned to the Rialto screen last wk., after a too long absence.

—Bill Johnson is getting quite a name for himself these days from his interveiws with other leaders of the industry in the empy news.

—Neither Randel Baremore or any of his clients will get mention in this paper again until he has learned how to behave himself.

—Lynn Reynolds sent ye ed. some fine enlargements of still pictures. Thanks ever so much, Lynn.

—The rumor current last wk. regarding Terry McGovern has been flatly denied by him.

—Jerry Wilson entertained ye ed. over the last wk. end.

—There will be another ball held on the coming Fri. eve., we remark with great expectation.

—Dec., the last mo. of the yr., is upon us.

—Double H. Van Loan has not been heard from recently.

—News are a little bit scarce this wk.

LATE NEWS

Estee Studios Offers Modern Conveniences

EUGENE SPITZ, president of the Majestic Electrical Appliance Company, Inc., 5 East Fourteenth street, announces that the property at 361-363 West 125th street, New York, has been remodeled, and now represents one of the most modern and up-to-date studios and laboratories in the East. The studios are known as the Estee's Studios and Laboratory. The work on the studios has been completed only recently, and every modern appliance and convenience known to the art of producing pictures is available.

The studio and laboratory occupy three floors of a modern brick building, which had undergone thorough repairs inside and out. The floor space is 25 by 50, the main floor given over to executive office room. The first floor is devoted to the cutting room and fifteen modern dressing rooms, with all modern improvements.

The lighting equipment is of the modern type. There are fifteen Cooper-Hewitt overhead lights; fifteen Cooper-Hewitt banks and twenty arcs and spot lights available. The overhead lights are of the modern trolley-system type, which can be readily moved to any place of vantage over the studio floor. The building is equipped throughout with the sprinkler system as a fire extinguisher. There are large exits and entrances on both the 125th and 126th streets sides, and these entrances will allow the most bulky props to be carried in and out without inconvenience. The elevator shaft is of sufficient size to permit of a large automobile to be taken on any floor and to the studio floor. The studio space is not obstructed by posts of any kind, the director having a clear, unobstructed space in which to work.

The dressing rooms are the most modern. Shower baths are available and convenient to the dressing rooms. There are about thirty-five carloads of scenery and props of all descriptions at the disposal of the director, and an electrician and carpenter are always available.

The basement of the building is devoted to floor space for a carpenter shop and paint shop. The property room is large and spacious.

Mr. Spitz says that he spared neither money nor labor to make the Estee Studios the most modern possible. He said, also, that negotiations were under way whereby he was to lease the studio for a period of five years to one of the biggest producing companies. He said that he would not announce the name of the lessee until the lease had been actually signed.

Mr. Spitz has been indirectly connected with the picture industry for sometime. The Majestic Appliance Company, Inc., of which he is president, manufactures the Universal Photo Lamp, made expressly for motion picture and portrait studios, or other lines of photographic work where actinic light is required. Mr. Spitz, in connection with his work as studio owner, also furnishes electric lighting for purposes of taking exterior and night scenes where the light of a studio cannot be used. The automabile truck which Mr. Spitz has for transporting his electrical appliances can be driven any distance and light furnished at the most out-of-the-way place.



J. Barney Sherry and Olga Gray Carry the Main Thread of "Fanatics," a Triangle Play, in Their Best Screen Style, It Is Said. The Picture Is Released December 9

Jacobs, of Cleveland, Visits Exhibitors in Ohio

G. J. Jacobs, associated with Leon D. Netter in the Masterpiece Film Attractions, of Cleveland, has spent the past six weeks combing the Ohio territory, in order to get a general idea of the attitude of the exhibitors all through the state. "Everybody is complaining about business," said Mr. Jacobs upon his return. "The exhibitors are unsettled. They don't know what they want to book. They don't know what their patrons want to see, and the consequence is that they are booking only from day to day. Whatever can be had in the open market, they will go out and buy, but they are afraid of programs. I didn't find this condition only here and there," continued Mr. Jacobs, "but I found the state of affairs to be pretty much the same wherever I went."

"Such a condition is bound to affect the industry, and everybody connected with the industry feels that there is some radical change in the wind. Just what that change is going to be, no one has definitely stated, but the general impression is that it will work for the ultimate good of the motion picture industry."

Universal Combines Exchange Interests in Chicago

It was announced last week that arrangements have been consummated whereby Universal's Chicago interests will hereafter be operated from one exchange located in the Consumer's Building, at No. 220 South State street, where Bluebird headquarters have heretofore been situated. The Laemmle Film Service, of Chicago, has been taken over by Universal, and the three distributing plants have been assembled for separate and distinct operation at one address.

By this move the distribution of all Universal products will be expedited, making it more convenient for exhibitors to transact their business in Chicago and centering Universal's interests with a view to greater efficiency in every particular. An important consideration, of advantage to exhibitors, should result from the fact that showmen may now arrange for every class of pictures on the market without leaving Universal's premises — everything from state right features, to comedies, news weeklies or program pictures being available under one roof.

There has been a rearrangement of the management of Universal's Chicago interests brought about by the consolidation of the Laemmle Service, Universal, Butterfly and Jewel interests. I. L. Leserman will be in charge of Universal releases; C. R. Plough will handle Bluebirds, and I. Van Ronkel will look after the Jewel state rights features. The new order of affairs went into effect November 26.



Chester Barnett and Peggy Adams in "Salt of the Earth," a Five-Reel Perfection Picture Released Through the Kleine System

Ashley Miller Completes "A Matrimonial Speculation"

Ashley Miller, Vitagraph director, has completed a five-reel version of Cyrus Townsend Brady's "A Matrimonial Speculation," and, instead of resting during the preliminary preparation of an American feature, as yet unnamed, is staging two O. Henry stories, "The Last Leaf" and "The Clarion Call."

It was also announced last week that Mrs. Miller (Ethel Browning) has completed a scenario for Mme. Nazimova, Metro star, under the title of "The Revelation," and it is expected the feature will be announced for early release.

Hodkinson Receives Much Mail on Paralta Releases

Since the announcement was made a short time ago that Paralta Plays were to be distributed by the W. W. Hodkinson Corporation, exhibitors throughout the country have been writing direct to the New York office of the distributors, at 527 Fifth avenue, to secure a Paralta franchise as quickly as possible, it was announced this week.

The Hodkinson organization is establishing exchanges across the country as rapidly as possible, but in the meantime a great number of contracts have been closed.

Music and the Photoplay

By W. E. GREENE, President of Artcraft Pictures Corporation.

Second only in importance to the house itself is the matter of appropriate music in the proper presentation of photoplays. With the growth of the motion picture, and its uplift from a manufacturing project to an artistic industry, music has become a vital consideration.

When the producer has spent a vast sum of money, often running into six figures on a photoplay, he has brought together an artistic ensemble, in which the composite work of numerous artists are harmoniously joined together. In an Artcraft picture we have such stars as Mary Pickford, Douglas Fairbanks, William S. Hart, Elsie Ferguson, Geraldine Farrar and George M. Cohan, admittedly the premier stars of the screen and stage. Their work is directed by such wizards of the screen as D. W. Griffith, Cecil B. De Mille, Thomas H. Ince, Maurice Tourneur, Allan Dwan, John Emerson and other famous producers. Expert photographers film the scenes and attend to the developing and printing.

When the producer has finally placed the picture in the theatre he has exhausted every avenue and used every means at his command to make a pleasing picture, but as viewed on the screen it appeals only to the sense of sight, and is, in fact, "the silent drama." The addition of musical accompaniment gives it tongue, and in reality furnishes the *soul* of the production, as well as making it doubly attractive by appealing to the sense of hearing of the audience.

The value of the recent Artcraft spectacle, Geraldine Farrar in "The Woman God Forgot," was greatly enhanced by the accompanying music, which has no doubt had much to do with the great success of even this magnificent production.

D. W. Griffith's "Birth of a Nation" was made a stirring subject by the accompanying music, and no one who has witnessed the picture will ever forget the high bugle notes as the Klu Klux Klan appeared, which fairly lifted the audience out of its seats, Consideration of these two pictures, which are conceded to be the most stupendous and artistic film productions in the history of motion photography, produced by Cecil B. De Mille and D. W. Griffith, respectively, shows that the best photoplays it is possible to make, entirely regardless of expense, are made materially more pleasing by the addition of the proper musical accompaniment.

The Universal Film Mfg. Co. will sell or rent its Coytesville Studio located at Coytesville, New Jersey.

Complete details can be secured by addressing the Purchasing Dep't of the Universal Film Mfg. Co., 1600 Broadway, New York

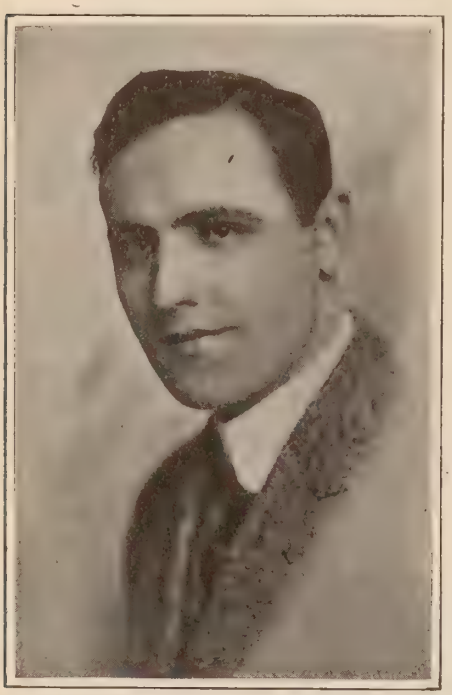
AMONG THE EXCHANGES

Select Appoints Manager for Pacific Northwest

Select Pictures Corporation, it was announced last week, has engaged J. S. Woody as general manager of the Pacific Northwest territory, with headquarters at Select's Seattle exchange.

Mr. Woody was scheduled to arrive in Seattle, December 3, from New York, accompanied by Arthur S. Kane, general manager of Select, who at the same time started on his recently announced trip to the various Select exchanges in the central and middle west districts.

In order to accept the newly-created position as Pacific Northwest general manager



J. S. Woody, Who Has Been Appointed Pacific Northwest General Manager of Select Pictures

for Select, Mr. Woody resigned the position of manager of the Chicago branch of Triangle, which he had held for the past six months. Prior to taking charge of Chicago for Triangle, he had been manager of the Triangle New York exchange.

Mr. Woody handled the Arbuckle campaigns in Chicago before he went to New York to take charge of the Triangle branch. He is credited with having put Arbuckle across in the Chicago territory.

About 1912 J. S. Woody became associated with the General Film Seattle exchange. He was then under Arthur S. Kane, who was at that time special representative of the General Film Company. Mr. Woody's return to work in a company of which Mr. Kane is general manager brings them together again after a lapse of five years.

Here and There

J. W. Scott, of the Denver Mutual office, has returned to that Rocky Mountain metropolis from a northern Colorado trip and has been getting acquainted with his bride of six weeks. He has been at home only one week since his marriage.

M. H. Hoffman has opened the new Denver exchange of Hoffman-Foursquare, Inc., at 1735 Welton street. The exchange will handle distribution of independent subjects in Colorado, Wyoming, Utah and New Mexico.

J. B. Roden, manager of the William Fox offices in Salt Lake City, has returned to the Utah metropolis following a conference in Denver on matters concerning both offices.

Hugh Rennie, Denver manager of Select Pictures, is contemplating a visit to all exhibitors in New Mexico, it was reported last week.

J. M. Cummings, who was recently appointed manager of General's Cleveland office, has been advanced to special representative and has gone to Chicago. From there, after several weeks, he will go into Southern territory.

Dan Phillips, formerly manager for General at Columbus, has been sent to Cleveland to take the place made vacant by J. M. Cummings' promotion.

The Cleveland Kleine-Edison exchange has added a thoroughly equipped projection room to its present suite of offices in the Sincere Building.

The U. S. Exhibitors' Booking Association has opened a Cleveland office in the Sloane Building. A. A. Lee is manager of the branch, which has started with "The Zeppelin's Last Raid."

Ray Powers, auditor of the Victor Film exchange, was in Cleveland recently and entertained the executive members of that branch at a luncheon at the Hollenden.

W. S. Rand, Denver manager for Goldwyn, has reported a big run on "For the Freedom of the World" and "The Manx-Man," particularly in southern Colorado and in New Mexico.

General Film is replacing features with variety programmes in Denver and adjacent territory. The Denver exchange finds, it is said, that four-reel Falcon features with a comedy and educational make a splendid variety combination.

Michalove Succeeds Woody at Chicago Triangle

A change occurred recently in the Chicago office of Triangle when J. W. Woody, manager of the local office, left for New York and his place was taken by Dan Michalove, who up to the time of being transferred to Chicago was Triangle manager in Minneapolis. Mr. Woody's stay in New York was only temporary, as he left almost immediately for Seattle, where he has received an assignment from Select Pictures Corporation. Before he left the Triangle employees showed their appreciation of his generalship during the past six months by presenting him with a handsome diamond stick pin.

Mr. Michalove, who succeeds Mr. Woody, had been in Minneapolis as head of that exchange only four months, when he was switched to the larger Chicago office. He has been in the distributing end of the film business but a short time, but is thoroughly conversant with the problems of showmanship, having operated the five theatres controlled and owned by S. A. Lynch in Ashville, North Carolina, for the past ten years.

James B. Kelly Joins Southern States Film Company

James B. "Smiling Jimmy" Kelly, who until a few days ago was connected with the Consolidated Film and Supply Company as salesman and manager, serving that organization about seven years, resigned November 24 to assume the duties of general Southeastern representative and manager for the Southern States Film Company, with headquarters at Atlanta, Ga.

Joe Leo Moves Up in Fox Circuit of Theatres

Joe Leo, who has been for many years a well-known figure in the film world, has been appointed assistant to the general manager of the William Fox circuit of theatres, now consisting of twenty playhouses, most of which are in Greater New York.

Mr. Leo was closely associated with Mr. Fox in the latter's pioneer days as a showman and as a motion picture producer. It was he who opened the first theatre Mr. Fox ever had, and as the circuit grew his duties were enlarged correspondingly. For several years Mr. Leo had a booking office upon which scores of vaudeville houses relied for their acts. About three years ago he returned to the Fox forces and served at first as business manager for various companies of Fox players making feature photoplays. In this way he obtained an intimate knowledge of actual film-making.

Hoffman-Foursquare Exchanges Report Bookings Brisk

Among some of the important bookings arranged for this past week by the New York Hoffman-Foursquare Exchange on "The Fringe of Society," are the Nemo, Fox's, Comedy, and New York theatres.

There have also been, it is announced, important bookings by this same exchange on "One Hour" and "The Great White Trail," as well as from the Hoffman-Foursquare Exchanges in Detroit, Cleveland, Chicago, Buffalo, Atlanta and St. Louis, who also claim that the other features, "The Silent Witness," "The Sin Woman," "Madame Sherry" and "The Bar Sinister," have been in great demand.

Dickinson Moves Metro in South to Atlanta

Arthur S. Dickinson, manager of the Southern headquarters of the Metro Pictures Corporation, is moving his offices from Chattanooga to Atlanta to meet the rapid increase of business Metro pictures are doing in the South. Sales have been particularly heavy, according to Mr. Dickinson, in the States of South Carolina, Alabama, Tennessee, Louisiana, Mississippi, Florida and Georgia the last year.

IN THE INDEPENDENT FIELD

General Enterprises Purchase "The Liar"

The world's rights to "The Liar," a six-part feature starring Jane Gail, former Universal lead, have been acquired by General Enterprises, Inc., it is announced. The picture was directed by William H. Haddock and is a society drama dealing with one of today's most vital domestic problems.

A trade showing of "The Liar" has been arranged at one of the Broadway theatres next week. The exploiters of "The Warrior" also announced this week that they had disposed of several foreign countries for the McClure picture, "The Seven Deadly Sins."

Active preparation has been started for a complete sales campaign in the interests of "Mother" and the two executives of General Enterprises, Inc., will shortly start on a tour of the country to present the Tucker production to the various state rights buyers.

Arthur H. Sawyer stated this week that several leases for tenants in the new Mather Building, at Washington, D. C., had already been closed and many of the film exchanges will be housed in the new building before the 1st of January.

McClure Reports Big Sales of Feature, "Mother"

Arthur H. Sawyer and Herbert Lubin, General Enterprises, Inc., recently appointed selling agents for the McClure feature, "Mother," have sold the New Jersey rights to Martin Wohlfarth, who is a prominent exhibitor of New Jersey, owning several theatres in Lakewood, Springlake and Laurel, N. J. This is Mr. Wohlfarth's first venture into the field of state rights and he has chosen the George Loane Tucker feature, "Mother," with which to begin his exchange operations.

J. E. Kemp, general manager of Westcott Film Corporation of Minneapolis, Minn., purchased "Mother" for the states of Minnesota, Wisconsin and North and South Dakota. This organization recently acquired the rights of "The Warrior" for their particular territory, and Mr. Kemp made a special trip to New York to witness the screening of "Mother."

Messrs. Sawyer and Lubin disposed also of the territory embraced by the States of Illinois, Michigan, Iowa and Nebraska to James R. Grainger, of the Allen Film Corporation of Chicago, Ill. Mr. Grainger, who negotiated the contract for his company, purchased the rights for "The Warrior" a few weeks ago.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

King Bee Company Announce Billy West Features

"The Bandmaster," in Two Reels, Will Be Ready for December—The January Release Will Show the Comedian Entangled in a Harem—Title Not Announced

KING BEE FILMS CORPORATION announce that December 1 it will release "The Bandmaster," in two reels, featuring Billy West.

Billy has the role of a trombone player in a jazz band. Through good fortune he gets entree into a house of society, and becomes a bandmaster. While playing for the guests he recognizes an organ grinder who is posing as an Italian count for the purpose of winning the heiress, who is hostess. He exposes the bogus count, but they will not believe him, and he is ejected. He goes to the organ grinder's room, gets his organ and monkey, and returns to the reception. He enters the ballroom, and, when the monkey sees his master, makes one leap on top of his chest, and cries: 'Popper." Billy, having established that Tony is an impostor, is lionized by all present. At the height of his enjoyment the cook to whom he is engaged appears upon the scene, and in a fit of jealousy she grabs him by the coat collar and drags him off to the kitchen.

The January release will be a two-reel comedy featuring Mr. West in a production, the scenes of which are laid in the Orient. Billy finds himself in a harem, and proceeds to play "Romeo" in a fashion that causes the inmates of the harem to elope with him.

Many startling costume effects are promised in this picture and the interior scenes will reveal some of the finest Turkish rugs, furniture and other props ever presented in a comedy photoplay.

Work on Flynn Serial Progressing Rapidly

Whartons Announce That Serial Has Been Under Production Ten Days—King Baggot and Marguerite Snow in Featured Roles

WHARTON RELEASING CORP. announces that the producing company is now hard at work on the William J. Flynn serial, "The Eagle's Eye," featuring King Baggot and Marguerite Snow. The serial will be distributed through M. H. Hoffman, Inc., Foursquare exchanges. The serial was written by William J. Flynn, chief of the United States Secret Service.

During the past ten days the Whartons have been busily engaged in filming the opening episodes of their new serial, "The Eagle's Eye," written by William J. Flynn, chief of the United States Secret Service, starring King Baggot and Marguerite Snow, which will be distributed through M. H. Hoffman, Inc., Foursquare exchanges.

Scenes about New York City, in which the representatives of the Imperial German Government figure socially, have been taken, including the reproduction of the famous United States naval ball, which was held at the Hotel Ansonia in 1915, just prior to President Wilson's review of the Atlantic fleet. This big affair was staged in the ballroom of the Ansonia between 12.30 and 4 A. M., and was declared by several of the guests who had attended the original festivities to be an exact duplicate of the scene amid which the Kaiser's agents added the finishing touches to one of their most ambitious and daring conspiracies. Several hundred people took part in the re-creations of the event, and, according to the report of Leroy Baker, chief of the Whartons' mechanical staff, the lighting utilized amounted to over 450,000 candle-power.

The cast of "The Eagle's Eye" is now practically complete, and in addition to Mr. Baggot and Miss Snow, Harrison Grant and Dixie Mason, John P. Wade, William N. Bailey, Paul Everton and Bertram Marburgh have signed to fill important roles. George A. Lessey, well known as a stage and motion picture director, is handling most of the preliminary work under the personal supervision of Theodore W. Wharton.

Through the influence of Chief Flynn access has been secured to locations that are now absolutely closed to other picture concerns, while excellent discretion is being used in the filming of scenes showing shipping and other activities of vital import in the conduct of the war. Exhibitors who book "The Eagle's Eye" can be assured of several thousand feet of film crammed with news interest that will not be duplicated by any other production on the market.

Courtney Ryley Cooper, one of the most success of contemporary short story writers, is making the screen version of Chief Flynn's expose of the Imperial Government's propaganda.

Fox Gets Inquiries About "Troublemakers" Feature

Evidence of the popularity amongst exhibitors of Jane and Katherine Lee, William Fox's "Baby Grand" stars, is the number of inquiries about their next picture, "Troublemakers," ready December 9, received at the Fox Exchanges. The little comediennes are favorites, and from the Fox offices come glowing reports regarding their work as "Troublemakers."



While the Director and Cameraman Wait Mabel Normand Sweeps Majestically from Her Dressing Room at the Goldwyn Studio for Scenes in Her Forthcoming Production. It Is Said That Not Alone Has the Star Gained in Prestige Since Her Retirement and Subsequent Return, But That Her Screen Beauty Has Advanced Apace

Cabanne and Lubin Join Forces in Production Branch

HERBERT LUBIN, sales agent of General Enterprises, Inc., announced this week the consummation of a deal whereby William Christy Cabanne and Mr. Lubin have become associated in the film business.

Mr. Cabanne was formerly one of the leading Metro directors and is responsible for two of Metro's successes, "The Slacker" and "Draft 258." He is the author of both these pictures, which have recently been presented to the public through the Metro exchanges. By the arrangement between him and Mr. Lubin a series of pictures bearing the title of Cabanne Superproductions will be released during the forthcoming year. The General Enterprises, Inc., executive has not yet decided upon the channel of distribution through which the new Cabanne productions will be presented, but stated that an announcement covering this phase of the combination would be made later.

Mr. Lubin has been an active factor in the recent sales campaign covering "The Warrior," and prior to this was the holder of the Metro franchise for the Dominion of Canada.

Frank Hall Buys World Rights to "The Belgian"

FRANK HALL, president and general manager of the U. S. Exhibitors' Booking Corporation, announces that he has purchased from Sidney Olcott the world rights to "The Belgian," Mr. Olcott's late production, for the independent market.

"The Belgian," written by Frederick Arnold Kummer, and founded upon the life of a Belgian artist and his adventures in the world war, will follow the big Ince productions, "The Zeppelin's Last Raid" and "Those Who Pay," as the third U. S. release. It will be given to exhibitors in all parts of the world on a open booking policy not later than January 1.

Especial interest attaches to "The Belgian" inasmuch as it represents the initial effort of Mr. Olcott as an independent director financing his own picture. When given a trade presentation recently at the Strand theatre it made a pronounced hit, not only by the power of its story and the excellent acting of Mr. Whiteside and Miss Grant, but also because exhibitors were at once impressed by its money-getting title and setting. Later it repeated its trade showing success at a special presentation before a notable assemblage at the Ritz-Carlton Hotel on the occasion of the recent birthday of the King of Belgium, to whom Mr. Olcott has dedicated his production, "The Belgian."

"The House of Glass," Young's Next Picture

HARRY I. GARSON, in behalf of Clara Kimball Young, has purchased the rights to "The House of Glass" from Cohan and Harris at a figure said to be in excess of $35,000. Miss Young has finished recently her third picture by her own company. It is titled "The Marionettes," and was produced under the direction of Emile Chautard. "Magda" and "Shirley Kaye" were her first two productions.

"The House of Glass" will be her fourth production, which she will start immediately, and which will be finished during the holidays. Immediately thereafter, Miss Young and her entire company will sail for the West Indies, where she will produce "The Claw," the well-known story by Cynthia Stockley, to be followed by a stupendous production of "La Fille Sauvage" ("The Savage Woman") by Francois Curel.

"Who Shall Take My Life?" Opens in Chicago

"Who Shall Take My Life?" Selig's production, offering a theme opposing capital punishment, opened at the Band-Box theatre, Chicago, last week, and it is reported was a big drawing card. The Illinois rights to this production are owned by the Ideal Film Co., Chicago.

Hoffman Will See Exhibitors on Trip Through West

M. H. Hoffman, Hoffman-Foursquare Pictures, announces that he will meet the exhibitors in the following cities on the dates following the names of the cities: Exhibitors of Detroit, on December 4 and 5; of Cleveland, December 6 and 7; of Chicago, December 8 and 9; of Minneapolis, December 10 and 11; of Kansas City, December 12 and 13; of St. Louis, December 13 and 14; of Cincinnati, December 16 and 17.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Sonia Markova, Appearing in Photoplays Produced and Released by William Fox



Eugene O'Brien, Who Had the Male Lead with Norma Talmadge in "Ghosts of Yesterday," a Select Picture

"Alice Howell Goes Over Well," Says Murray Beier

Murray F. Beier, general manager of the Longacre Distributing Co., has returned to his desk at 1600 Broadway, after a short trip visiting various exchanges in the interest of Alice Howell Comedies, released by the Longacre Distributing Co.

Beier reports that thriving conditions throughout the country indicate that Alice Howell has already gone over the top and occupies the position for which they have laid claims.

Houses in the large cities are showing Alice Howell from three to seven days. Some of the houses running these comedies are the Superba theatre, Los Angeles, 7 days; West End Lyric, St. Louis, 7 days; Strand theatre, San Francisco, 7 days; Princess Theatre, Springfield, Ill., 7 days; Strand theatre, New Orleans, 5 days; Paris theatre, Denver, Colo., 3 days; Idle Hour theatre, Kansas City, 2 days; Strand theatre, Omaha, 3 days; and one or more days at the Chicago Loop theatres, the entire Loew's circuit in the East, and the big circuits throughout Pennsylvania.

Arbuckle Collides with Train in "A Country Hero"

Comedy of the hilarious sort plentifully besprinkled with melodrama and with a genuinely interesting plot, to say nothing of thrills every few minutes, are promised in "A Country Hero," in which Roscoe "Fatty" Arbuckle will again be presented Dec. 10. This Paramount-Arbuckle comedy, the first to be made in California, is said to be unique among fun films, relying as much on the sensational features such as a collision of an auto and a train, a cafe raid, in which "Fatty" hurls a player piano at a guest as anything else, perhaps, for its appeal.

The weighty comedian is now planning a Western Comedy for later production.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"Mother"	Martin Wohlfarth	New Jersey.
"Mother"	Wescott Film Corporation, Minneapolis	Minnesota, Wisconsin, North and South Dakota.
"Mother"	Allen Film Corporation, Chicago	Illinois, Iowa, Michigan, Nebraska.
"Kerensky of the Russian Revolution of 1917"	Sidney B. Lust, Washington, D. C.	District of Columbia, Delaware, Virginia, North Carolina.
"Kerensky of the Russian Revolution of 1917"	Sidney B. Lust, Washington, D. C.	District of Columbia, Delaware, Virginia, North Carolina.

Hall Launches New Method of Foreign Distribution

Robertson-Cole Company, of New York and London, to Handle Foreign Distribution of U. S. Booking Corporation's Releases

A NEW method of distributing motion picture productions in the foreign market has been put into operation as a result of the consummation by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, one of the biggest deals on record, involving the disposal of foreign distributing privileges to productions released by his concern.

The arrangement, which involves an outlay of upward of half a million dollars, gives to the Robertson-Cole Company, of New York and London, the exclusive marketing privileges to the U. S. productions, of which the new Ince spectacle, "The Zeppelin's Last Raid," is the first, and the Ince drama, "Those Who Pay," starring Bessie Barriscale, the second, and Sidney Olcott's war drama, "The Belgian," the third.

The new system of foreign distribution devised by Mr. Hall, employs a number of original ideas by means of which the foreign marketing of pictures will be greatly simplified. It will eliminate the antiquated and expensive method of selling film productions by cable, and as the Robertson-Cole Company has already established a chain of offices in all the large cities of the world, the new arrangement will enable the Booking Corporation to release its subjects simultaneously in all parts of the globe. It will bring the U. S. in direct communication with exhibitors in cities as far remote as Calcutta, Indian; Singapore, Sydney, and other cities.

In consummating the arrangement with the Robertson-Cole Company, Mr. Hall is applying to the foreign market the same ideas he put into effect in the domestic distribution of U. S. subjects. He conceived the idea of marketing his productions through an already established chain of exchanges and selected the Hoffman-Foursquare system, the Globe Feature Film Company for the New England district, the Consolidated Film and Supply Company for the territory south of the Mason-Dixon line, and the Gersten Exchange for New Jersey. The success with which this plan operated impelled Mr. Hall to apply it to the foreign field and the deal with the Robertson-Cole Company, one of the most substantial exporting organizations in the world, was the result.

Robertson-Cole Company after giving the present method of distributing films in foreign countries exhaustive study were convinced of the efficacy of Mr. Hall's plan, and decided to enlarge their system of branch offices for the express purpose of handling the output of the U. S. Exhibitors' Booking Corporation.

It is their intention to give trade showings of U. S. subjects for exhibitors in all of the large cities of the world, to enable the various film buyers in the foreign markets to see the pictures before purchasing them.

Following its alliance with the Robertson-Cole Company, the U. S. Exhibitors' Booking Corporation will begin immediately to develop their foreign business on a large scale. A special foreign department has been established in the executive headquarters of the company in the Times Building, and the foreign distribution will be under the supervision of Miss Edna Williams, through whose efforts, it is understood, the new alliance was consummated. Miss Williams will act as a representative of the Robertson-Cole Company, and henceforth will devote her entire time to the foreign marketing of U. S. subjects.

The arrangement is understood to cover a period of two years and involves a minimum of twenty-four special productions, all of which will be above the accepted program standard of merit. It is the intention of Mr. Hall and William Oldknow, vice-president and treasurer of the Booking Corporation, to select only productions that possess unusual exploitation qualities such as features founded upon a successful play or popular book. In its first three releases mentioned above, the company has set a high standard.



Florence Reed as "Body" in "The Struggle Everlasting," Produced by Harry Rapf, on the Right. Representative of the Magnitude of the Picture is the Scene in the Center.

Hoffman Leaves for Tour of the United States

M. H. Hoffman, Hoffman-Foursquare Pictures, Will Visit Every Branch Exchange in Country—Will Discuss Policy with Exhibitors

M. H. HOFFMAN, Hoffman-Foursquare Pictures, left New York last week on a tour of the country that will take him to every city of importance in the United States. He will visit all of the Hoffman-Foursquare exchanges and confer with the branch managers and exhibitors who wish to discuss with him the policy of the company. He will also take up important matters concerning the exploitation of the William J. Flynn serial, "The Eagle's Eye," which is now under production, with King Baggot in the featured role.

Speaking of his trip, Mr. Hoffman said, before leaving New York:

"We have been working hard for six months now, and our exchanges are assuming their rightful degree of efficiency and importance in their respective territories. Naturally, some of those most recently established have not yet had time sufficient to get into full stride, but these newest offices have started in a manner that is most gratifying.

"I am anticipating, with liveliest interest, the many meetings with exhibitors arranged for me by my exchange managers. They all appear pleased with Foursquare product and plans, and to that end they feel that interviews can help in certain plans we are formulating.

"But especially is there a tremendously keen interest in the distribution of the forthcoming William J. Flynn serial, "The Eagle's Eye," which the Whartons are now making. There is every indication that nothing of a serial nature ever created even a fraction of the interest now being aroused by 'The Eagle's Eye.' In the light of all that it is only natural that exhibitors from everywhere are eager to learn, by word of mouth, of the many important matters relating to this serial.

"The part of the country in which I have a deal of interest is the South; and my visits to our exchanges in Atlanta, and the Hoffman-Foursquare just opened in Dallas, as the stop I shall make at New Orleans, should prove illuminative.

"Contrary to belief which prevails in some quarters, the South is experiencing a period of prosperity that can be turned to account by motion picture organizations—if they offer what is wanted. It is a mistake to continue assuming that the South cannot give such business to the motion picture distributor.

"It is true that a year or more ago, when selling the cotton crop was so difficult, that the South felt the necessity for economy. But more than anything else that put a damper on motion picture business in that section was the quality of pictures that some concerns tried to sell.

"No one can, or should, blame the Southern exhibitor for turning his back on program material of the 'ordinary garden' variety. He merely got tired of this class of pictures and refused to inflict it upon his patrons. An inferior picture, cheaply made, the Southern exhibitor didn't want—at any price. But some distributors incorrectly assumed that he wasn't in the market for fine product.

"My long personal contact with Southern exhibitors was of great benefit. I came to understand their business sagacity, as well as their fine personal qualities. What these gentlemen want is the feature of quality—for the quality people of the South. That means pictures of six and seven reels to form the bulwark of their programs, that are strong in every particular and reflect atmosphere."

"The Warrior" Shown to Soldiers at Fort Slocum

"The Warrior," featuring Maciste, which is being exploited by Messrs. Lubin and Sawyer, for General Enterprises, Inc., was shown last week to the soldiers encamped at Fort Slocum. John F. Chenweth, chaplain, United States Army, and amusement officer at Fort Slocum, requested that this feature be shown to the soldiers at the Fort. They expressed themselves as much pleased with the stirring war scenes shown in this feature and, it is reported, the film was cheered for many minutes at the end of the performance.

Rifkin Reports Big Business in New England

Herman Rifkin, Western Feature Film Company, Boston, who bought, recently, "The Warrior" for the New England States, says that business is good in this territory. The feature, he announces, has been booked on the Poli circuit, last week. It is also announced that the feature has been booked at the Palace theatre, Springfield, for a three days' run.

Mr. Rifkin says that the Ivan productions which he controls in this territory, "One Law for Both," "Babbling Tongues" and "Married in Name Only"—all are meeting with big success. He expects to announce, in the near future, the purchase of some new features for this territory.

No Deposits Required by Fun-Art Films for Comedies

Fun-Art Films, Inc., making a series of two-reel comedies for the market, the first, "A Rag, a Bone and a Hank of Hair," which has just been completed, announces that it does not bind the state rights buyer to a contract. The independent buyer may purchase one, or any number up to the entire output without binding himself in any manner. No deposits are required. It is a case of laying the real goods on the counter in the open market and it is strictly up to the judgment of the buyer.

"This really establishes a precedent in the marketing conditions," said an official, "especially in the comedy field, and should be hailed with a great deal of satisfaction by the state rights buyer, and the exhibitors who have heretofore been compelled to sign contracts for comedies still unproduced. It certainly speaks very plainly of the confidence of Fun-Art Films to turn out comedies that will stand on their own merit."

Those who have seen "A Rag, a Bone and a Hank of Hair" pronounce it excellent comedy.



Margarita Fischer, Attractive American Film Star

"Fringe of Society" to Run at Loew's New York Theatre

"The Fringe of Society," the Hoffman-Foursquare feature, written by Pierre V. R. Key, featuring Ruth Roland, Milton Sills, Leah Baird and J. Herbert Frank, will have its first run, it is announced, Wednesday, December 12, at Marcus Loew's New York theatre.

Welfare League See William S. Hart Feature

W. H. Productions announces that William S. Hart as "The Two-Gun Man" in "The Bargain," was shown to the members of the Welfare League, Sing Sing Prison, last Tuesday. Mr. Meagher, chairman of the Mutual Welfare League, was pleased with the entertainment afforded by the showing of this feature and expressed himself as follows:

"I wish," he said, "that we could have more of such pictures to use for this purpose, for I feel that showing one of them does more real good than a hundred lectures or talks. It helps the men to visualize their problems and sets a concrete example for a way to overcome them. During the performance the words of Burns came back to me often, 'A man's a man for a' that.' That is really the thought of the story, and I know that is what it meant to the men here. It is a living message that no matter how low a man may fall there is always an opportunity to help himself up again, provided he has the moral courage to make a decisive attempt."

Trade to See "Those Who Pay" Wednesday

"Those Who Pay," a Thomas H. Ince production, featuring Bessie Barriscale and Howard Hickman, announced as the second special release of the U. S. Exhibitors' Booking Corporation, will be shown to the trade Wednesday, December 5, at the Broadway theatre. The production will be given to exhibitors the country over, both on the franchise fixed price and wide open booking policies not later than December 15. The story is founded upon the eternal triangle—one man and two women—and is reported to be one of the most entertaining dramas of this kind ever produced by Mr. Ince.



Douglas Fairbanks and His Director, Allan Dwan, Rehearsing a New Stunt for the Fairbanks' Repertoire



Two Mere Men Seem to Be Taking an Unfair Advantage in the William Fox Production of "His Smashing Career," a Sunshine Comedy. Soft for Them—if Their Eyesight Holds Out

Ivan Engages "Readers" for Probable Scripts

Will Comb All Channels of Literature for Material to Put in Screen Form—New Year Promises Bright Things for Company

THAT William Humphrey, Edmund Lawrence and F. J. Gordon, as directors for Ivan, are the men who will leave no stone unturned to carry the standard of Ivan film production into the front ranks of the industry is indicated by announcements of progress from that organization this week.

One of the latest improvements in the producing organization is the installation of several "readers," whose duty is not only to read submitted scripts, but every play, novel or romance of any standing in literature, be it foreign or native tongue. This department is under the supervision and direction of Oscar I. Lamberger, Ph.D., who, having been professor of comparative literature, possesses the qualifications to direct the efforts of the "readers" in proper channels.

Unquestionably the united efforts of the energetic organizations knitted together complete, under the management of I. E. Chadwick, more than augur well for the future of Ivan Film Productions.

Ivan announced this week that, although Ivan Abramson is in no manner connected with the company, the firm will continue to do business under the name of Ivan Film Productions.

In regard to its latest product, Ivan stated that perhaps never before has Leah Baird, who heads the cast in Ivan Film Productions' novel picture, "Life Against Honor," had the opportunity to display her artistry as in this production, directed by Edmund Lawrence.

The picture is said to be replete with entirely novel situations, both from the artistic as well as photographic standpoint. It is said that the picture shows a marked departure from the usual Ivan output.

Murphy Gets New England Rights to "Parentage"

FRED B. MURPHY announces that he has just closed a contract with Frank J. Seng, which gives him the distribution rights of "Parentage," Mr. Seng's independent feature for six Eastern States.

Mr. Murphy's first move, after the closing of the deal was to organize the Liberty Film Company, with head offices in Boston, at 209 Pleasant street, and a branch office in Springfield, Mass., located at 167 Dwight street. Sam Moscow, well known to New England exhibitors, will be in charge of the Boston office, and William F. O'Brien will manage the Springfield exchange.

Mr. Seng said: "I believe that every exhibitor in Maine, New Hampshire, Vermont, Rhode Island, Massachusetts and Connecticut will be glad to verify my choice of a distributor in their territory. The very fact that Mr. Murphy has promised to devote every minute of his time to helping the exhibitors in his territory make money with 'Parentage,' is of importance to every one in this territory."

On December 5 "Parentage" will be given a trade showing in one of Boston's finest theatres. It will be presented with full orchestra effects, using the same musical score that was prepared by Managing Director S. L. Rothapfel, of New York's Rialto theatre.



William Franey and Gail Henry Are Said to Have Cooked Up Some New Ludicrous Situations in Universal's Nestor Comedy, "Secret Servants"

Backer Not to Charge Fifteen Cent Reel Tax

Franklyn E. Backer, Mammoth Film Corporation, Reports Good Business in the West—Exploiting "Who's Your Neighbor?"

FRANKLYN E. BACKER, president of the Mammoth Film Corporation, who has just returned from California, where for the past three months he has been exploiting "Who's Your Neighbor?" in eleven Western States, reports a prosperous condition of affairs as applying to the moving picture theatres there. He states that all of the established theatres are doing a tremendous business and that the returns from "Who's Your Neighbor?" have been most satisfactory.

Mr. Backer, who owns over a dozen important state rights pictures for New Jersey and New York territory, comes forward with a very attractive proposition to the exhibitors with whom he is doing business in this section.

Mr. Backer has instructed his manager to refrain from charging the fifteen cents per reel per day, feeling that this item should be charged to patriotism. He states that as a matter of fact it would be most disastrous not to recognize a situation such as confronts the industry at the present, and which may force many desirable accounts out of business through insistence on rentals which, although under normal conditions would be reasonable, can now only be considered high, for the reason that the expectation of profits must be considerably lessened through the diminished attendance caused by unusual calls upon the public purse, with the consequent decidedly smaller balance to be spent for luxuries. Mr. Backer has accordingly decided to "do his bit" by cutting the rental of all his features to the lowest figure consistent with business principles, concluding that this will result in future advantages to both parties concerned.

Regarding the picture which the president of the Mammoth proposes making on the Coast in the near future, Mr. Backer stated that he was not prepared to go into details at the present time, but that the project was in process of financing and the director and star practically engaged.

Garfield Reports Good Business with "Submarine Eye"

Hermann Garfield, who controls the rights for "The Submarine Eye" in the states of Ohio, Kentucky, Michigan and Indiana, has moved his office from the Belmont Building to 706 Columbia Building, Cleveland. Harry Brown, who handled "20,000 Leagues Under the Sea" for the Barnett Film Attractions, has joined Mr. Garfield. "The Submarine Eye" is booked up solid all through Ohio, and Messrs. Garfield and Brown are now directing all their energies on Indiana.

Fun-Art Films to Give Trade Showing This Week

Fun-Art Films, Inc., will give a trade showing of the first comedy release, "A Rag, a Bone and a Hank of Hair," this week. The second picture is now under production. It is titled "Leo Patrick," a burlesque on "Cleopatra." This will be followed by "The Pullman Car Conductor." Ray and Gordon Dooley are featured.

February Exposition Widens Scope of Operations

According to announcements made this week by the National Association of the Motion Picture Industry, not only the motion picture industry but other lines of business as well will be interested in the exhibition to be held in Grand Central Palace, February 2 to 10, next year.

Considerable progress was reported at a meeting of the exposition committee last week.

Nearly All Territory Sold for "The Warrior"

A STATEMENT was issued by the General Enterprises, Inc., last week announcing that more than three-quarters of the available territory for "The Warrior" has been sold.

With the completion of several contracts during the past week the following prominent territorial purchasers are now exploiting the film spectacle starring Maciste in their respective districts: Globe Films, Ltd., Toronto, Canada, for the Dominion of Canada; the Allen Film Corp., of Minneapolis, Minn., for Wisconsin, Minnesota, North and South Dakota; the The Clark and Rowland Theatres Co., for western Pennsylvania and West Virginia; the Jordan-Brewster Co., of Seattle, Wash., for Washington, Oregon, Idaho and Montana; the Special Features Co., of Knoxville, Tenn., for Tennessee, Georgia, Florida and Alabama; the American Film Co., of Philadelphia, Pa., for eastern Pennsylvania, Maryland, District of Columbia, Virginia and Delaware, and the Eastern Features Film Co., of Boston, Mass., for the entire district embraced by the New England States.

All of the above-named purchasers of "The Warrior" have expressed themselves as highly gratified at the reception accorded the film by the various exhibitors in their territories. Arrangements have already been completed by Herman Rifkin, of the Eastern Feature Film Co., of Boston, Mass., whereby "The Warrior" will be presented in the houses of the entire circuit of Poli theatres.

Globe Films, Ltd., of Toronto, Canada, owners of "The Warrior" for that territory, reported this week that the picture had been booked for a week's run at the new Marcus Loew theatre at Montreal.

Argus Pictorial No. 2 Released December 2

Pathe Exchange, Inc., announced this week that Argus Pictorial Number 2 was released December 2, instead of November 25, as previously announced.



Edna Purviance, Lovely Leading Woman for Charlie Chaplin, Is Experiencing Her First Trip to New York

THE WORLD MARKET

Cleveland Exhibitors State Position

The following statement from the committee of Cleveland exhibitors responsible for the recent court fight on the 15-cent tax has been received by MOTION PICTURE NEWS:

In August 1914 the war began.

Since December of the same year motion picture theatre managers have paid a seat tax due to the war cutting off United States revenues, previously derived from foreign trade.

In April of present year, 1917, while Congress was framing the War Revenue law now in force, Cleveland exhibitors went on record in favor of a high rate of income tax with the lowest possible exemption provision; $1,000 for single men and $2,000 for married; opposed admission taxes in any form, and so notified Congress through our Senators and Congressmen. Fred J. Herrington carried copies of our resolutions, as National organizer, to seven state conventions and they took similar action.

League members were shocked to receive telegrams from President Lee A. Ochs, a month later, supplemented by telegrams from the attorney of the Pathe Company, asking exhibitors to wire Congress opposing the footage tax on film and favoring an admission tax on receipts.

Meantime, Varner, of Carolina, was on the ground at Washington denouncing Ochs and the manufacturers for trying to "double cross" exhibitors.

These are historical facts.

The muddle thus produced was APPARENTLY cleared up somewhat by July, and at the Chicago convention we were assured that the matter had been settled and the motion picture trade was to be let alone, chiefly because the showmen had given such loyal co-operation in the sale of Liberty Bonds and other propaganda work.

October 3 brought another shock, which showed that the manufacturers had failed to save their own business, and had dragged ten thousand 10-cent theatre exhibitors in with them by advocating jointly with Lee A. Ochs for the admission tax on tickets. It then became a national law.

C. C. Pettijohn immediately advised all exhibitors to do business as usual; keep a record comparing November receipts with the receipts of November, 1916, and prepare statements for action on a repeal or a revision of the law if results warranted such action in December.

On the other hand, Lee A. Ochs advised very publicly, "Raise your prices of admission and pass all the taxes on to your patrons." Another muddle followed. Those who could raise did so, chiefly the strictly high-class "20 per centers." They went up a nickel—not all of them, though.

Another "10 per cent. group" raised a nickel, and are paying the tax.

Meantime the great backbone of the industry—the ten thousand "70 per centers"—find that 11 cents and 6 cents is emptying their theatres, and as the film exchanges started early in October to assess and collect their "15-cent per reel war tax" they became frantic. Something must be done.

It was then that Cleveland men decided to act to show Washington the chaotic conditions brought about by "somebody's muddling."

Just as Lloyd George's "brutally frank speech" at Paris has brought about inter-allied co-operation, we figured that court action against the manufacturers would do likewise and induce Washington to meditate carefully.

We expected a friendly test of the law would clear the atmosphere, but our "friends," the manufacturers, showed no such disposition. They blocked every move in the court proceedings at Cleveland this week, and prevented the opening of our case for evidence completely, and at a meeting with our committee after the trial they insisted that the ONLY SOLUTION was for the 10,000 "70 per centers" to raise to 15 cents, admitting it "might put half of them out of business as well as half of the manufacturers."

Can the trade stand this? If so, which half?

It is no longer a question of "Who is to blame?"

It is, "What are we going to do at Washington?"

We can at least prove that chaos now exists in our business and ask for relief.

That is why Cleveland sued the manufacturers.

SAM BULLOCK,
W. J. SLIMM,
J. H. SIMPSON,
GEORGE HEIMBUCH,
SAM AUBLEY,

Favorable Progress Reported by Fox Abroad

Spain and Portugal Show Interest in Same Productions That Americans Like—Other Countries Also Get in Band Wagon

PERSONAL reports on the motion picture situation in the United States and in Europe, recently brought to New York by Ernest Reed, managing director at London for William Fox, are declared to be highly encouraging and indicative of continued success of Fox productions in that territory. Spain and Portugal, recently booked for pictures that Fox is showing in the United States, are declared to have manifested the same interest in the productions which has been shown in them by the people of this country and elsewhere.

Communications from Johannesburg, Cape Town and other cities in British South Africa, indicate that exhibitors are awaiting the showing there of "A Daughter of the Gods," the Annette Kellermann picture, and the first of the Fox Special Features, which also are to be introduced to the public of that territory.

Theda Bara superpictures, according to cabled reports, have taken well in Peru, Chile and Bolivia. Somewhat less favorable word comes from Central America, but this concerns transportation rather than public attitude toward the pictures, which, it is said, is altogether encouraging. The difficulty in this field is that express and railroad concerns cannot guarantee films will be delivered safely, so that in many cases it is necessary to employ special messengers to carry them from central distribution points.

The universal appeal of Fox pictures, which is the point most strongly emphasized, recently has had new demonstration through successes achieved in Egypt, India, Ceylon, Burmah and the Straits Settlements. The test here, because of the varying and peculiar racial customs and prejudices of the people, was considered particularly severe, but the pictures are declared to have come through with flying colors and now are considered to be firmly established.

Work is now being carried on with characteristic Fox energy and thoroughness through other portions of the civilized world, the very greatest possible assistance being afforded the foreign buyer in the development of territory in any part of the world.

War Injures Picture Publications in Japan

Vitagraph President Gets Letter from Publisher That Indicates Trade Journals Face Difficult Problems Across the Seas

ALBERT E. SMITH, president of Greater Vitagraph, is in receipt of a letter from M. Tokiwa Yuasa, publisher of the *Film Record* of Tokio, which indicates a troubled condition among motion picture publications of Japan.

The writer says that some of the publications which have been most successful in the past have been forced to discontinue and many others are on the verge of closing shop, owing to high prices, presumably because of the war. The Kinema Record Company, the oldest in Japan, has had to discontinue, Mr. Smith's correspondent asserts, and has sold all its photos in order to help pay its debts. Several other papers are mentioned by name as being in a deplorable financial condition and the writer says that they, too, will have to close sooner or later.

M. Tokiwa Yuasa also volunteers the information that Japanese motion picture patrons incline more to stars than they do the dramas that are presented. This, however, is not unexpected, in view of the fact that the Japanese have always idolized their actors rather than the plays they appeared in.

Mr. Smith, discussing the letter from Tokio, said it was interesting as a sidelight on motion picture conditions in Japan, although there was nothing to indicate that motion picture business had fallen off in the Flowery Kingdom.

"In our regular business with Japan," said Mr. Smith, "there has been nothing to indicate that the attendance in the motion pictures of the country is decreasing, but the letter which has come to me would seem to show that the 'fans' over there are not reading the printed matter in the picture magazines of their country as much as they did in the past. The publisher who wrote to me simply mentioned 'high prices' as the cause for the unfortunate situation in the publishing field, but failed to go into details. I wish he had, because all of the reports which we have had through our foreign sales department have been to the effect that conditions in the Far East, so far as exhibitors are concerned, are as good as at any time since the beginning of the war. We do a considerable business in the Japanese market and have not noted any signs of depression over there.

"It may be that the writer of this letter was referring to the high price of paper as the result of the war and if this is the case it is only local to that particular industry and does not necessarily have any effect on the motion picture business as such. The same conditions prevail, to a greater or less extent in this country."

CHICAGO NEWS AND COMMENT

By WILLIAM J. McGRATH

Censorship Hearing Unearths Charges Against Censor

Dramatic charges against Major Funkhouser stirred the august council chambers one day recently during the hearing on Chicago's censorship troubles before the judiciary committee of the City Council. The hearing came to a sensational climax when Attorney Michael L. Igoe, representing Mrs. Juliette Stuart, one of the censors, charged the Major with attempting to intimidate the members of the censorship board before their appearance before the investigating committee. The Igoe charges came as a surprise and caused considerable stir among the members of the committee which has before it an ordinance introduced by Alderman Steffen providing for a board of appeals to pass on Major Funkhouser's decisions.

When asked why she needed council Mrs. Stuart replied that the Major had declared that she probably would be in danger of losing her job if she gave information to the aldermen.

"This Major of yours has browbeaten women censors on the board and threatened them with discharge," said Mr. Igoe. "Last Saturday, after Mrs. Stuart was subpoenaed before your committee, Mr. Funkhouser threatened her and attempted to intimidate her. He read her and the other censors a rule of the police department which absolutely prohibits a member of that department from giving out any information.

"Neither Mrs. Stuart nor any member of that censorship board is a member of the police department, and I charge that an attempt is being made to withhold information from this committee with reference to censorship conditions in Chicago.

"I read that rule to the whole censorship board," replied Major Funkhouser.

"Do you consider her a member and your other censors members of the police department?" asked Mr. Igoe.

The Major replied that he did and then Mr. Igoe turned to Mr. Ayres, assistant corporation counsel who has been Funkhouser's aid in moving picture fights, and asked the same question.

"She is a member of the police force, not the police department," replied Mr. Ayres.

"Then if she is a member of the police department why does she pay money into the municipal employees' pension fund?"

The testimony on the workings of the censor board showed there was considerable friction there. Major Funkhouser said the chief of police was the real censor of pictures but Mrs. Stuart pointed out that since Chief Schuettler was made head of the police department Major Funkhouser had enjoyed more power with the scissors than ever before.

The other two women censors called were not on the stand long. Miss Kerr, however, contradicted the Major on important points in reply to questions from Chairman Steffen, Alderman Maypole and Alderman Rodriguez. She denied the Funkhouser charges that there had been a difference in the handling of pictures between the Healey and the Schuettler police regimes. She also admitted that if the board was not unanimous the decision on the picture was referred to Major Funkhouser for final decision.

Jones Would Awaken Exhibitors to Censorship

Aaron J. Jones, president of Jones, Linick & Schaefer of Chicago, is ready to go on the mat with those exhibitors who lie back in their easy chairs and refuse to consider that the battle over the question of censorship is an affair which concerns them in the least. Mr. Jones says it is not the producer's fight alone.

"Censorship exists only because of the exhibitor himself," says this live wire exhibitor. "The average exhibitor maintains that he is not interested in censorship but that it is up to the producer only. He is badly mistaken, and does not realize the injury he is doing himself when he airs such views. It does not occur to him that when his patrons leave his theatre, after having witnessed a picture butchered by the censor, that they don't reason why the censoring was done or who produced the picture. They simply go away with a bad taste in their mouths and in time come to avoid the theatre showing the 'bad picture.' It is only by a get together movement among the exhibitors that the right kind of censorship of motion pictures can ever be had."

Hearst-Pathe News Includes Touch of Christmas

The Hearst-Pathe News No. 95, announced this week by Pathe, will spread a portion of Yuletide warmth throughout the houses that show it, according to the schedule of scenes included in the reel.

One of the subjects that will no doubt interest American audiences greatly is that covering "Sammie's Christmas," showing how people of the country have answered the call to send suitable things to Pershing's men in France.

Other scenes in the Hearst-Pathe No. 95 are taken at Davis, Cal., on the French front in France, at Fort Myer, Va., in Argentine, London and in Massachusetts. The cartoons are not overlooked.

Mutual Offices Buzz Like the Proverbial Bee

Mutual offices in Washington declare that they are "as busy as bees" since announcing that Mutual would take care of the war tax. "We are about swamped," declared Edgar Evans. "We have no complaints to register."

Chicago Supply Company Undergoes Reorganization

The Bell & Howell Company, of Chicago, one of the largest manufacturers of camera supplies and moving picture machinery in the country, has undergone a complete reorganization in which an influx of outside capital and a change in the executive heads are the outstanding features.

R. J. Kittredge, formerly president of R. J. Kittredge & Company, is the new president, succeeding Donald J. Bell. Mr. Bell, although withdrawing as president, will still be connected with the company in the capacity of vice-president, and will have charge of the New York offices. Albert S. Howell is also a vice-president, while Charles A. Ziebarth and J. H. McNabb are respectively secretary and treasurer. Before the reorganization Mr. McNabb was general manager for Bell & Howell. Mr. Ziebarth, in addition to his duties as secretary of the new firm, will also act in the capacity of production manager.

The reorganization is expected to enable Bell & Howell to handle a good deal of export business which in the past they have been unable to accept.

Ideal Film Company Handles State Rights Features

The Ideal Film Company is the name of a new corporation formed in Chicago to handle films on the state rights basis. A partnership between N. Blazer, a former State street merchant, and Edward Cohen, city collector for a number of years, forms the working combination of the new concern.

"Who Shall Take My Life," the rights of which have been purchased for Illinois, is the first feature to be handled by this company. Offices have been opened in the Consumers Building and W. F. Maher has been engaged as manager.

Jewel Announces Cast for Dorothy Phillips Film

Jewel Productions, Inc., has announced the cast for its next release, "The Grand Passion," which is a version of Thomas Addison's novel, "The Boss of Powderville," adapted for screen use by Ida May Parks.

Dorothy Phillips has the leading feminine role, while William Stowell as "The Boss of Powderville" has been cast in a part which is said to give him a powerful field for his varied talents.

Jack Mulhall as "Dick Ripley," the energetic editor of the Powderville "Trumpet," is entrusted with a difficult "assignment" and Lon Chaney is said to have achieved a wonderful characterization of the Greek innkeeper. Bert Aplling, Evelyn Selbie and Alfred Allen are others in the cast while hundreds of "extras" make up the balance of the population of Powderville.

Leaks in the Loop

O. F. Spahr, head of Motiograph Projector Company, reports that despite the drop in business during the last two months the year as a whole has been the biggest his company has ever had. South American shipments, he says, have increased over 40 per cent. in the last sixty days.

William Kempe, formerly manager of the Temple theatre on Lincoln avenue, is now in charge of Asher's Calo.

A number of houses which have closed down at various times recently threw open their doors again. The Jewel on West Division street has been reopened, as has the Columbia on North Clark street, the Linden on Belmont avenue and the La Salle at 154 West Division street.

H. J. Bayley, manager of the local Vitagraph exchange, declares that he is being literally buried under the flood of mail that exhibitors are sending in regarding the new serial "Vengeance and the Woman," which Vitagraph is preparing to follow "The Fighting Trail." "It just goes to show," said Mr. Bayley, "that exhibitors do want good serials. They liked "The Fighting Trail" and the same stars are in this serial, so they naturally are interested in it."

Alaska has gone movie crazy, according to O. F. Spahr of the Motiograph Company. They keep sending in orders and increasing the size of them each time, until the last shipment, he says, amounted to half a car load of apparatus.

The Castle theatre celebrated its second anniversary last week. Under the management of Mr. Weil this big little house has come to command a very important position in Chicago's picturedom. It is located in the loop, right in the heart of the city, and during the last two years has made a name for itself as a house of quality.

Dick Travers, former Essanay star, is now a captain of infantry, having received his commission last week along with the other boys who took the officers' training course at Fort Sheridan.

E. H. Goldstein, general manager of the Universal-Bluebird exchanges for the entire Universal organization, was a visitor last week at the local offices.

Fred E. Wright, who has been with Essanay for the past three years, is now making pictures for Pathe. His first production under the new banner will be a five-reel feature starring Mrs. Vernon Castle.

Over two hundred exhibitors attended the prerelease showing of Universal's newest serial, "The Mystery Ship," which was shown at the exhibition room of the local exchange last Thursday. After viewing the first three episodes of the serial sixteen exhibitors signed up to run it for seventeen weeks.

There is one theatre in Chicago's loop district which boasts the distinction of having a woman as its manager. This is the Casino on Madison street, which is owned by Carl Laemmle and Sol Lesserman. Mrs. Emma Cohen, who has been assistant manager of the theatre for some time, was recently given full control of the house and her success has been so marked that both the owners took occasion to compliment her when they passed through town not long ago.

William Dietz, formerly manager of the Milford theatre, is now a salesman for Fox.

A new Flowers & Meyers house, the Oakley, at Chicago avenue and Oakley, opened up November 25 with Mr. Jacobi as manager. The Oakley is a thousand-seater and is the third theatre to come under the Flowers & Meyers direction.

L. J. Jones of Jones, Linick & Schaefer has earned the title of "the penny man" because of his diligence in the search for coppers needed for change in taking care of the war tax. Pennies are at a premium these days and with the various taxes making everything at odd prices Mr. Jones has been an all-important medium in keeping the box offices of the Jones, Linick & Schaefer theatres supplied with the necessary units of exchange.

H. O. Davis of Triangle Film Corporation was in town a couple of days last week, stopping at the La Salle Hotel.

Irving N. Mack, publicity man for Universal, was married to Miss Belle Harris of Chicago last week. The wedding was a private affair and was attended only by the immediate members of both families. Mr. Mack will take "time out" for ten days while on his honeymoon, after which he will return to his desk and continue his bombardment of papers and trade journals with press copy.

A camera crew of the Rothacker Film Company, under the direction of Mr. Klinginsmith, has just finished a big multiple reel industrial subject in southern Illinois and is now at work on a big job in Wisconsin.

The new Wholesome picture, entitled "Little Red Riding Hood," is moving along rapidly at the Emerald studios under the able direction of Otis B. Thayer.

Charles Bambara, pioneer Chicago exhibitor and owner of three picture houses at the present time, opened the Parkway theatre, on Broadway, December 1. The house was closed up a few weeks ago because of the competition which is was forced to buck up against when the Covent Garden theatre was opened. Mr. Bambara thinks, however, that he can make a go of it despite the competition, war tax and general business depression.

Things of apparent insignificance sometimes tie up big projects. W. S. Van Dyke, Essanay director, was biting his nails and empurpling the atmosphere one day last week because he had to hold his entire company in idleness while waiting for a pound and a half poodle pup which plays a rather important part in "Sadie Goes to Heaven," a picture featuring little Mary McAlister.

Wholesome Film Corporation, according to rumor, is planning a New York office. Manager Weisfeldt of this mail order concern just got back from the East, so there may be a pretty solid foundation for the story.

"The Flame of the Yukon," starring Dorothy Dalton, was shown to a large group of invited guests at the Ziegfeld theatre Monday morning, November 26. The local board of censors having refused a permit to show this picture some time ago, the Triangle Corporation has taken this means of getting it before the public.

The Laemmle Film Service has been consolidated with the Universal Film Exchange and will hereafter conduct its business under the latter title. The offices of the exchange will remain in the Consumers Building.

Cahill-Igoe are getting up a library of cuts for exhibitors at large. The zincs are made from hand drawings of the different stars and embrace nearly the entire gamut of the well known luminaries. The cuts are one inch wide and two inches high and are expected to be an aid to exhibitors in making up their programmes. A nominal charge will be made.

The Scientific Projection Engineers, Local 110, will hold their ninth annual ball December 5 in the Coliseum Annex. The proceeds will go to the eighty boys of the organization who are enlisted for service in the war.

Jack Gardner, who has been with Essanay up until the present, is now taking a whirl at vaudeville in Indianapolis. The musical comedy star after a brief return before the footlights is planning to go to New York again, but his plans for the future are still in rather a nebular stage. It's more or less of a toss up with Jack as to whether he follows the silent or spoken drama.

L. A. Rozelle of the World Film Exchange reports that exhibitors are now paying the tax of 15 cents per reel without any quibbling. Out of one hundred and ten cancellations, he says, all the exhibitors except twelve came back and signed the new contract, paying the back tax and agreeing to pay the levy as long as it is on.

A camera crew of the Rothacker Film Corporation, under the direction of T. H. Miller, is working on a multiple reel welfare picture in central Pennsylvania.

C. E. Almy, formerly on the city sales force for Paramount, is now city salesman for Metro. William Cook, another salesman for Paramount, left a couple of weeks ago, about the same time C. E. Bond, who was in charge of the Paramount short subject department, severed relations with the concern for which he was working. Mr. Bond is now manager of the Chicago office of the U. S. Booking Corporation.

The Florence theatre, at Chicago and Western, burned down recently when crossed wires set the organ on fire. Before the flames could be stopped they had gutted the whole interior of the house.

The Broadway Strand theatre is charging 15 cents admission during the week, but on Sunday Manager Rubenstein tacks on the additional 2 cents war tax. He feels that if he pays it six days a week the public ought to be willing to pay it one day.

Nathan Ascher of the Ascher Brothers' circuit of theatres announces that starting with "The Savage," the latest Bluebird release, he intends to run all Bluebird pictures throughout his entire string of houses.

Taylor Holmes is planning to take his company to Arizona about December 10 in order to get a little western atmosphere in "Ruggles of Red Gap," the big production that is now occupying his attention at the Essanay studios. Lawrence D'Orsay and Frederick Burton are playing the same parts in the screen productions that they filled when the play was on the legitimate stage.

There was considerable joshing around the Rothacker plant recently when H. J. Aldous, secretary and treasurer of the company, returned from his hunting trip down the Illinois River. In his game bag were found two ducks and half a ton of that delicious fowl, the mud hen.

William Weinshenker, salesman for the Central Film Company, is now manager of Ascher's Milford theatre.

The Chicago Theatrical Protective Union held its annual Thanksgiving ball at the Coliseum.

George M. Laing, who operated the Burton theatre for many years, is now manager of Ascher's Cosmopolitan. Mr. Laing is an exhibitor with lots of experience and was one of the principals in putting on the annual moving picture exposition last July at the Coliseum.

Tom Norman of the Rex theatre, Racine, Wis., was in the World office last week to pay a visit to L. A. Rozelle.

Mrs. Dessez, the only woman boosting educational films, is at work for Kleine talking before women's clubs, etc., in the interests of Conquest Pictures.

Clark Speaks in Behalf of Military Relief Club

Frederick Russell Clark, president of Titan Pictures Corporation, spoke Tuesday afternoon, November 27, before the Institute Woman's Club of the Hebrew Institute, Chicago, in behalf of the American Military Relief Association. The association has inaugurated a series of one-reel moving picture comedies, using such nationally known stars as Ernest Truex, Josephine Harriman, Charles Grapewin and Raymond Hitchcock.

Mr. Clark explained the purpose and work of the association, which is differentiated from similar organizations because while obtaining money for the soldiers and sailors of Uncle Sam it attempts to render service to the contributor as well as to the beneficiary. The American Military Relief Association besides furnishing the boys in the service with necessary funds at the same time is able to give the exhibitor a good comedy for his program.

State Rights Distributors Ready for Opening Gun

D. M. Vandawalker, Jr., vice president of the Doll-Van Film Company, returned to Chicago last week after spending several days in New York where in conjunction with Sol Lesser and others he was instrumental in the perfection of the new State Rights Distributors' organization.

Mr. Vandawalker reports that the association is now ready to do business and that its various exchanges throughout the country have started in to supply the exhibitor with the three big features that have already been purchased. "The Cold Deck," with William S. Hart, "Today" with Florence Reed and the "Mad Lover" with Robert Warwick are the big features already purchased and the association expects to add several new big pictures to this list within the next few weeks or so. "The Cold Deck" will have a five-day run at the Orpheum theatre, Chicago, this week and will be followed by "Today."

LAST CALL

Have You

SENT IN YOUR BIOGRAPHY

for Publication in
1918 EDITION?
(insertion free)

Have You

RESERVED ADVERTISING SPACE?

85% of the PROFESSION
will be represented.
Are you one of them?

IF NOT

Communicate with us at once

FORMS CLOSE DECEMBER 8th

MOTION PICTURE
STUDIO DIRECTORY

Published by

Motion Picture News, Inc.

729 7th Avenue, New York City, N. Y.

THE EASTERN STUDIOS

Duncan McRae is playing the role of Count Barratti in support of Bushman and Bayne in Metro's "Red, White and Blue Blood," to be released shortly.

"The Beautiful Mrs. Reynolds," a forthcoming World-Brady picture, is the four hundredth photoplay in which Carlyle Blackwell has had the leading role.

Pauline Frederick is said to have a winning way with owls. In the filming of "Jealousy" one was used, which showed a dislike for every one but the Paramount star.

It was being told around the Metro studio last week that Francis X. Bushman, who holds thirteen medals for bicycle races, is keeping a close eye on the six-day race at Madison Square Garden.

Mae Marsh set things upside down recently at the Goldwyn studio when she amused herself by ringing all the time cards she could find in the time clock. She thought the bloomin' thing was "props."

The Eastern studios are looking forward to Jackie Saunders's scheduled visit to New York. She comes all the way from California to shop.

Olive Tell, who is making a series of pictures for Empire All-Star, declares that all forms of cosmetics, excepting make-up, are horrid and dangerous. She thinks her golf sticks are the best beautifiers in the world.

Extravagance is the theme of Kitty Gordon's new World-Brady picture. The star wears some stunning gowns and magnificent jewels in the feature.

Rita Dane, prima donna, has decided to plunge into pictures. She tried out as an extra with Goldwyn recently, and has been cast in a Mabel Normand forthcoming release.

Dell Henderson recently completed direction of his sixth picture for Empire-All-Star, and is now directing Edna Goodrich in an unnamed feature.

Mr. and Mrs. Sidney Drew, Metro comedians of the inimitable sort, are considered premier mirth provokers by thousands of theatergoers. A Metro-Drew comedy seems to welcome wherever it goes.

Larry Trimble, producer of Mme. Petrova's second picture, made forty-seven scenes during the course of eight hours recently. Some speed, and all well done, too.

For Montagu Love's next World-Brady feature two blocks of a Belgian street were built full size, and the night before the scene was to be shot a heartless wind storm knocked it all down. Belgium fell, but was rebuilt.

Patriotism is paramount in the Vitagraph ranks. Miriam Miles is passing up all millinery shops and is making her own hear-gear. The money saved is being devoted to various war relief funds. Lucky soldiers!

Realism is all right but it comes high, according to Norma Talmage's audible soliloquy immediately after slashing by mistake an oil painting of herself in "Ghosts of Yesterday." And it was to have been a Christmas gift, too.



Virginia Pearson, in Photoplays Supreme, Made by William Fox

Most every one in the East studios has noticed how rapidly Viola Dana is climbing the ladder of motion picture fame. Just wait until "Blue Jeans" is released.

Marguerite Clark received as a present from a friend recently, a tame fox. Having closed her home at Rye, N. Y., for the winter, she is letting another friend keep the "pet."

June Elvidge, whom Leander Richardson tried to ring in on Arthur James as the June of "Who Is June?" fame, appears with Carlyle Blackwell in "The Beautiful Mrs. Reynolds," a World-Brady masterpiece.

Violet Heming, whose screen beauty has elicited many forms of praise, is expected to bring forth new adjectives when J. Stuart Blackton's feature for Paramount, "The Judgment House," is released.

Jack O'Brien, directing "The Girl and the Judge," in which Olive Tell stars for Empire All-Star, is an old side-kick of Dell Henderson. Both are pioneers in the business, and remember distinctly "doubling in brass."

H. A. Spanuth's presence in New York entitles him to space in this department. His first production, starring Charlotte, the ice skater, appears to be going over, and Commonwealth is planning some great things for the future.

Eric Mayne, Charlotte Granville and Ethel Burke have roles with Olive Tell in "The Girl and the Judge." David Powell is male lead of this Empire All-Star feature.

Alice Joyce has recovered from her recent illness and is finishing up her work in "A Woman Between Friends," for Greater Vitagraph. Tom Herriss is directing.

Edna Purviance arrived in the midst of the Eastern film activities a few days ago and immediately started out to give the Fifth avenue shops the "once over." It is her first visit to New York.

Frank Keenan has been, during the past few days, putting the finishing touches on his first Pathe play, "Loaded Dice," under the direction of Herbert Blache.

Director Charles J. Brabin, of Metro, has completed his second feature for that company, with Bushman and Bayne. It is predicted the production will add new laurels to Brabin's wreath as a director.

Marion Davies, in the Century show, "Miss 1917," will make her debut on the screens of the country December 23, when Pathe releases "Runaway Romany." The feature is said to be from a story Miss Davies wrote.

William P. S. Earle, Greater Vitagraph director, last week celebrated two notable events. One was Thanksgiving and the other was the third anniversary of Earle as a Vitagraph asset. He has directed some corkin' pictures.

Fox photographers are said to favor risky scenes, and they got their wish when "The Pride of New York" was filmed, with George Walsh doing the lead. William Fox plans to release the feature December 9.

Norma Talmadge has migrated to Atlantic City for a few days, after completing "Ghosts of Yesterday" for release through Select Pictures.

Joe Kaufman has been chosen to direct Elsie Ferguson's next Artcraft feature, "The Song of Songs." The production is under way at the Famous Players-Lasky studio in Fort Lee.

IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN



Douglas Fairbanks, Without Removing His Make-up for a New Artcraft Picture, Permits Adolph Zukor and Director Allan Dwan to Test His Physical Prowess

RUTH STONEHOUSE, formerly with Universal and more recently with Triangle, has signed a long-term contract with H. Berg, of the Overland Film Company, to appear in photodramas featuring her, it was announced last week.

Miss Stonehouse left on Thanksgiving Day for an extended tour of the larger cities, appearing in person at the better theatres, and after spending a week in New York will return to Los Angeles where it is expected work will begin on the first story under the new contract. The one selected is called "The Wolf Breed," for which the director and cast have not been chosen.

Fox Names Three Features

Titles have been given to three William Fox pictures now in production at the studio. "For Liberty" is the name decided upon for the Gladys Brockwell picture which has its opening scenes laid in Berlin at the time America entered the world war. Director Bertram Braken is well along in the production of this, and it is expected all scenes will be made by the end of the coming week. A great many extras will be required for the scenes which depict German trenches and other war scenes. The arrival of the Sammies on the war front will be a feature correctly depicted.

"A Soul For Sale" is the name given the picture now being made by Director Frank Lloyd which will serve as Jewel Carmen's first starring vehicle. The Lloyd Company was absent from the studio last week, spending the time in central California for scenes that will represent conditions in the Klondike, where a greater portion of the scenes for this photoplay are laid.

The William Fox Western Company headed by Tom Mix and directed by E. J. LeSaint, has "Cupid's Round-Up" as a permanent title for the photoplay adapted by Charles Kenyon from the story by George Scarborough. Mix has surrounded himself with a host of seasoned westerners, most of them being cowboys who served him in the making of former pictures and who know the West as it really exists today, or did in the past few years. Wanda Petit is playing the lead opposite Mix.

Two companies are working at the Sunshine Comedies plant, one under the direction of Henry Lehrman, with Billy Ritchie and Winifred Westover as principals. The second is being directed by Charles Parrot and Lloyd Hamilton is the featured comedian. It is said that additional companies will shortly be added to this organization.



John H. Collins, Metro Director

Anderson Arrives on Coast

Carl Anderson, president of Paralta Plays, arrived on the coast recently for an indefinite stay, and Nat Brown, secretary and general manager who has been West, has gone East for a few weeks Since Mr. Anderson's recent visit to the coast, work on the new studio was started, and upon his arrival he was greatly surprised at the progress of the builders. The stages are all completed, and other necessary buildings are nearing readiness for occupancy. Production at the plant is continuing at full capacity.

The Paralta photoplay starring Clara Williams, being made under the direction of Reginald Barker, has been given a permanent title of "Carmen of the Klondike." The story and photoplay is by Monte Katterjohn, author of "The Flame of the Yukon." Three acres of the big exterior lot at the studio were required for the Alaskan village setting which was built for this seven-reel production. A portion of the photoplay has action in winter time, and the cost of covering the setting to show the change of seasons is said to have eclipsed the original cost of the setting. In addition the company will go to Truckee, where many of the exteriors will be filmed after the heavy snows.

A new Paralta organization to be known as Louise Glaum Productions, Inc., is shortly to begin work. Scenario for the first is now being prepared by Monte Katterjohn, and will be of a patriotic nature giving Miss Glaum the role of the daughter of an American family that becomes involved with Germany's secret service organization. The play revolves about the near climax in this hour of America's destiny. The director for Miss Glaum is yet to be selected.

Raymond B. West has completed the production of "Within the Cup," and is now at work on an unusual story which may be titled "Blindfolded" or "Miss Jimmy Valentine." The photoplay is an original one by E. Richard Schayer author of "Rasputin the Monk," who was recently added to the Paralta scenario department.

The cast includes several very appropriate names. "Muldoon the Ear" is taken by Joseph Dowling, the part being that of a crook who lost his hearing by an explosion of "the soup." Jay Marley appears as "Soupy," a yeg. David Kirby will be seen as "Sparks McDonald the Feeler." Pat Calhoun will be "Izzy the Faret," and Jack O'Connor as the detective. The featured part is that of Peggy taken by Bessie Barriscale. Ed. Coxen will appear in the masculine lead.

Triangle Accelerates Activities

With the return of General Manager H. O. Davis from New York additional activ-

ities were taken on at the Triangle Studio at Culver City. No changes are expected at the big Triangle plant for the present, but it is understood that it is Mr. Davis' intention to keep the producing organization up to its present maximum which includes twelve companies producing five-reel subjects or larger.

Director T. N. Heffron has been assigned to the work of producing the photoplay adapted by Hayden Talbot from his original play "Oh Gee!" William Desmond is to be the star of this subject.

The western subject featuring Texas Guinan, which has been titled "The Gun Woman," is nearing completion at Hartville ranch. Francis McDonald is playing the lead opposite Miss Guinan in this subject, and Frank Borzage is the director.

H. D'Elba, who has served as assistant director at Triangle, following work as director and assistant at Universal, has been placed in charge of a company and is now busy with the production of a newspaper detective story which has Charles Gunn in the featured role. The plot pertains to a newspaper man breaking up a political deal and becoming the fusion mayor morality candidate in which he proves successful.

Director Walter Edwards is making the final scenes for "Evidence," which features J. Barney Sherry, and Director Cliff Smith will within a few days complete "The Law's Outlaw," which has Roy Stewart in the featured role. Lynn Reynolds, who has made the last scenes for the film version of the Earl Derr Biggers story, "The Gown of Destiny," is now working with the scenario department in the preparation of his next subject. It is expected that Jack Conway will begin producing a new picture within the next few days. This will have Belle Bennett in the featured role.

Zukor Watches Work Progress

Two gigantic settings built especially for the Fairbanks-Artcraft subject "The Modern Musketeer," occupy almost all of the space on the entire city block on which the studio is located. One setting represents scenes in Paris in the time of the original D'Artagnan, while the other setting is laid in a Kansas town in the present day. This photoplay is being made by Director Allan Dwan, and many of the scenes were filmed this week in the presence of President Adolf Zukor of the Famous Players-Lasky Corporation, who spent the past three weeks at the west coast studio.

The George Melford-Sessue Hayakawa Company celebrated Thanksgiving by arriving home from a trip to the Hawaiian Islands after an absence of five weeks. The organization, which includes about fifteen people, secured exceptional material for this early day Hawaiian picture.

William C. deMille is to make one more subject starring George Beban, the first having been completed by Beban himself at Balboa Beach during the past week. Work on the next subject was begun last week at the Lasky plant. At this same place, Donald Crisp is directing a subject which has Wallace Reid in the featured role supported by Ana Little, Paul Hurst, Guy Oliver, Ernest Joy and Edna May Cooper.

At the Morosco Studio, Rollin S. Sturgeon is making the final scenes for a photoplay featuring Vivian Martin which will have such well known players as Theodore Roberts, James Neill, Harrison Ford, Jane Wolff, John Burton and others. Many of the scenes for this subject require the use of a mother cat and a half dozen kittens, and they are proving to be the greatest burden of Sturgeon's directorial career, for it is now necessary for him to screen in each setting in order to keep his players in sight. William D. Taylor is continuing with the direction of "Bunker Bean," which is an adaptation from a *Saturday Evening Post* story.



Jewel Carmen, the New William Fox Star, Consults with Her Director, Frank Lloyd. Billie Foster, Cameraman, Is Also Interested



Ruth Stonehouse, Who Has Signed a Contract with H. Berg to Star in Overland Film Productions

The Artcraft Company, headed by Mary Pickford and directed by Marshall Neilan, has begun work on a new film which requires exteriors found only in the vicinity of San Francisco, and the company has gone there for a stay of several days where these will be filmed.

Triangle Exodus Begins

The first Triangle Keystone Company to be transferred from the Hollywood to the Culver City studio is that under the direction of Reggie Morris, which has started the filming of a roller skating comedy. A very large set showing the interior of a skating rink is built on the mammoth stage at the Culver City plant. Harry Gribbon is the featured comedian of this comedy which is as yet untitled, and the supporting cast includes Claire Anderson, Franklin Baum, Dora Rogers, Myrtle Lind, Dorothy Hager and other well known film players.

"The good ship 'Fremont'" came into use again last week for the Triangle Komedy that Herman Raymaker will make. The boat has been partially rebuilt to suit the needs of this photoplay, and a company of players headed by Bill Franey will take part. The principals are Dale Fuller, Maude Wayne, Milton Sims, Lloyd Bacon and Frank Opperman, as well as a handsome educated parrot that has been well versed in sea terms.

One of the greatest crashes in the history of Keystone comedy making occurred last week when an entire set showing the interior of a large cafe which was furnished entirely with break-away furniture was tipped off. Incidentally all of the furniture was needed for a rough and tumble fight, and the photo comedy titled "Courts and Cabarets" which is being directed by Charles Avery is said to contain more bits of flying furniture than any heretofore produced. Max Asher is the lead of this



Baby Marie Osborne and Her Director, Harry McPherson

the "brains" department under the supervision of Director of Production Albert Glassmire up to eight writers.

American Completes Subjects

Two American-Mutual subjects were completed last week. One is "In Bad," the Aztec subject in which William Russell is star, and directed by Edward Sloman, and the other in the cutting rooms is "Molly Go Get 'Em," a Marguerita Fischer photoplay directed by Lloyd Ingraham.

While Director Edward Sloman is editing "In Bad," the company is preparing for the filming of "Polo Jack" from a story by Charles Turner Dazey, adapted for the screen by James E. Hungerford. Miss Francelia Billington is to continue as lead for Mr. Russell.

Marguerita Fischer's third picture, which is next to be made has been given the title of "High Heels." This is a comedy drama from a story by Helen Starr. The supporting cast in both productions has not been named.

George Periolat, who has been with the American Film Company for the past four or five years serving as featured character player, is shortly to leave for an extended vacation, the greater portion of which will be spent at his former home in Chicago. While in the East, Mr. Periolat will make a number of personal appearances at leading theatres in connection with the showing of the coming American Mutual release "The Mate of the Sally Ann," in which he takes the part of a demented sea pilot. The trip will cover about ten thousand miles and provides for visits to Cleveland, Philadelphia, New York, and home by the way of Kansas City, Denver, Salt Lake City and other cities.

The Mary Miles Minter Company combined work and play when they made a trip this week to Los Olivos in the Santa Ynez Mountains, an important feature of the event being a quail dinner at the well-known tavern of Mattei's. The birds were provided by Alan Forrest. The company is working on "Mlle. Tiptoe" being directed by Henry King.

Vitagraph Company Travels

The Vitagraph producing unit headed by Nell Shipman and which has Alfred Whitman as leading man left last week for Mt. Wilson where several weeks will be spent to secure exteriors for a decidedly western photoplay adapted from the novel "Cavanaugh, Forest Ranger," by the author of "The Grey Horse Troop." It is the intention of the company to remain at the summer resort hotels at the highest mountain of southern California until suitable snow scenes required by the story may be secured.

The Big V. comedy company has a new director in the person of Kitty Howe, late of L-Ko Company, who is directing the making of a one-reel slap stick comedy known as "Peanuts and Politics" which



Wheeler Oakman, with Edith Story in Metro Features

will feature Rock and Montgomery. The story for this deals with explosive peanuts made for Germans but which get into motorcycles of Americans and cause a wild chase.

The O. Henry story now being produced by Director David Smith at Hollywood Vitagraph Studio is titled "The Fifth Wheel," and has Chet Ryan and Walter Ryan in the most important roles. A peculiar feature of this subject is that there are no female roles.

The "Vengeance of the Woman" Vitagraph serial company last week worked near Chatsworth Park where a mammoth tunnel set with a special railroad track running into it was built especially for Director-actor William Duncan's organization. In the scenes made here Carol Halloway is seen climbing down a rope, hand over hand, and dropping onto a moving railroad train to cut a fuse attached to explosives on the train which if they should be ignited would destroy the train and tunnel. The scenes were made without accident.

Hart Tries a New Role

The fourth William S. Hart Artcraft subject, now in the making, will offer the westerner in an entirely new role for him, he taking the part of a lumber jack. This photoplay, written especially for Mr. Hart by John G. Hawks, will have exteriors showing many scenes of the California redwood country and lumbering camps of that section, the Hart Company has gone to this region for a stay of ten days. Gertrude Clair takes the leading role opposite Hart, it being that of a mother, and Maude George has been especially engaged to play a heavy role. Other important parts are taken by Hart Hoxey, well known cowboy actor, and Robert McKim who will take the male heavy role. Joe August who has photographed practically all of the subjects in which Hart has appeared is with the company at Santa Cruz, as is also E. H. Allen, general manager of the Thomas H. Ince and William S. Hart Studios.

"Flare-Up Sal," the early day western photoplay, starring Dorothy Dalton, was completed last week, and Director R. William Neill and Miss Dalton are both enjoying short vacations. Mr. Neill is spending a week in San Francisco and Miss Dalton is at Arrowhead Springs.

To the cast supporting Enid Bennett in her first Ince-Paramount subject as yet unnamed, two well known players were added last week. George Nichols will take a very important character role, as will also Lydia Knott. Earl Rodney is playing the lead opposite Miss Bennett and Jerome Storm is in charge of direction.

Universal Starts New One

At Universal City a new production co-starring Monroe Salisbury and Ruth Clifford was begun last week. This is titled "A Wife in Arizona," and is an original photoplay written by E. J. Clawson, who has prepared the scenarios for all subjects in which Salisbury and Miss Clifford have been co-starred.

"The Eternal Columbine," which has Mae Murray in the stellar role, supported by Kenneth Harlan and others, was com-



Dorothy Phillips, Bluebird Star, "Dolling Up" in "Broadway Love"



Katherine MacDonald, with Jack Pickford in "The Spirit of 1917," a Paramount Picture

pleted this week, and already the scenario for her next subject has been prepared. No title has been selected for the coming subject.

An accident which resulted very fortunately is reported from Universal City. Eddie Polo was riding a horse along the edge of a cliff where the earth was supported by a huge rock. While posing for a still picture, the rock gave away, and the horse and rider were plunged down the steep decline for many feet, alighting however at the bottom in soft dirt uninjured. The scenes being made were for the serial "The Bull's Eye" which James Horne is directing.

Westerns Nearly Completed

The first western-made Pathe subject, "Kidder and Ko" will be finished by the end of the week and serve as the initial release of Bryant Washburn on the Pathe program. Richard Foster Baker, the director who is in charge of making this, was taken suddenly ill last week, and to insure against delay in the making George Marshall, who is in charge of location selections and other important work at the studio, was pressed into duty as director. Mr. Marshall was for two years director for the Universal Company, and in the event of Mr. Baker's illness proves serious, so that he cannot return to work, the picture will be finished by Marshall.

The Diando Film Company's subject, "Any Home," starring Baby Marie Osborne, will have a very strong cast which was selected by President W. A. S. Douglas. In addition to Lou Cody and Marion Warner who play the parts of father and mother of Baby Marie, Herbert Standing, Katherine MacDonald, Harry Von Meter, Ernest, the little colored boy, and J. H. MacDowell, take important parts. Production work on this subject was slightly delayed one day this week when Baby Marie was presented with a handsome Shetland pony as a gift from her father.

The first western-made Metro subject, "The Legion of Death" starring Edith Storey, has been completed, and the studio staff is now at work preparing settings for the filming of "Revenge" which is an adaptation from the Edward Moffit novel, "Hearts Steadfast." The screen version was prepared by H. P. Keeler, and the direction of "Revenge" will be in charge of Tod Browning. Wheeler Oakman will be the leading man opposite Miss Storey,. Kate Toncray will play the leading character part, and Ralph Lewis has been engaged to appear in the role of the heavy.

Director John Collins and company which includes Viola Dena as star, Clifford Bruce as leading man, Mabel Van Buren and others, are still at work on the Mojave desert, forty miles north of Los Angeles. A mammoth adobe setting was completed at the studio and transported to the Mojave desert location where scenes are being made for "The Tiger Cat" which is an adaptation from a popular novel prepared by H. P. Keeler.

"Lost Express" Is Found

By the end of the coming week the last episode of the "Lost Express" serial starring Helen Holmes which was produced by J. P. McGowan will be completed, the company having finished this week, the last scenes necessary for the fourteenth episode which was titled "Unmasked." In the fifteenth episode which will be known as "The Return of the Lost Express," the train which mysteriously disappeared in the first release of this serial, will be as mysteriously returned. It will be recalled the train was running between two towns fifteen miles apart when it disappeared as though the earth had opened and swallowed it.

The last exterior work of the Signal company, which will be disbanded following the completion of this episode, was done this week at a tunnel in Chatsworth Park, and following the day's work a barbecue dinner was served where William Behrns acted as chef and J. "Pep" took the role of Maitre de Hotel.

The company has, for the past few days, been working night and day in order to get the prints for the last release in the hands of the exhibitors as near December 1, as possible.

Hollywood Hookum

Dec. 15, 1917 NEWS MORE NEWS

SUSPENSE!

A scenario writer once gratuitously volunteered the information that suspense is the greatest requirement for the photoplay, and if he was right, HOOKUM will become far more valuable for the editorial management intends to deal out great quantities—yes, gobs—of suspense with respect to that wonderful new department announced in our recent issue.

Its coming!

The pleasure will be yours next week, most gentle of gentle readers.

There will be no bells, but—words fail us. Description is impossible.

The most wonderful people of all filmdom through HOOKUM will bring to your reading table the brightest sayings of the day—or to-morrow for that matter.

Take a tip and have your specs well polished by the time the next issue reaches your desk.

Suspense—ah!—but you will appreciate it when it arrives.

Weather—Fair.

John Blackwood entertained at lunch.

Bert Lennen threatens to give an luncheon party at the Greasy Spoon.

John Ritchey, the photoplay author, is having invitations prepared for a lunch to be given in the near future.

HOOKUM editor was assailed and assaulted and forced to become unwilling host at a dinner party at the cafe de Ince.

E. H. Allen has ordered four pages in the Studio Directory.

Kenneth McGaffey made a business trip to Los Angeles last week.

Charley Christie is using his commuter's ticket to the Eastern white way.

Jack Pickford refuses to wear white colors, and so must do the roughneck stuff.

No, gentle admirers, Bennie Ziedman is one-half inch above the army regulation height.

Fay Tincher is back among us, and so the screen can expect some new designs in stripes.

Alan Forrest went forth with his trusty rifle and caps last week and bagged a lot of quail.

S. S. Hutchinson is in our town and thus escaped the blizzardy weather of windy old Chicago.

Bill Hart was offered a job as foreman of a lumber camp, and then they found out who he was.

HOOKUM office acknowledges receipt of a beautiful bathing picture of Virginia Chester. Come again, Virg.

Report reaches us that Al Green is going to begin to get ready to start the making of a picture for Selig.

Alma Rueben is ready to take oath that she is not married, and seems very much peeved that such a report has become current.

Raymond B. West reports progress of his upper lip camouflage, for he was recently taken for the plumber ot his neighborhood.

Lou Anger had to get a freight car to take the Arbuckle company to location. He's polite enough not to blame it on to Fatty Roscoe.

Mary Pickford has taken one hundred and forty-four aviators under her motherly wing, bringing the total of adopted sons up to 644.

Herman Raymaker's players are said to be all at sea, for Raymaker is making water stuff aboard the "Fremont" and talking in nautical terms.

E. Richard Schayer sends his respects to Broadway and regrets he was not there to referee a certain fight. E. Richard is now Paraltaing.

Irving Lesser got mixed up the other day and claimed that T. L. Tally had "To-day" on yesterday and to-morrow, all of which we say is a poor joke.

Paul Hurst, former newspaper man who later came to learn the art as a filmer, is the father of a girl named Mildred, age one day at this writing.

B. Washburn has been in our sunny climate for nigh on three weeks and professes to our Chamber of Commerce that he loves us and our ever sunny land.

Babie Marie Osborne received a turkey last week from an admirer away back east.

Harry Depp is all cut up these days as the result of falling over while wearing a suit of armor. The property man thought a stove had fallen over on one of the sets.

And now we learn that Michigan City, Indiana, where the Hoosier prison's located, was the birthplace of Anita King. But nobody of the film colony holds that against her.

One of our policemen saw Doug. Fairbanks climb to the steeple of the church on the Kansas set and right away wanted to pinch him for ringin' the church bell on Hallowe'en.

Mr. Frank Powell came out to give us the O. O. and says he's going to catch the train back in a day or two. The trouble is Frank didn't stick around long enough to get acquainted.

WAS Douglas and Norm. Manning are having a merry little race to see who can buy the most decrepit automobiles, and so every one is expecting either slapstick comedy or melodrama in which the buzz cars go over the cliff.

Now that all press agents are using the word "camouflage" we presume it may be termed perfect diction, and that being the case, we wonder if it will apply to the three initials M. E. M. which appear frequently preceding the word Gibson.

One of the leading theatres of our town had added a novel feature to its programme which consists of running a strip of film ahead of the picture which gives the name of the man operating the projecting machine.

Increased war prices have hit Bob Gray most unkindly. He is press-agented as getting his hair cut every four days, and union barbers on the coast have just raised the price to thirty-five cents. That's what an actor gets for having hobbies.

Lois Weber needed a very young baby for a scene and her property man or somebody did a lot ot phoning, all one day and couldn't find a baby. But the mothers had lots of friends and they told them all, as was evidenced by the lineup of go-carts the next morning.

Monte M. Katterjohn is flitting about in a wonderful creation which is called Cadillac "8" 1918 model, which Monte says is the first to come to the coast. William "Bill" Parsons claims he honored the Cadillac agency by buying the first, and so Monte, weight 109, and Bill, weight 290, are to meet and battle it out.

SCREEN EXAMINATIONS

"Alimony"

(First National Exhibitors' Circuit—Six Reels)

REVIEWED BY PETER MILNE

"ALIMONY" can easily be conceded a prominent niche among the top-notchers of the current year. For material upon which to base his story, the author, Hayden Talbot, has delved deep into the varied intricacies of the divorce courts and the result has cast the picture in a framework of the most entertaining and fascinating sort. It is evident that the directors of the First National Exhibitors' Circuit well realize the needs of their fellow showmen by their selection of "Alimony" as one of their releases. The all-important value of the title has been well insured by the manifold possibilities of the single word topping these six reels and persons attracted by it will certainly not leave the theatre disappointed.

The plot outlines the attempts of a woman scorned to ruin the happiness of the man she once loved and his chosen wife. Her methods are laid with the utmost care and the observer is actually in suspense over the outcome of it all, so complete and well formulated is the network of misleading circumstantial evidence in which she manages to ensnare the husband. Providing the author had not been possessed of a full knowledge of his subject it is highly probable that the lay mind might have picked flaws in his work, but Mr. Talbot has not introduced a false situation, his scenario is smoothly constructed and it moves with a rapidity that never permits the interest to falter.

A cast of uniform excellence interprets the principal roles. The most notable performance is contributed by Lois Wilson as the young wife. Her's is a part calling for the utmost in unsophistication and sweetness and the actress creates the desired impression in her every scene. Josephine Whittell makes her debut before the camera as the adventuress and seems admirably suited to this type of role. George Fisher is real enough as the man in the case and the support from first to last renders adequate assistance.

Emmett J. Flynn directed, the production was supervised by Robert Brunton, long of the Ince forces, while the photography and art work were respectively taken care of by L. Guy Wilky and R. Holmes Paul.

THE STORY AND PLAYERS

A slight flirtation with Turner (George Fisher) leads Bernice Flint (Josephine Whittell) to divorce her husband (Wallace Worsley) believing that Turner will marry her. Turner, with a million back of him, enjoys spending it but has not the slightest intention of marrying Bernice. So she, in league with Stone (Arthur Allardt), an unscrupulous lawyer, sets about to damage the happiness of the man who spurned her. When Turner meets Marjorie Lansing (Lois Wilson) her innocence and freshness appeal to him in a new way and he asks her to marry him. She accepts. Bernice and Stone then commence to create a domestic upheaval between the two and succeed in their wicked aim until their ultimate happiness seems a thing never to be attained. But the Turner attorney (Joseph J. Dowling) proceeds to fathom the criminal actions of Bernice and Stone and before long the clouds are swept away and the happiness of the Turners assured.

"The Silent Man"

(Artcraft—Five Reels)

REVIEWED BY PETER MILNE

"THE SILENT MAN" offers William S. Hart the rôle of a straight good man instead of the usual good bad man. Charles Kenyon, who wrote the story, has thrown a fine lot of sympathy in the way of "Silent" Bud Marr, the character Mr. Hart portrays, and as a result it creates a strong appeal. On second thought, however, Mr. Hart's grim and determined rendition of the part would result in an appealingly created character no matter what the author had written around it. It is this sure-fire quality that has made every one of the star's performances stand out above the background provided by the story.

Mr. Kenyon has introduced the customary dance hall stuff presided over by the customary vulture; the holdup also customary; worked in a love interest that is both romantic and humorous and wound up with a smashing trial scene in the crude frontier court wherein the Silent Man is proven innocent by an unexpected witness and the villain deservedly lassoed and dragged cursing through the mob to the jail. In fact he has supplied the supreme portrayer of Western characters with a vehicle that utilizes the majority of his many abilities and produces the desired atmosphere of the old West to just the right degree.

The production is typically Ince from locations and settings to the details of the camerawork. Vola Vale, Robert McKim and John P. Lockney figure prominently in the supporting cast which is of even merit from first to last.

THE STORY AND PLAYERS

"Silent" Bud Marr (William S. Hart), after locating a paying claim is swindled out of it by "Handsome" Jack Pressley (Robert McKim), a dance hall owner, and Ames Mitchell (Milton Ross), a dishonest agent. When Mitchell sends the first shipment of dust back from the stolen mine Marr holds up the stage and takes it. He also discovers Pressley with Betty Bryce (Vola Vale), a young girl whom, he has married, posing as a man of virtue. Realizing the girl's fate will be the dance hall Marr kidnaps her, and puts her in charge of Preaching Bill Hardy (George P. Nichols), and his wife (Gertrude Claire). Marr is then hunted as a bandit, and a price is offered for his capture. Pressley discovers that Preaching Bill knows of the fugitive's whereabouts, and when he refuses to part with the information burns his cabin and his half-finished church. Betty's brother David (Harold Goodwin) surprises Marr at the point of a shotgun when he comes on the desolate scene, and the hunted man allows the boy to take him into town a captive, in order that he may earn the reward. The trial of Marr is a one-sided affair, with "justice" all in the hands of the villains. The tables are turned, however, by Grubstake Higgins (J. P. Lockney), who instead of being an old miner is in reality an agent of the department of justice. He is well acquainted with the character of Pressley, and demands his arrest. He attempts escape, but Marr ropes him and drags him back to the court house. With Pressley safely out of the way and the facts of his previous marriage to Topaz (Dorcas ffiMatthews) revealed there is nothing to stand between Marr and Betty.

"Her Sister's Rival"

(Russian Art Film-Pathe—Five Reels)

REVIEWED BY PETER MILNE

"HER SISTER'S RIVAL" is the best of the Russian Art subjects yet shown. A faint recollection calls to mind the fact that the same statement was made regarding the last one. But such is the case. It presents a powerful story. Not a frantic melodrama with so much action crowded into the lives of the characters that if they were human they would all be dead, but a logical, dramatic piece of work possessing a single situation of great strength from which the utmost suspense has been derived. This seems to prove that pictures certainly can be made more realistic. The stage playwright complains over the American made product; affirms that the producer wants too much action and not enough development. But he will find in the product of the Russian Art Film pictures that have been written and produced with this correction made.

The entire cast appears to good advantage but the most distinctive work is rendered by Vera Colodna, a dark Russian beauty, in the vernacular of the day of the "vampire" type, who besides is an accomplished and finished actress. The names of all the players are not mentioned but each and every one of them handles his or her part with a degree of intelligent appreciation that can be highly recommended.

The direction is good and the production includes a number of expensive as well as artistic settings.

THE STORY AND PLAYERS

Prince Baskoff (V. A. Polonsky) marries Mary (L. M. Coronva), daughter of Madame Kromoff. His marriage brings him a big dowry which he sorely needs. He really loves Nita (Vera V. Colodna), Mary's foster-sister, who reciprocates. She, however, is married to Bartinsky, a wealthy banker. The situation remains thus strained until Bartinsky, scenting it, pretends to leave on a business trip. Returning at night he finds the Prince in his wife's chamber. In anger he threatens to have the Prince arrested for a forgery he had committed before. Madame Kromoff begs him to hold off and visits the Prince herself. She offers him a gun, telling him that suicide is the only way out for him. The Prince laughs at her and she, taking the matter into her own hands, kills him. It is reported a suicide.

"The Raggedy Queen"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

MORE vehicle than dramatic structure "The Raggedy Queen," by Nell B. Bronson, serves to bring Violet Mersereau back to the screen-light after an absence of several months. She is seen once more in a harem-scarem type of role—Tatters, a poor youngster living in a mining town believing her mother was a queen and that she is a princess. It offers her a number of opportunities to be kittenish and cut up generally. Fighting with the village children because they refuse to believe her of royal lineage, parading about with a strip of burlap for a train, saving

the hero twice from death and finally discovering her long lost father, Miss Mersereau creates a half-humorous, half-appealing character that should very well please her admirers.

"The Raggedy Queen" lacks substance. There are more episodes designed particularly to allow the star to appear to advantage in varying modes than there are those that further the plot. The climax, however, has all the sensationalism of a regular old-fashioned melodrama. One is treated to the sight of a cabin dashed to smithereens over a precipice just after the father of the girl and her sweetheart have stepped safely out of it. It is a very good thrill and well handled.

The support pledged Miss Mersereau is competent but has few opportunities with the single exception of Grace Barton who appears as "Crazy Anne." Donald Hall is apparent here and there but is usually lost and Frank Otto as the hero is negative.

John C. Brownell made the adaptation from the story and Theodore Marston directed.

THE STORY AND PLAYERS

Reared by Crazy Anne (Grace Barton) to believe that she is the daughter of a queen, Tatters (Violet Mersereau) is constantly at odds with other children of the mining town attempting to prove her ancestry. David Grant (Frank Otto), secretary to the owner of the mines arrives to settle employment difficulties. He incurs the enmity of Lem Braxton (Charles Slattery), a drunkard, who later engages him in a fight and knocks him unconscious. Tatters finds him and cares for him. His absence has worried Tillson (Donald Hall), owner of the mines. He arrives to investigate just as Grant has risen from his bed. Business is discussed in the cabin of the superintendent (Robert F. Hill), which stands on the side of a steep and rocky hill. Lem, still bent on revenge, saws the props of the cabin half through, attaches a rope to one of them and plans to drag the flimsy structure over the cliff. Tatters coming upon them warns the men with a cry and then throws herself on Lem in an attempt to stop him. But, though the men escape, her efforts to save the cabin are vain. It crashes over the cliff and Tatters is buried in the debris. Her recovery is rapid, however, and her happiness is complete when Tillson discovers that she is his long lost daughter.

"The Hidden Hand"

(Pathe—Fourth Episode)

REVIEWED BY PETER MILNE

THERE is more action—decisive action—in this episode entitled "The False Locket" than is usually spread over six reels of the average serial. Ramsey (Mahlon Hamilton) is reinstated in the good graces of Doris (Doris Kenyon) when he proves that he is not married. The Hidden Hand manufactures a false locket to fit the precious packet which reposes in the Whitney safe. The false Ramsey breaks into the safe and secures the packet just as Doris rushes into the room. Too eager the tool of the Hidden Hand places the locket in the aperture of the packet. There is a terrific explosion which evidently kills the intruder. Doris sees the paper containing the finger prints of the baby slowly burning. She grasps for it as the Hidden Hand enters. They struggle until the real Ramsey arrives. The Hidden Hand takes flight.

"New York Luck"

(Mutual-American—Five Reels)

REVIEWED BY LISLE M. ALBRIGHT

THIS is a cracking good picture with a wallop at the finish that O. Henry himself might have admired. Just when you think you see through to the happy end, and lie back in your seat contented with having solved the plot and with the cobwebs all swept away, you get a punch right between the eyes. And you sit up and laugh at yourself.

In "New York Luck" Bill Russell raises his batting average with another safe hit and the exhibitor who can't score on it, via the box office route, is slow on the bases. As "you know me" Nick Fowler from Hohokus, who goes to New York to give his ability a chance to expand and to show the folks in that gosh durned town what a regular guy looks like, he is extremely funny. He has another good chance to show his prowess as a fighter even though obliged to scuff 'em up on top of an elevator that has stuck between floors in the shaft.

"New York Luck" is a comedy-drama, well balanced and well thought out, with a kick in the end that doesn't savor at all of an attempt to put a little life in a weak scenario, even at the expense of juggling or breaking the continuity of the story. The kick is just a big surprise and you go out laughing. There is, in fact, nothing to detract from the interest of the picture as acting, directing, setting and photography all come under the general descriptive, excellent.

THE STORY AND PLAYERS

Nick Fowler's ambitions carry beyond the little telegraph office in the depot at Hohokus. He falls in love with a beautiful girl who gets off at Hohokus one day while the train stops. After her departure he finds a handbag, containing jewelry and her photograph, and he decides to go to new York to seek his fortune and the girl. At a fashionable hotel, while writing a letter back home, another guest enters, drops a photo like the one Nick carries of the girl, which leads to an acquaintance with the stranger, who represents himself as Lord Boniface Cheadle. Nick becomes an unconscious tool of the man, who is Steve Diamond, a notorious crook. The small town Romeo seeks out a motion picture director whom he used to know in Hohokus and tries to get a job, but the office boy forgets the way to the director's office and reports back to Nick that the boss won't see him.

Nick is discouraged with his reception in New York and starts writing a gloomy letter home. Then he changes him mind and writes a blood and thunder story of his imaginary adventures, revolving them around Steve Diamond. The director happens along, sees the letter, buys it for a scenario, and hires Nick, at a salary which to him seems fabulous, to turn out New York ideas. And when Nick meets the leading lady of the company he is to write for she turns out to be none other than the one he has been searching every place to find.

"Fighting Mad"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

THIS is one of the strongest and consequently one of the most entertaining features which Universal has released under the Butterfly brand. It is a story of the west beginning in the days of '49 when ministers were as scarce as gamblers were plentiful. The central character, "Doc" Lambert, a doctor as well as a minister, loses all faith in God when his wife dies from the ravishes of Clean-Up West a gambler without a soul. How it is finally restored to him through the medium of his own daughter makes a picture that holds tightly all the while and often grips.

William Stowell as Lambert does one of the best pieces of work in his successful career. His scene at the bedside of his wife when he calls on God for an answer to such punishment is extremely powerful. From here on, despite a skip of fifteen years, the film retains the attention every minute of the way. Stowell dons the makeup of an old man, but one could easily believe he grew it. Wandering from town to town with a dog for his only companion, he makes a deeply appealing figure of the broken Lambert. The story of his daughter introduced here offers new interest and presents a few touches of romance for contrast.

Incidentally Mildred Davis as the daughter is one of the most promising ingenues seen on the screen in some time. If she remains under the direction of E. J. Le Saint who has handled her so well here, she may soon be heard from in larger type. Mr. Le Saint's work is as always finished in every department. The story and scenario were prepared by J. Grubb Alexander and Fred Myton.

THE STORY AND PLAYERS

Lambert (William Stowell), a doctor and a minister, arrives in a Western town with his wife (Helen Gibson) to live. Lambert finds much to do administering to the needy. West (Hector Dion), a gambler, notices Lambert's wife and eventually lures her away from her husband. Returning disillusioned she dies in childbirth.

With this Lambert loses faith. Leaving the baby on a doorstep he leaves the town and becomes a wanderer, never lifting a hand to behalf of a human being. Years later he returns to the same town and meets Lily Sawyer (Mildred Davis), who works at the hotel of Smith (Alfred Allen). The frank and open manners of the girl start slowly to melt Lambert's heart. When West returns to the village also and sees Lily his passions are further aroused. Fanny (Betty Schade), West's partner, realizing the approaching tragedy, tells Lambert that the girl is his daughter. With which Lambert grasps the long sought opportunity and kills West. This accomplished his regeneration begins and before long his faith has been restored.

"The Secret Game"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE SECRET GAME" presents Sessue Hayakawa, the Japanese actor, in the role of a secret service agent of his native country who is partly responsible for the rounding up of a group of German spies. It is a fast moving melodrama from the ready pen of Marion Fairfax with the various intricacies of the spy system brought into full play with entertaining results. Hayakawa performs most effectively in the featured part.

It can be hazarded that "The Secret Game" because of its general character will meet with its full share of public approval, but there are certain inconsistencies about it, certain twists of the plot that gain their points willy-nilly, which prevent it from attaining the usual satisfactory level maintained in Paramount pictures. In other times than these of war one might countenance the extremely unsystematic atmosphere of the Quartermaster's headquarters. A girl stenographer secures a confidential position without more than an endearing glance from the officer in charge, the office is left open in the afternoon for any visitor that chances along and the same girl stenographer receives telephone calls in the office from a German spy without ever being detected until the author wishes it so!

There are other points. By means of a microphone, the spy not only hears the girl in the next room conversing over the 'phone but the party on the other end as well; the final letter

received in code by the girl is easily read without the key. But these can be passed over as liable in any spy melodrama. They will hardly be noticed but it is doubtful whether the afternoon tea atmosphere of the army office will pass as realistic.

As for the construction of the main plot of "The Secret Game" it is done with an appreciation of effect except at the last. Hayakawa's Nara-Nara, the Japanese spy who works in behalf of the United States, is an admired figure until he turns around and attacks the girl. This action instead of thrilling, mystifies unpleasantly. Perhaps he had to attack the girl because he was to be killed soon after, but can't an all-around hero ever die? Florence Vidor is a heroine of unusually attractive appearance, handling a difficult part successfully.

William C. De Mille directed. The production is plain but adequate.

THE STORY AND PLAYERS

Nara-Nara (Sessue Hayakawa), member of the Japanese secret service operating in the United States, is sent to Los Angeles to see that no information regarding the sailing of Japanese transports carrying American soldiers leaks out of the Quartermaster's office. Major Northfield (Jack Holt), in charge of the office has Kitty Little (Florence Vidor) as stenographer. She is in reality a member of the German secret service, taking orders from Dr. Smith (Charles Ogle), supposedly Northfield's sincere friend. Nara-Nara takes the office next to the Quartermaster's, setting himself up as an exporter. Eventually he learns of Kitty's mission, to get the sailing orders into the hands of the Germans. Northfield also discovers her talking with Dr. Smith and gives her some blank papers as the sailing orders. She takes them to Dr. Smith, but Nara-Nara pursues and attacks the girl, first for the papers and then for himself. His better nature is finally awakened by the girl's pleading. He is stabbed in the back by one of Dr. Smith's aides. At this crucial moment Kitty opens a letter from her brother in Germany saying that he is about to be shot for refusing to shoot helpless women and children. So when Northfield arrives she is already a true American, ready to go into his arms.

Raymond Hatton as "Mrs. Harris," another German spy, and Mayme Kelso as another secretary in Northfield's office, complete the cast with a pair of fine performances.

"Vengeance Is Mine"

(Pathe Play—Five Reels)

REVIEWED BY PETER MILNE

"VENGEANCE IS MINE," Mrs. Vernon Castle's fourth feature to be released by Pathe, offers the star the part of a young woman, whose father's death has been caused by a powerful financial ring and who swears vengeance. Instead love and a realization that punishment is to be meted out by another, alter her purpose and bring about the correct conclusion of the romance.

This is an adaptation of a novel by John A. Moroso, made by Howard Irving Young and directed by Frank Crane. Its very title is more or less descriptive of the picture's contents, and from the moment that Paula, grief stricken, makes her vow of vengeance, the spectator is quite certain that she will be swerved from her purpose by the ruling element of love. It is, in truth, a conventional plot, presented interestingly.

There is a place or two during the five reels where the incidents of the action are not strong enough to prevent the bare mechanics of the story from bubbling to the surface, but in general it is an entertaining and most satisfactorily produced picture. Mrs. Castle is given an opportunity to dance a little and the gowns she wears can certainly not be listed as conventional.

A large cast has been assembled to support Mrs. Castle, and it may safely be said that it is all-star as well. Elliott Dexter and Frank Sheridan have parts next in prominence to the star's.

THE STORY AND PLAYERS

Forced to the wall by a powerful financial ring Farrington commits suicide. His daughter, Paula (Irene Castle), seeks to take vengeance into her own hands and hunts the man in the center of the ring. At a house party she meets Dr. Smith (Elliott Dexter), who falls in love with her. A misunderstanding separates them. Unsuccessful in locating the man, but with the knowledge that papers in the home of Van Brunt (Frank Sheridan), one of the leaders of the ring, will identify him, Paula, with the assistance of a new found friend, a reformed burglar, secures the papers. To her horror she discovers that the man is Dr. Smith's father. She leaves vengeance in other hands and accepts the doctor. His father agrees to make reparation when he realizes to what great extent he has erred.

Helen Chadwick, Edwin Hoyt, Reginald Mason, Ethel Grey Terry, Frank Monroe and Julia Stewart have parts of varying importance.

"The Good for Nothing"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

PARTLY comedy which is of varying merit and half melodrama which lacks unity, "The Good for Nothing" is not to be ranked with the general run of World Film pictures. Usually this company's product is melodrama, compact, actionful and interesting at the very least. The combination of this type of picture and the almost irrelevant line of comedy attempted by the star, has resulted in lessening the value of each element. Take, for instance, the action transpiring in the West where the hero is shown playing at his work. There is quite a bit of it but narry a touch of plot development. The story never starts until he journeys to the East and even then the hero is less in the limelight than others in the cast.

Carlyle Blackwell, who essays the title part, directed as well. As the comedian and fixer of the story he scores with moderate success. He is often inclined to laugh at his own fun which is rather bad form, but his performance is likable as a whole. Evelyn Greeley is an attractive opposite, and Muriel Ostriche appears in a comparatively minor part as the typical betrayed working girl.

"The Good for Nothing" can best be remembered for its touches of comedy. There is too much of the chicken-chasing episode, but most of the other attempted comedy touches register. Its melodrama can best be forgotten.

A. Alexander Thomas is author.

THE STORY AND PLAYERS

After having spent much of his youth in knocking about the West, Jack Burkshaw (Carlyle Blackwell) returns to his home to find his mother (Kate Lester), married to a wealthy widower (Charles Duncan). The atmosphere of the home is rather forced until Jack's coming. He procures a job as manager of a farm, and his success soon wins him the respect, and later the love of Marion Alston (Evelyn Greeley), his stepsister. Jerry Alston (William Sherwood), her brother, a dissipated youth, has betrayed the confidence of a stenographer, Barbara (Muriel Ostriche). Jack learning of this proceeds by a roundabout way to awake Jerry to a sense of his duty to the girl. His own marriage to Marion brings on a complete happy ending.

Eugenie Woodward, Katherine Johnston and Pina Nesbit complete the cast.

"Jerry and the Burglars"

(Cub-Mutual—One Reel)

REVIEWED BY F. G. SPENCER

GEORGE OVEY as Jerry redeems himself in this one-reel comedy, for it certainly tops any of the foregoing. In escaping from the police Jerry seeks refuge in a hut and conceals himself in a trunk, where he overhears plans being made by a pair of crooks to "crack a joint" in the immediate neighborhood. He is discovered and at a pistol's point is compelled to accompany the marauders as an accomplice. But by clever maneuvering he manages to double-cross his erstwhile accomplices and imprisons one in the safe they are about to rob. When the police arrive Jerry springs his coup, which results in the arrest of the duo and the glorification of Jerry.

This is a picture which will undoubtedly be well received wherever shown.

Release date, Thursday, November 29.

"Nearly Married"

(Goldwyn—Six Reels)

REVIEWED BY R. E. PRITCHARD

MADGE KENNEDY, who scored a brilliant success in "Baby Mine," surpasses her initial effort in the second of her Goldwyn pictures, "Nearly Married." The story is more interesting and even funnier and the many changes in the settings relieve the monotony of the first Madge Kennedy picture. Added to this, Miss Kennedy is now much better known to the photoplay world and the box office value of this second production should be greater. It is probably unappreciated that many stage stars who are known to everyone here in New York are practically unknown in the smaller cities and villages of the country, but after such a picture as "Nearly Married" Miss Kennedy ought to leap into the front rank of screen popularity.

This Edgar Selwyn play is essentially a farce, but unlike the ordinary farce it is not dependent on one or two situations. There is literally "something doing" every minute. Chester Withey, the director, has fully grasped the spirit of the story and has developed all the finer points to a nicety. The settings are well chosen and often reach the magnificent. The photography is of the very best, the difficult night rain scenes being especially well done.

Miss Kennedy herself is an ideal actress for roles in farce comedy which require beauty and the naive innocence of young womanhood. She is a splendid portrayer of moods, and even the sorrowful expressions bring laughs. There was a perfect continuity of heart-humor shown by the big audience at its first public presentation.

There is a perfect cast in support, Richard Barthelmess contributing a splendid characterization as Betty's brother.

THE STORY AND PLAYERS

It is Betty Giffon's (Madge Kennedy wedding day, or rather her wedding hour. Every one is on hand but the bride, and she is "all dressed up," but she refuses to allow the ceremony to be performed without the presence of her brother Dick (Richard Barthelmess), who has overlooked the hour of

the ceremony in the excitement of his having won admission to the bar. Finally she agrees to allow the husband (Mark Smith) of her best friend, Gertrude Robinson (Alma Tell) to act in her brother's place, and the knot is tied. But in the meantime Dick has realized that he has overlooked the wedding hour and steals an automobile to get there on time. Then all sorts of exciting things happen, including Dick getting himself all bungled up and arrested. Betty hears of her brother's predicament and when her husband, Harry (Frank Thomas), seeks to get her to hurry to the train for the start of their wedding tour, she charges that he is heartless and refuses to leave her brother. The brother is brought home and finally Betty agrees to start on the tour provided that Dick accompany them. The husband refuses to permit this, and Dick, stimulated by the desire to try his first case and his hatred of Harry, encourages her to seek a divorce. Harry consults his lawyer friend, Tom, and together they engage Hattie King (Hedda Hopper), a professional co-respondent. The divorce is near, Betty having demanded a stipulation in the decree that Harry shall not be allowed to marry again—really because she still loves him—when she comes face to face with Harry and Hedda in a restaurant. There she cannot suppress her love—and jealousy. But Tom and Gertrude steer them together and the bridal pair decide to elope on their honeymoon. Just afterward Dick rushes in with the news of the decree being granted and finds that his sister, who is no longer married, has started on her honeymoon. So with Tom and Gertrude he starts in pursuit, and Hedda, who hasn't received the fee she has been promised for being the co-respondent, follows in another machine. .In the meantime the proprietor of a road house, in order to bring business, has planted broken bottles along the road and the machines one after another are wrecked and all of the passengers find haven in the road house. Then follow amazing mix-ups over rooms, etc. Finally Tom believes that the problem has been solved by getting a justice of the peace to remarry them, but Dick frustrates this with the clause in the decree preventing Harry remarrying in New York. The couple then decide to elope to Jersey, and the burning of the garage through the carelessness of Dick prevents pursuit, for all the cars except that in which the "co-respondent" rode were destroyed, and the couple make good their escape in that.

"Raffles, the Amateur Cracksman"

(Hiller and Wilk—Seven Reels)

REVIEWED BY JOSEPH L. KELLEY

JOHN BARRYMORE as Raffles in the screen version of E. W. Hornung's popular novel and stage play, introduces this character to his audience with such a genuine appreciation for this type that there can be no doubt of an equally genuine and hearty reception given this drama when it is presented in the motion picture theatre. It is intensely interesting from start to finish and can be recommended to any and all exhibitors as a sure bet. The title itself will attract. The cast is composed of recognized artists. The picture has been given an excellent production. The photograph is as good as the best.

As shown for review last week, the picture gave evidence of hasty assembling. One or two sub-titles were obviously out of place, due to improper assembling. A particular incidence of this is noticeable when Captain Bedford is introduced, a sub-title announcing his appearance. The next flash shows a close-up of Raffles and then a general view of those assembled is flashed and Bedford is included in the assemblage.

The picture could be improved by cutting. It runs to too great a length. Some of the scenes are far too long. They could be greatly improved by being cut to flashes. The action throughout is convincing and occurs with a snap of movement that holds the attention. The picture should be accepted by any audience as affording sure-fire entertainment. It will, in the opinion of the reviewer. The mistakes, as noted above, can be eliminated with the scissors.

Director George Irving has a good eye for detail and atmosphere. He has shown some elaborate settings. Mr. Irving has been painstaking in following the intent of the author. Anthony P. Kelly did the continuity and presented a carefully prepared script to Director Irving. "Raffles" presented a difficult theme to scenarioize. The plot had to be followed with care, given every movement made by the characters interpreting same. Mr. Kelly has shown by his work with this script that he appreciates the finer shades in properly done continuity.

Mr. Hornung's drama is known to the millions. When it was presented on the stage about ten years ago it ran to packed houses. The screen version should get the same results. John Barrymore is a fine type for the title-role. Even when Raffles is taking the law in his own hands and committing an act which we all know to be a crime, he has the sympathy of his audience. This phase of the screen version may not be overlooked by some of our censor boards. The author, Mr. Hornung; the scenarioist, Mr. Kelly; the director, Mr. Irving, and Mr. Barrymore have all tried to subordinate the criminal phase to the better qualities that are meant to predominate and they have all succeeded, in the opinion of the reviewer. There should be no occasion for the censors to eliminate any scene in this production.

Christine Mayo and Evelyn Brent in the principal feminine roles give performances that add much to the merits of this production. H. Cooper Cliffe is convincing. Frederick Perry gives a good account of the detective. Frank Morgan gives an average performance. Mike Donlin in a character role is good. Mathilda Brundage does her usual good work in a society matron's part. Nita Allen has a "bit." Harry B. Harris was at the samera.

THE STORY AND PLAYERS

"Raffles," the amateur cracksman (John Barrymore) steals for the excitement of it. He delights in outwitting the police and in taking from the rich and giving to the poor. The story opens with Raffles in pursuit of an international swindler aboard a ship. He wishes to get a ruby which the swindler has. He discovers it in the heel of the swindler's boot, and jumps overboard to escape detection. He is seen by Mrs. Vidal (Christine Mayo), an English society woman. Raffles reaches shore, and returns to England, where he meets Mrs. Vidal, and she falls in love with him. They meet at Lord Amersteth's home in London. Lady Amersteth has a priceless necklace of jewels known as the Melrose jewels. There is discussion about the amateur cracksman who has robbed many of the rich of London. The jewels are shown in Raffles presence. Raffles is in love with Gwendolyn (Evelyn Brent). Mrs. Vidal threatens to expose him if he doesn't return her love. A detective is engaged to guard the jewels. Captain Bedford (Frederick Perry) is introduced to Raffles as the detective. He declares he will catch the amateur cracksman.

Crawshay (Mike Donlin) visits the Amersteth home, and arranges with the maid to gets the jewels. Raffles sees him enter at night and snatch the jewels from him. The detective is called and arrests Crawshay. The jewels are missing. Raffles leaves for the city. He promises Bunny Manners (Frank Morgan) that he will obtain sufficient money to allow him to pay a gambling debt.

Raffles bets Bedford that he will not obtain the jewels before midnight of the next day. Bedford follows Raffles to the city. Crawshay escapes prison and returns to Raffles's apartment for revenge. He enters, and Raffles sees him. Bedford is outside. Raffles allows Crawshay to escape. Bedford enters. Bunny has left with the jewels in a tobacco pouch. Later Raffles gets the jewels back, and returns them to Gwendolyn, saying that he is the amateur cracksman, and that he is through for good and all. He wins the bet, and Bunny gets the money to pay his gambling debt. He proves that he took the jewels to prevent Crawshay from stealing them.

"The Tenderfoot"

(Vitagraph—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

"THE TENDERFOOT," featuring Lillian Duncan and Carol Halloway, is an adaptation from Alfred Henry Lewis's work of the same title and produced for Vitagraph under the direction of William Duncan. The picture is not up to the standard as established by other screen versions of this same author's works, for it does not present the same convincing theme or the same rapid action that was evident in Lewis's "Dead Shot Baker," for example. It does, however, present a picture that will be thoroughly enjoyed by the average patron, because Lewis has created in Jim a typical western figure and one that is sympathetic.

There are at no time moments in the presentation of this drama on this screen that can be referred to as really dramatic. The natural touch that is necessary to supply these moments is not evident. A good bit of the main theme is based upon the idea of the Indian's custom of accepting certain actions on the part of others as indicative of consent. The scene, for example, which shows the white man taking the horses which the Indian chief had led within a short distance of the white man's camp—this taking by the white man is supposed to mean that he is giving his daughter in marriage to the Indian chief. This was, no doubt, the custom of the Indians, but it will appeal to most audiences as little less than ridiculous and surely not natural or the usual course which events take.

The story, as presented on the screen, has been told without explaining away certain incidents that we are led to believe would occur. After Jim has killed the Indian chief an audience will naturally expect trouble from the tribe. There is none, nor has the author offered any explanation of this. The tenderfoot, too, seems to acquire the manners and customs of the west without any apparent preliminary training.

"The Tenderfoot" is not the best western picture that Vitagraph has produced, nor is as good as some others. William Duncan gives a good account of Jim. Carol Holloway gives a good performance. Florence Dye is not convincing in her part. Joe Ryan, Walter Rogers, Charles Wheelock, Hattie Buskirk and Fred Forrester have minor roles. Joe Ryan makes a good "heavy" type.

THE STORY AND PLAYERS

Jim (William Duncan), a tenderfoot, goes West to forget the girl whom he could not win. He has acquired the Western ways and has succeeded in forgetting the girl back East when she appears on the scene with her father. Ellen (Florence Dye) displays the same indifference towards Jim as she did back East until Jim saves her from the hands of the Indians. It is then that she becomes infatuated with him. Jim has met Cynthia (Carol Hollowoy) and Ellen becomes jealous of Jim's attention to her. "Smiling" Jack Douglas (Joe Ryan), a questionable character about Wolfville, meets Ellen. In order to arouse the jealousy of Jim, she arranges several meetings and on one occasion is attacked by him. Jim saves her from his treachery. Cynthia arranges a meeting with "Smiling" Jack for a purpose. She knows that he will kill Jim on sight. She gets his revolver and substitution blank cartridges for the ones that are in the chamber. Jim appears and there is a fight. He holds Jim at the point of his revolver and is told that it is not loaded. Cynthia has saved Jim's life. Cynthia tells Jim that she did it because she loved him. Ellen returns to the East and the two are left in happiness.



Theda Bara, Is Must Be Admitted, Scored a Distinct Triumph in "Cleopatra," but It Is Predicted the William Fox Star Will Do Even Greater Things in "Du Barry," a Standard Picture, Directed by J. Gordon Edwards. As a Costume Play This Promises to be More Than a Winner

"The Seven Pearls"

(Pathe—Fourteenth Episode)

REVIEWED BY PETER MILNE

IT develops in "The Tower of Death" that Ilma was not in the piano case after all when it went over the falls. With all of the seven pearls now in their possession Harry and Ilma rejoice but Perry and Stayne are still on the job. They steal one of the pearls and make for the railroad tracks. Ilma pursues, but on seeing herself cornered climbs a ladder and takes refuge in a water tank. The villainous Stayne opens the stop-cock and Ilma is momentarily in danger of drowning. Perry and Stayne start to quarrel and when a train approaches, the former throws his enemy into the wheels of the engine. He is thrown far off but not killed. Harry arrives and, hearing Ilma's cries climbs up the ladder to the top of the tank. Stayne, regaining consciousness, shoots at Perry but his aim is bad, and instead the bullet lodges in a dynamite storehouse. This explodes and upsets the water tank.

"The Scarlet Car"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

ADAPTED from Richard Harding Davis' story by William Parker and produced under the direction of Joseph De Grasse with Franklyn Farnum in the featured role, "The Scarlet Car" presents a melodrama of considerable interest. The various incidents which lead up to the accusation of Billy with the stealing of the bank funds present an unusual array of complications calculated to rouse the interest at the start and maintain it to an admirable degree throughout the five reels. The manner in which Billy clears himself is unusual and leads up to a climax of the true melodramatic type.

THE STORY AND PLAYERS

Billy Winthrop (Franklyn Farnum), son of the owner of a small town newspaper, after sowing a few wild oats in the local pool parlor settles down to make good. His father (Al Filson) is in debt to the extent of five hundred dollars to Peabody (Howard Crampton), president of the town bank. Peabody and his son (Sam De Grasse) have appropriated a large sum of the bank's money to cover a personal debt. Their old cashier, Paul Revere Forbes (Lon Chaney) discovers the shortage and demands an explanation. He is struck down by the younger Peabody and thought dead. Billy and Peabody are rivals for the hand of Forbes' daughter, Beatrice (Edith Johnson). When she is about to be forced into a marriage with the banker's son, Billy rescues her and the two escape. A storm breaks and for refuge they seek an old abandoned cabin, where they discover Forbes, who has lost his memory. In his demented state he believes he is living in the days of his distinguished ancestor, Paul Revere. They learn from his gibberish that he has an important paper in his possession. In the meantime the shortage at the bank has been discovered by the public, which results in a panic. To clear themselves the Peabodys declare that Billy stole the money. When the mob arrives at the cabin to tar and feather Billy he realizes that the paper possessed by Forbes will clear him and point to the real guilty man. Through a clever ruse Forbes is made to give up the paper. The Peabodys get the tar and feathers and Billy wins the girl.

"The Frozen Warning"

(Commonwealth—Six Reels)

REVIEWED BY PETER MILNE

CHARLOTTE, the famous queen of the ice, who created something of a sensation when she headed the ice ballet in the New York Hippodrome a year ago, is the featured player in "The Frozen Warning," a six-reel number produced by the Commonwealth Pictures Corporation. There is approximately five hundred feet of ice skating scenes, for the most part with Charlotte holding the centre of the attention. She cuts fancy figures and pirouettes on the tip of one skate and twirling so fast without moving her position on the ice that she resembles a top more than anything else. She clearly demonstrated her right to be heralded as the most spectacular skater the world has discovered.

The story of "The Frozen Warning" concerns German spies and an American inventor and Charlotte is active in refuting the enemy band. It is a melodrama only fairly well designed. The action possesses little continuity but might with some of the unnecessary scenes eliminated and the picture compressed. The producers have appreciated the value of comedy relief. There is considerable of it introduced from time to time and it is good.

The six reels reveal some excellent photographic work, including a number of long shots of the water that deserve special praise. The double exposure effects are novel and well handled.

"The Frozen Warning" is a novelty inasmuch as it introduces Charlotte and her art to the picture screen. It seems to rest with the exhibitor to decide whether its novelty will compensate for any shortcomings in the way of scenario and interpretation.

THE STORY AND PLAYERS

Charlotte while out riding in the woods is thrown from her horse. She is rescued by an inventor (Jack Meredith) who is using an abandoned cabin in the woods as a workshop. It develops that he is perfecting an anti-submarine torpedo. German spies are constantly watching him. A friendship springs up between Charlotte and the inventor which shortly ripens into love. At a Red Cross benefit where Charlotte gives an exhibition of skating she sees the conspirators in one of the upper boxes and warns her lover of their presence by scratching the word "spies" on the ice. This leads to no immediate results, however. Later the spies steal the torpedo and are making away with it when Charlotte sees them. She warns the inventor and a triple pursuit occurs. Charlotte boards the yacht and disables the wireless apparatus, thus preventing communication with the German station on the shore. The inventor overtakes the spies and holds them until Charlotte arrives to assist him. The secret service men, who also have been notified, rush to the scene, arresting the criminals, while Charlotte and the inventor go into each other's arms.

"The Wolf and His Mate"

(Butterfly-Universal—Five Reels)

REVIEWED BY PETER MILNE

"THE WOLF AND HIS MATE" has a pair of very interesting characters, the cave-man type of fellow and the girl he marries by force. But it never takes any great stretch of imagination to figure out the ending, even as the minister is pronouncing them man and wife. Of course the wolf develops the tactics of the lamb after a few shows of brutishness, and equally according to tradition the girl discovers she loves him. And so, after a villain, who hovers consistently in the offing throughout the entire five reels, is put to rout, the wolf and his mate embrace and that is the end.

It is a picture as interesting as its characters, but lacking in real sustaining interest and rather too slow for the audience's nerves in spots. There is a realistic fight in the first reel which starts things off with a wallop and then comes the marriage and the interplay between man and wife which often takes on snatches of humor.

(*Continued on page* 4232)

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

Run your eye down the list and see if there is a letter for you.

Just drop us a postal card with your present address and the letter will be forwarded at once.

The Studio Directory maintains this Post Office service for actors, actresses, directors and others connected with the production end of the film industry.

MOTION PICTURE NEWS STUDIO DIRECTORY

Published by MOTION PICTURE NEWS, INC.

729 Seventh Avenue New York City

Adler, Lester W.	2	Frances, Eva	1	Nelson, Frances	1
Akers, Jean	1	Frederick, Alma	1	Nichols, Norma	1
Alexander, Sara	1	Frost, W. A.	1	Nielsen, K. N.	1
Allen, Estelle	1	Furry, Ella	1	Nires, A.	
Allen, Winifred	3	Fuld, Mr.	1	North, Tom	1
Altman, William	2	Fuller, Mary	2	O'Dental, Marie	1
Anderson, Augusta	1	Gabbe, A.	1	O'Malley, Pat	1
Anderson, Claire	1	Gail, Mrs.	1	Ostriche, Muriel	9
Angel, R.	1	Gibson, James	1	Pagano, Marie	2
Apfel, Oscar	2	Gilbert, Henrietta	1	Pagano, Mrs. G.	1
Argot, Lange	1	Gilbert, Maude	2	Palmer, Violet	2
Atcheson, Stuart	1	Girard, Charles	1	Pantill, Robert	2
Ayrault, W.	1	Gish, Lillian	3	Pardee, Madeline L.	3
Baldwin, Jean	1	Glaum, Louise	2	Paton, Georgia	1
Barber, G. R.	1	Godsil, Kid	1	Paul, Fred	1
Barrows, H. A.	1	Gonzales, Myrtle	1	Pawn, Doris	2
Barry, Frank	1	Gordon, Frank	1	Perry, Fayette	1
Beaumont, Grace	1	Gordon, Paul	1	Peters, George	1
Bellen, Cosmos	1	Gray, G. A.	2	Petit, Wanda	3
Bennett, Enid	1	Green, Dorothy	3	Pettus, Zuleme	1
Bennett, T. W.	1	Greenwald, Abe	2	Pollock, Helen	2
Bennett, Walter	1	Greeson, Elsie	1	Potel, Victor	1
Benoit, Victor	1	Grey, Jane	1	Prendergast, Betty	1
Benson, Curtis	1	Griffin, Frank	5	Pretty, Arline	2
Bird, Frank	1	Hall, G. E.	3	Printzlau, Olga	1
Birdstrop, A. J.	1	Hale, Alan	4	Putnam, Bob	1
Blair, Ruth	8	Hale, W. M.	1	Quinn, J. W.	1
Blessing, Christine	1	Hakes, Helen T.	1	Radcliffe, Violet	1
Blinn, Jack	1	Hansen, Bill	1	Raleigh, W. Stuart	1
Bonde, Cosimo	1	Harenglon, J. H.	1	Rand, Anthony	1
Bondhill, Gertrude	1	Harron, Robert	1	Reach, Emil	1
Boyd, Clarence	3	Hart, William J.	1	Reed, Florence	8
Boyle, Miss	1	Hart, Betty	2	Reiff, Helen	1
Buars, Tom	1	Hawkins, Michael	1	Robinson, Olive	1
Burke, Buel	1	Hawks, Wells	4	Rockwell, Florence	2
Burns, Edward J.	2	Hawley, Orrin	1	Roden, J. B.	1
Burns, Vinnie	1	Heywood, Doris	1	Roseman, Ed.	1
Burrough, Tom	1	Hirsh, P. H.	1	Ross Lee G.	1
Cagerio, Katie	1	Hodges, Runa	1	Roth, Michael	2
Campbell, Webster	1	Holmes, Luly	1	Rotherhan, P. J.	1
Carney, Harry	1	Holt, Edwin	1	Rubini, Jan	1
Carter, Nan	2	Hopkins, Jack	2	Ruchti, J.	1
Casper, George	1	Horner, Violet	3	Salzman, Aaron	1
Chapin, Fred	1	Howley, Irene	1	Sapp, Harvey	4
Chenet, George	1	Hoyt, Marion A.	1	Saunders, Earl	5
Christians, Marguerite	2	Huhn, A. O.	1	Schwarz, Charles S.	1
Claflin, A.	1	Hunter, Kenneth	1	Schwerlind, Fannie	1
Clare, Frank	1	Hulse, Vaughan	1	Scott, William	1
Clarke, Mrs. H.	1	Hunger, E.	1	Sears, F.	2
Clark, Jack	1	Huntley, Fred	1	Seward, Arthur J.	1
Coburn, Gladys	2	Johnson, C. W.	1	Sharkey, Anna	1
Collier, Constance	1	Jones, Arthur	1	Shields, Ernest W.	1
Collins, Nick	1	Jores, E. F.	1	Shipman, Nell	1
Connolly, William	1	Kathe, Leo	1	Shirley, Florence	1
Coobs, Royce	1	Kaufman, Ethel	2	Shirley, William	1
Costello, Thomas	1	Keeley, Frank	1	Sibley, Laura D.	1
Courtleight, William	8	Keith, June	1	Sidney, C.	1
Courtney, Jane	1	Keough, M.	1	Siegel, Mary	1
Craig, Charles	1	Kennedy, Anita	1	Sissing, J.	1
Crawford, Florence	1	Kimball, George	1	Smith, Alfred	1
Crocket, Davy	1	Kingston, Ethel	1	Smith, Cameron	1
Crowe, Eleanor	2	Kinsman, Mr.	1	Smith, J. M.	1
Curtis, Marie	2	Klaxton, Kale	1	Spencer, Ernest	1
Daly, Arnold	2	Klinger, Yetta	1	Spong, Hilda	1
Darling, Grace	4	Kolker, Henry	1	Spurgeon, Robert	2
Daryean, Fred R.	1	LaGrassa, P.	1	Stark, Leighton I.	1
Davies, Griffith T.	1	Laird, Margaret	5	Sterling, Mr.	1
Dawn, Hazel	1	Langan, Frank	1	Stuart, Austin	2
Daye, June	3	Langford, Edward T.	2	Sullivan, Daniel	4
DeCamp, Frank	1	Lauillard, Edw.	6	Sweet, Blanche	13
Decker, James	2	Laurie, Frieda	1	Swensen, Albert	2
DeCordoba, Pedro	2	Leavitt, Harry	1	Taggart, Ben. L.	3
Deely, Ben	5	Lee, Frank J.	4	Taylor, Walter	1
DeForest, Hal	2	Leeds, Cecilie	3	Thomas, H. H.	1
Delaney, Bert	4	Lehr, Anna	3	Thorne, Ruby	1
DeLopez, Mme.	1	LeMond, Frank	1	Thorp, Ruth	4
DeTorre, Calles	1	Lennon, Alice	2	Tarves, James G.	1
Diamond, James R.	3	Leno, Al	1	Tincher, Fay	1
Diamond, Virginia	2	Leod, John	1	Titsworth, N. R.	1
Dickson, Lydia	1	L'Estrange, Julian	1	Trent, Viola	1
Diggs, Ida May	1	Lewis, A. Lloyd	2	Tucker, William	1
Dillon, John W.	1	Linden, Einar	2	Turner, Alcie	2
Dix, Richard	1	Loeffler, Velma	1	Tyler, Harry A.	1
Doerr, L.	1	Lowry, Lilla M.	3	Ulrich, Lenore	1
Donnelly, Dorothy	1	Laurie, Elfrieda	1	Van Nosdall, G. J.	6
Doublier, Mme.	1	Luther, Anna	3	Varela, Louis C.	2
Drawer, P. O.	1	Lytton, L. Rogers	1	Vaughn, Arthur	1
Dwyer, James	2	McCann, V.	1	Vaughn, Jackie	1
Ebersley, Miss	1	McCord, Mrs. Lewis	1	Volare, Baby Lorna	1
Eckstrom, Carl	1	McCormick, J. Lyle	1	Walker, R. D.	1
Evans, Frank	1	McCullough, Walter	1	Walsh, William	1
Fair, J.	1	McDermott, Vincent	1	Walters, E. J.	3
Farnum, Franklyn	1	MacGregor, Eugene	1	Ward, Mr.	1
Fenwick, Irene	1	Machado, M.	1	Ward, Carrie C.	1
Fielding, Margaret	1	Marcel, Sonia	2	Warshauer, Joe B.	2
Finch, Flora	2	Marcus, Miss	1	West, Lillian	1
Fineley, Ruth	1	Marcus, Lillian H.	1	Weston, C. H.	1
Flegelman, L.	1	Marks, Aaron	2	White, C. T.	2
Flemings, Claude	1	Marquez, F.	1	White, John J.	1
Fleming, Ethel	1	Mayall, Herschell	1	White, Olive	2
Ford, Charles	1	Mayfield, Charline	2	Whitmoyer, Mr.	1
Ford, George	1	May, Natalie	1	Willis, Lloyd D.	1
Forde, Victoria	3	Maynard, Myra	1	Willis, Paul	1
Forest, Alan	14	Mayne, Eric	2	Willis, George H.	
Foster, A.	1	Merkyl, Wilmuth	3	Wilson, C. T.	1
Foster, William C.	1	Messinger, Walter	1	Wise, Moses	2
Fouche, Ella May	1	Miller, Jane	2	Woods, Mr.	1
Fowler, Henry	1	Munsey, Edna	1	Wortham, Eddie	1
Fox, Julius C.	1	Murray, J. K.	3	Yarnall, R. B.	1
		Musselbach, William	1	Young, Fred G.	1
		Nansen, Betty	1	Young, Whitney	1
		Nelson, Anna	1	Zabelle, Flora	1

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Oct. 1. (Undecided) Erbograph..... 5
Oct. 8. Unto the End (Crane Wilbur Horsley 5

Bluebird Photoplays

Nov. 5. The Lash of Power (Carmel Myers) 5
Nov. 12. Princess Virtue (Mae Murray)..... 5
Nov. 19. The Savage (Ruth Clifford)..... 5
Nov. 26. The Winged Mystery (Franklyn Farnum) 5
Dec. 3. The Raggedy Queen (Violet Merserеau) 5
Dec. 10. The Door Between (Ruth Clifford 5
Dec. 17. My Little Boy (Ella Hall)..... 5
Dec. 24. The Scarlet Car (Franklyn Farnum) —
Dec. 31. The Girl by the Roadside (Violet Mesereau ..... —

Butterfly Productions

Nov. 5. John Ermine of Yellowstone (Francis Ford) 5
Nov. 12. The Cricket (Little Zoe Rae)..... 5
Nov. 19. The Man from Montana (Neal Hart, Vivian Rich)..... 5
Nov. 26. Fear Not (Browne Vernon, M. McQuarrie) 5
Dec. 3. Fighting Mad (Wm. Stowell, Helen Gibson, Betty Schade)..... 5
Dec. 10. The Silent Lady (Little Zoe Rae, Gretchen Lederer)..... 5
Dec. 17. Beloved Jim (Priscilla Dean, Harry Carter 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone)..... 5

Fox Film Corporation

(Special Features)

Oct. 7. Conscience (Gladys Brockwell)..... 6
Oct. 14. Thou Shalt Not Steal (Virginia Pearson) 5
Oct. 21. This is the Life (George Walsh).. 5
Oct. 28. The Scarlet Pimpernel (Dustin Farnum) 5
Nov. 4. Miss U. S. A. (June Caprice)..... 5
Nov. 11. The Painted Madonna (Sonia Markova) 5
Nov. 18. All for a Husband (Virginia Pearson) 5
Nov. 25. A Branded Soul (Gladys Brockwell) 5
Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice)..... 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Dec. 30. Stolen Honor (Virginia Pearson)... 5

Fox Standard Pictures

Oct. 7. When a Man .Sees Red (William Farnum) 7
Oct. 14. Aladdin and His Wonderful Lamp... 8
Nov. 4. The Rose of Blood (Theda Bara).. 6
Nov. 18. Treasure Island..... 6
Dec. 2. A Daughter of the Gods (Annette Kellermann). 6
Dec. 9. Troublemakers (Jane and Katherine Lee) 7
Dec. 16. The Heart of a Lion (William Farnum) 6
Dec. 30. Du Barry (Theda Bara)..... 6
Dec. 30. Du Barry (Theda Bara)..... 7

Goldwyn Features Corp.

Oct. 7. Fighting Odds (Maxine Elliott).... 6
Oct. 21. The Spreading Lawn (Jane Cowl).. 6
Nov. 4. Sunshine Alley (Mae Marsh)..... 6
Nov. 18. Nearly Married (Madge Kennedy).. 6
Dec. 2. The Auction Block..... 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6
Dec. 30. Thais (Mary Garden)..... 5

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold).... 5
June — One Law For Both..... 9

George Kleine System

(PERFECTION PICTURES)

Oct. 1. The Apple-Tree Girl (Shirley Mason) (Edison) ..... —
Oct. 6. Fools for Luck (Taylor Holmes) (Essanay) ..... —
Oct. 15. The Fibbers (Bryant Washburn) (Essanay) ..... —
Oct. 22. Cy Whittaker's Ward (Shirley Mason) (Edison) ..... —
Oct. 29. Young Mother Hubbard (Mary McAlister) (Essanay) ..... —
Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay) ..... —

Metro Pictures Corporation

Nov. 5. The Outsider (Emmy Wehlen).... 6
Nov. 12. Outwitted (Emily Stevens)..... 5
Nov. 15. (Special) Draft 258 (Mabel Taliaferro) 5
Nov. 19. The Voice of Conscience (Bushman and Bayne) 5
Nov. 26. The Eternal Mother (Ethel Barrymore) Metro 5
Dec. 3. The Square Deceiver (Harold Lockwood) Yorke Film 5
Dec. 10. Alias Mrs. Jessop (Emily Stevens) Metro 5
Dec. 10. (Special) Blue Jeans (Viola Dana) 5
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne) Metro 5
Dec. 24. An American Widow (Ethel Barrymore) Metro 5
Dec. 31. The Avenging Trail (Harold Lockwood) Yorke Film..... 5

Mutual Film Corporation

Oct. 29. A Daughter of Maryland (Edna Goodrich) 5
Nov. 5. A Game of Wits (Gail Kane)..... 5
Nov. 12. (Special) The Planter (Tyrone Power) 7
Nov. 12. Betty and the Buccaneers (American) 5
Nov. 19. Snap Judgment (William Russell) American 5
Nov. 19. Please Help Emily (Ann Murdock) Frohman 5
Nov. 26. The Mate of the Sally Ann (Mary Miles Minter)..... 5
Dec. 3. American Maid (Edna Goodrich).. 5
Dec. 10. Miss Jackie of the Army. (Margarita Fischer) 5
Dec. 17. New York Luck (Wm. Russell) American 5

Paramount Pictures Corp.

Dec. 3. The Eternal Temptress (Lina Cavalieri) 5
Dec. 3. The Secret Game (Sessue Hayakawa) 5
Dec. 10. The Land of Promise (Billie Burke) 5
Dec. 10. Tom Sawyer (Jack Pickford)..... 5
Dec. 17. Nan of Music Mountain (Wallace Reid) 5
Dec. 17. The Fair Barbarian (Vivian Martin) 5
Dec. 24. Love Letters (Dorothy Dalton)..... 5
Dec. 24. His Mother's Boy (Charles Ray).... 5
Dec. 31. The Seven Swans (Marguerite Clark) 5
Jan. 7. Mrs. Dane's Defence (Pauline Frederick) 5
Jan. 14. Jules of the Strong Heart (George Beban) 5
Jan. 14. The Spirit of '17 (Jack Pickford).. 5
Jan. 21. Rimrock Jones (Wallace Reid)..... 5
Jan. 21. Blackton's The World for Sale..... 5
Jan. 28. The Widow's Might (Julian Eltinge) 5
Jan. 28. The Hired Man (Charles Ray)..... 5

Artcraft Releases

(PARAMOUNT)

Nov. 12. The Little Princess (Mary Pickford) 5
Nov. 19. The Rise of Jennie Cushing (Elsie Ferguson) 5
Nov. 26. Desert Dust (Wm. S. Hart)..... 5
Dec. 17. The Devil Stone (Geraldine Farrar) 5
Dec. 31. A Modern Musketeer (Douglas Fairbanks) 5
Jan. 7. Rose of the World (Elsie Ferguson). 5
Jan. 14. Dead or Alive (Wm. S. Hart)..... 5
Jan. 21. Stella Maris (Mary Pickford)..... 5

Pathe Exchange, Inc.

Oct. 7. The Heart of Ezra Greer (Frederick Warde, Leila Frost, George Forth, Thomas A. Curran, Lillian Mueller) 5
Oct. 14. Stranded in Arcady (Mrs. Vernon Castle, Elliott Dexter), Astra D 5
Oct 14. The Torture of Silence (Mrs. Emmy Linn, F. Genier, E. Tallier, Mr. Gillis) Gold Rooster D..... 5
Oct. 21. The Painted Doll (Ivan Mozukin, Tanya Fetner, Mme. Lesienko)... 5
Nov. 4. The Mark of Cain (Antonio Moreno, J. H. Gilmour, Olive Stokes, John Sainpolis) 5
Nov. 11. France in Arms (War Film)..... 5
Nov. 18. The Queen of Spades (Russian Special) (Mme. Shebueva, I. I. Mozukin, Mme. T. I. Ivan, Mme. Orlova), Astra..... 5
Nov. 25. Sylvia of the Secret Service (Irene Castle, Elliott Dexter, Susanna Willa, T. W. Percival, J. H. Gilmour), Astra 5
Dec. 2. The Little Patriot (Baby Marie Osborne, Marion Warner, Herbert Standing) 5
Dec. 9. Her Sister's Rival (Vera Colodonaya, L. M. Coronova, V. A. Polonsky) Russian 5

Select Pictures

The Common Law (Clara Kimball Young).... 7
War Brides (Brenon) (Nazimova)..... 8
Vera the Medium (Kitty Gordon)..... 5
The Foolish Virgin (Clara Kimball Young)... 6
Panthea (Norma Talmadge)..... 7
The Argyle Case (Robert Warwick)..... 7
The Price She Paid (Clara Kimball Young)... 7
The Law of Compensation (Norma Talmadge) 8
The Eternal Sin (Brenon) (Florence Reed)... 6
The Easiest Way (Clara Kimball Young).... 8
The Silent Master (Robert Warwick)..... 7
The Lone Wolf 7
Scandal (Constance Talmadge)..... 5
The Moth (Norma Talmadge)..... 6
Lest We Forget (Rita Jolivet)..... 8
Magda (Clara Kimball Young)..... 5
The Wild Girl (Eva Tanguay)..... 5
The Barrier..... 7
War on Three Fronts..... 5
The Public Be Damned..... 6
Her Silent Sacrifice (Alice Brady)..... 5

Triangle Distributing Corporation

Dec. 2. The Sudden Gentleman (Wm. Desmond) 5
Dec. 2. The Ship of Doom (Claire McDowell) 5
Dec. 9. Fanatics (J. Barney Sherry)..... 5
Dec. 9. The Learnin' of Jim Benton (Roy Stewart) 5
Dec. 16. Because of the Woman (Bille Bennett) 5
Dec. 16. The Maternal Spark (Irene Hunt).. 5
Dec. 23. Without Honor (Margery Wilson).. 5
Dec. 23. Until They Get Me (Pauline Hart).. 5
Dec. 30. The Gown of Destiny (Alma Reubens) 5
Dec. 30. Framing Framers (Charles Gunn).. 5
Jan. 6. Betty Takes a Hand (Olive Thomas) 5
Jan. 6. Man Above the Law Jack Richardson) 5
Jan. 13. I Love You (Alma Ruebens)..... 7
Jan. 13. Law's Outlaw (Roy Stewart)..... 5
Jan. 20. The Gun Woman (Texas Guinan).. 5
Jan. 20. Mr. Butterfly (Darrell Foss)..... 5
Jan. 27. Evidence (J. Barney Sherry)..... 5
Jan. 27. Real Folks (Jack Mulhall)..... 5

Vitagraph V-L-S-E.

Nov. 5. The Fettered Woman (Alice Joyce, Webster Campbell) 5
Nov. 12. I Will Repay (Corinne Griffith, Mary Maurice, Wm. Dunn)..... 5
Nov. 19. The Grell Mystery (Earle Williams, Miriam Miles) 5
Nov. 26. Who Goes There? (Harry Morey, Corinne Griffith) 5
Dec. 3. The Tenderfoot (William Duncan, Carol Holloway..... 5
Dec. 10. The Marriage Speculation (Mildred Manning, Wallace MacDonald).. 5
Dec. 17. In the Balance (Earle Williams).. 5
Dec. 24. When Men Are Tempted (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey. Gladys Leslie)..... 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Donwnfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley)..... 5
Oct. 22. The Dormant Power (Ethel Clayton) 5
Oct. 29. The Burglar (Carlyle Blackwell, Madge Evans, Evelyn Greeley)... 5
Nov. 5. The Maid of Belgium (Alice Brady) 5
Nov. 12. The Adventures of Carol (Madge Evans) 5
Nov. 19. Easy Money (Ethel Clayton)..... 5
Nov. 26. Her Hour (Kitty Gordon)..... 5
Dec. 3. The Awakening (Montagu Love and Dorothy Kelly)..... 5
Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley)..... 5
Dec. 17. The Tenth Case (June Elvidge).... 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull)..... 5
Dec. 31. The Wasp (Kitty Gordon)..... 5

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine) C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine)....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows? .....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels
The Eagle's Wings (Herbert Rawlinson).. ....
Hell Morgan's Girl (Dorothy Phillips).... ....
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette)..... ....

Brenon Productions
Lone Wolf.....7 parts
Fall of the Romanoffs.....8 parts
Empty Pockets .....7 parts

JULES BURNSTEIN
Shame. .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL.)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptunes Naughty Daughter.....2 reels

Benjamin Chapin Productions
(CHARTER FEATURES CORP.)
My Mother.....2 reels
My Father.....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World .....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellaire.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross.....4 reels
O 18.....4 reels
His Vindication.....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)...5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)..1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks)....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)..1 reel
Sept.—At the Barber's Ball (Lou Marks)..2 reels
Sept.—Was She to Blame? (in prep.)....2 reels
Sept.—In and Out (Tammany Young)....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 ..... 5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial .....
Charles Chaplin .....

Bud Fisher Film Corporation
July 9. Cows and Caws
July 16. Submarine Chasers
July 23. Cheese Tamers
July 30. Janitors
Aug. 6. A Chemical Calamity
Aug. 13. As Prospectors

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy ....
The Honor System..... ....
Jack and the Beanstalk..... ....
The Conqueror ....
Camille ....
Oct. 14. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Woods..... ....

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise) .5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
The Warrior (Maceiste).....7 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life 1 reel

Grand Feature Film Company
Rex Beach On the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste ..... — reels
How Uncle Sam Prepares.....4 reels

William S. Hart
The Cold Deck.....5 D

Hawk Film Corporation
Monster of Fate ..... — reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg..... — reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies..... ....

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale) 6 reels
The Silent Witness (Gertrude McCoy)....6 reels
A Trip Through China (Brodsky's Art Picture) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels

Jewel Productions, Inc.
Pay Me.
Sirens of the Sea.
The Man Without a Country.

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

(Continued on page 4231)

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaiian Island, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley.
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk Fed Vamp.....2 C
Dec. 9. "His Smashing Career."
Dec. 23. "Damaged—No Goods.'
Jan. 6. "Shadows of Her Past."
Jan. 13. "Are Married Policemen Safe?"

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

A Night in New Arabia (J. Frank Glendon, Patsy DeForest) .....4 D
The Enchanted Kiss (Chet Ryan, Frances Parks .....2 C-D
The Renaissance at Charleroi (J. Frank Glendon, Agnes Eyre).....4 D
Hygeia at the Solito (Chet Ryan, W. L. Rogers) .....2 D
The Skylight Room (Jean Paige, Carlton King) .....4 D
One Dollar's Worth (Chet Ryan, Frances Parks).....2 D
The Last Leaf (Mildred Manning, Bernard Siegel, Patsy De Forest).....2 D
Two Renegades (Chet Ryan, W. L. Rodgers) .....2 C-D

ESSANAY
("THE BLACK CAT STORIES")

The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

GEORGE ADE FABLES

The Fable of All That Triangle Stuff as Sized up by the Meal Ticket.....2 C
The Fable of the Film Fed Family.....2 C
The Fable of the Uplifter and His Dandy Little Opus .....2 C
The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down.....2 C
The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks .....2 C

ESSANAY COMEDIES (1 reel)

Hard Luck .....1 C
The General .....1 C
A Depot Romeo .....1 C

ESSANAY SCENICS

Salmon Fishing in New Brunswick.....1 Sc.
Lake Louise .....1 Sc
Banff National Park.....1 Sc.
The Great National Industries of Canada..1 Sc.
Water Powers of Western Canada.....1 Sc.

CHAPLIN COMEDIES

The Champion .....2 C
A Jitney Elopement.....2 C
By the Sea.....1 C
In the Park.....1 C

FALCON FEATURES

Feet of Clay (Margaret Landis, R. Henry Grey) .....4 D
Brand's Daughter (Kathleen Kirkham, R. Henry Grey) .....4 D
His Old-Fashioned Dad (Daniel Gilfether, Mollie McConnell) .....4 D
Zollenstein (Vola Vale, Monroe Salisbury)...4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON COMEDIES

Too Much Alike.....1 C
Barnyard Frolics.....1 C
"Breaking In".....1 C
Blundering Boobs .....1 C
Disappointed Love .....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C

SPARKLE COMEDIES

Week End Shopping (Kate Price, Billy Ruge)1 C
Pals .....1 C
Ambition .....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

JOHNNY AND EMMA RAY COMEDIES

A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
"A Bathtub Marriage".....1 C

KLEINE
(GEORGE BICKEL COMEDIES)

A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG

Selig-World Library Every Other Wednesday

The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES

His Watery Waterloo (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Boarding House Battle (Lou Marks, Pearl Shepard) .....1 C
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul.....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul.....1 C
The Hod Carrier's Millions (Claude Cooper, Virginia Tracy Clark, Kenneth Clarendon) .....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday .....2 C
Too Much Elephant.....1 C
Wedding Bells and Lunatics.....1 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed

Kleine Exchanges

CONQUEST-EDISON

Saturday, September 29, 1917

Paul Revere's Ride (historical drama).....1 reel
One Kind of Wireless (drama), by R. Lovell Combs, featuring Albert Macklin...1 reel
Putting the Bee in Herbert (comedy-drama), by George Weston, featuring Harry Benham and Ethel Fleming.....4 reels
The Healthiest Spot in India (scenic), Cashmere, the summer resort.....Split reel
The Champion Baby (comedy), by Ray McKee .....Split reel

ESSANAY SERIES—DO CHILDREN COUNT? (Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Nov. 5. His Deadly Calm.....1 C
Nov. 12. Rebellion of Mr. Minor.....1 C
Nov. 19. A Close Resemblance.....1 C
Nov. 26. As Others See Us.....1 C
Dec. 3. Too Much Henry.....1 C
Dec. 10. Wages No Object.....1 C
Dec. 17. The Spirit of Merry Christmas.....1 C
Dec. 24. The Unmarried Look.....1 C
Dec. 31. Shadowing Henry .....1 C

Mutual Film Corporation

Monday, December 3, 1917
MUTUAL—Mutual Weekly, No. 153.....1 Top
Thursday, December 6, 1917
CUB—Jerry Takes Gas (George Ovey).....1 C
Monday, December 10, 1917
MUTUAL—Mutual Weekly, No. 154.....1 Top
Thursday, December 13, 1917
CUB—Jerry's Boarding House (George Ovey) .....1 C
Monday, December 17, 1917
MUTUAL—Mutual Weekly, No. 155.....1 Top
CUB—Jerry's Double Cross.....1 C

STRAND (BILLIE RHODES)

Nov. 6. Mary's Merry Mix-Up.....1 reel
Nov. 13. That Dog-gone Dog.....1 reel
Nov. 20. A Maid to Order.....1 reel
Nov. 26. Tom, Dick and Harry.....1 reel
Dec. 4. Just Kidding .....1 reel
Dec. 11. Putting One Over.....1 reel
Dec. 18. Little Miss Fixer.....1 reel

Serials

Oct. 22. The Lost Express, No. 6 (High Voltage) .....2 D
Oct. 29. The Lost Express, No. 7 (The Race with the Limited).....2 D
Nov. 8. The Lost Express, No. 8 (The Mountain King). .....2 D
Nov. 15. The Lost Express, No. 9 (The Looters) .....2 D
Nov. 22. The Lost Express, No. 10 (The Secret of the Mine).....2 D
Nov. 26. The Lost Express, No. 11 (A Fight for a Million).....2 D
Dec. 3. The Lost Express ,No. 12 (Daring Death). .....
Dec. 10. The Lost Express, No. 13 (The Escape) .....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked) .....2 D

MUTUAL-CHAPLINS

Oct. 29. The Adventurer .....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Oct. 14. The Cow Jumped Over the Moon...1 C
Oct. 22. Home Defense.....1 C
Nov. 5. Faint Heart and Fair Lady.....1 C
Nov. 19. Nutty Knitters .....1 C
Dec. 3. Toothaches and Heartaches.....1 C
Dec. 19. The Installment Plan.....1 C
Dec. 31. O. U. Boat.....1 C

BLACK DIAMOND COMEDIES

Sept. 17. Susie's Scheme .....1 C
Oct. 7. Susie Slipe One Over.....1 C
Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Sept. 30. Oh, Doctor! .....1 C
Oct. 29. Fatty at Coney Island.....1 C
Dec. 10. A Country Hero.....1 C

BURTON HOLMES TRAVEL PICTURES

Nov. 5. The Land of Madame Butterfly..1 Trav.
Nov. 12. Around Fujiyama .....1 Trav.
Nov. 19. Kyoto, the Ancient Capital.. ..1 Trav.
Nov. 26. Three Marvelous Matsuris.....1 Trav.
Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From .....1 Trav.

WHO IS NUMBER NUMBER ONE? (Serial)

Nov. 26. Episode 5. Halls of Hazard.....2 D
Dec. 3. Episode 6. The Flight of the Fury.2 D
Dec. 10. Episode 7. Hearts in Torment.....2 D
Dec. 17. Episode 8. Walls of Gas.....2 D
Dec. 24. Episode 9. Struck Down.....2 D
Dec. 31. Episode 10. Wires of Wrath.....2 D
Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up .....2 D

MACK SENNETT COMEDIES

Nov. 4. Pullman Bride 1.C
Nov. 18. Are Waitresses Safe?.....1 C
Dec. 2. An International Sneak.....1 C
Dec. 16. That Night .....1 C
Dec. 30. Taming Target Center.....1 C

PARAMOUNT-BRAY PICTOGRAPHS

Oct. 28. Adirondack Trails; Jewelry and Personality; A Potato Skyscraper; Bobby Bumps, chef, by Earl Hurd.
Nov.4. Harvesting War Timber; Uncle Sam's Hints, No. 4, to Housewives, The Fireless Cooker; Goodrich Dirt at the Training Camp.
Nov. 11. Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanos to Work.
Nov. 18. Straw Weavers of the Tropics; Uncle Sam's Hints, No. 5, How to Preserve Eggs; Over the Jumps with Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25. The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Pathe Exchange, Inc.

Sunday, December 17, 1917

The Seven Pearls, No. 13, "Over the Falls" (Mollie King, Creighton Hale, Leon Bary)) .....(Astra) 2 D
The Hidden Hand, No. 3, "The Island of Dread" (Doris Kenyon, Sheldon Lewis, Arline Pretty, Mahlon Hamilton.(Pathe) 2 D
Move On (Harold Lloyd, Harry Pollard, Bebe Daniels).....(Rolin) 1 C
Our National Parks (Colored) Yellowstone Park—Its Terraces and the Grand Canyon .....(Ralph Earl) 1 Trav.
Happy Holligan at the Circus (International) and Rotogravure Section (International) ....Split Reel

Wednesday, December 12, 1917

Hearst-Pathe News, No. 100.....1 top

Saturday, December 8, 1917

Heart-Pathe News, No. 101.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Jan. 6. Matrimonial Breaker.....1 C
Jan. 6. His Day of Doom.....1 C
Jan. 13. A Straight Crook.....1 C
Jan. 13. A Marriage Not.....1 C
Jan. 20. Their Indian Uncle.....1 C
Jan. 20. The Price of His Head.....1 C
Jan. 27. A Butler Bust-Up.....1 C
Jan. 27. Too Many Husbands.....1 C

KEYSTONE RELEASES

Jan. 6. His Hidden Shame (Max Asher, Dora Rogers, Alice Davenport, Alatia Morton, Marianne Delatorre).....2 C
Jan. 13. His Punctured Reputation (Wm. Franey, Dale Fuller, Maude Wayne, Milt Sims) .....2 C
Jan. 20. Dimples and Dangers (Harry Gribbon, Dora Rogers, Frank Bond, Claire Anderson) .....2 C
Jan. 27. Courts and Cab Ants (Peggy Pearce, Baldy Belmont, Marianne Delatorre, Max Asher) .....2 C

Universal Film Company

Monday, December 17, 1917

NESTOR—Secret Servants (Wm. Franey, Gale Henry) .....1 C

Wednesday, December 19, 1917

L-KO—Bullets and Boneheads (Dave Morris, Gladys Tennyson).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 3.

Saturday, December 22, 1917

UNIVERSAL SCREEN MAGAZINE—Issue No. 50.
UNIVERSAL CURRENT EVENTS—Issue No. 31 (Shipping date, Dec. 15).
UNIVERSAL SPECIAL—Hearts of Steel (Tenth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—The Secret of the Tomb (Fourth Episode of "The Mystery Ship" Serial) .....2 D

Monday, December 24, 1917

NESTOR—The Guy and the Guyser (Gladys Tennyson, Dave Morris).....1 C

Wednesday, December 26, 1917

L-KO—Ambrose's Icy Love (Mack Swain) 2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 4.

Saturday, December 29, 1917

UNIVERSAL SCREEN MAGAZINE—Issue No. 51.
UNIVERSAL CURRENT EVENTS.—Issue No. 32 (Shipping date December 22).
UNIVERSAL SPECIAL.—The Burning Span (Eleventh Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL.—The Fire God (Fifth Episode of "The Mystery Ship" Serial) .....2 D

Vitagraph

BOBBY CONNELLY SERIES

Nov. 5. Bobby to the Rescue.
Nov. 12. Bobby's Country Adventure.
Nov. 19. Bobby Takes a Wife.
Nov. 26. Bobby the Magician.

THE FIGHTING TRAIL SERIES

Nov. 5. Epi. 9. The Bridges of Death.2 parts
Nov. 12. Epi. 10. The Sheriff .....2 parts
Nov. 19. Epi. 11. Parched Trails .....2 parts
Nov. 26. Epi. 12. The Desert of Torture 2 parts
Dec. 3. Epi. 13. The Water Trap.....2 parts
Dec. 10. Epi. 14. The Trestle of Horrors.2 parts
Dec. 17. Epi. 15. Out of the Flame.....2 parts

BIG V COMEDIES

Nov. 5. Rough Toughs and Rooftops.
Nov. 12. Hustle and Harmony.
Nov. 19. Grit and Gratitude.
Nov. 26. Wiles and Wedlocks.
Dec. 3. Spooks and Spasms.

Favorite Film Features

Dec. 3. The Golden Pathway (Mary Charleson, Jane Fearnley, Naomi Childers, Maurice Costello, Robert Gaillard, Brinsley Shaw).....2 D
Dec. 3. His Little Page (Norma Talmadge, Leo Delaney, Van Dyke Brooke) 1 C
Dec. 10. Mr. Bingle's Melodrama (Flora Finch, Kate Price, James Lackaye, Hughie Mack, William Shea, William Humphrey) .....2 C
Dec. 10. Tim Grogan's Foundling (Norma Talmadge, Kate Price, Helen Costello, Van Dyke Brooke, Courtnay Foote) .....1 D
Dec. 17. The Call (Edith Storey, E. K. Lincoln, Gladden James, Ralph Ince).2 D
Dec. 17. No Sweets (Flora Finch, Kate Price, Hughie Mack, Charles Eldridge) .....1 C

RELEASES IN THE INDEPENDENT FIELD

(Continued from page 4047)

A. Kay Co.

Twenty Thousand Feats Under the Sea.....
Golden Spoon Mary.....1 C
Some Barrier ..... 1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...Ed.

King Bee Comedies

June 1. Back Stage .....2 reels
June 15. The Hero .....2 reels
July 1. Doughnuts .....2 reels
July 15. Cupid's Rival .....2 reels
Aug. 1. The Villain .....2 reels
Aug. 15. The Millionaire .....2 reels
Sept. 1. The Goat .....2 reels
Sept. 15. The Fly Cop.....2 reels
Oct. 1. The Chief Cook.....2 reels
Oct. 15. The Candy Kid.....2 reels
Nov. 1. The Hobo .....2 reels
Nov. 15. The Pest .....2 reels
Dec. 1. The Bandmaster .....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions....2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor ....

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies.....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy .....— reels

Moral Uplift Society of America

It May Be Your Daughter..... ....

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Live?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip.....8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)

July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmie, the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel
Photoplay Magazine—Screen Supplement—One-reel releases giving intimate interviews of all the stars.. (Through independent exchanges.)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earl Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?..... — reels

Frank J. Seng

Parentage .....7 reels

Sherman Elliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

Business Offerings

My method of taking scientific care of your hair and scalp will positively stop it from falling, cure dandruff, and itching scalp, and causes new hair to grow. Marianne F. Iby, formerly of Frances Fox Institute, 406 East 57th street, New York City. Phone Plaza 4139.

Upper or lower sprockets for Powers and Simplex, $1.75 each. Intermittent sprockets, $2.00 each. George A. Buckley, Pittsfield, Mass.

Experienced operator, 25 miles from New York. No Sundays. Permanent position for reliable party. Answer Box 10, care Motion Picture News.

MOTION PICTURE CAMERAS

Now At Your Disposal Bass Tested and Guaranteed.

Used Universals; latest models, complete with 50 mm. Tessar F; 3.5 lens $225. Universal Pan and Tilt tripod; list $90; slightly used, $50 Ernemann, $85; Urbans, $75; Prestwich Professional, $110. Write or Wire.

Get complete list and catalogue. America's motion picture camera headquarters.

BASS CAMERA COMPANY
108 North Dearborn St.
Chicago, U. S. A.

Capacity and Art Laboratories

Capacity is closely related to Quality.

Our Capacity is small,—this means that every job gets full attention and that every foot of work is personally inspected by our Superintendent.

This insures Quality. Therefore, we guarantee satisfaction.

ART LABORATORIES
316 East 48th Street
Murray Hill 6973 Edmond Kuhn, Supt.
Office:
Bryant 8324 1476 Broadway
NEW YORK

The Mastbaum Bomb

(*Continued from page* 4140)

within reach. In February a Motion Picture Exposition will be held in New York at which the manufacturers will spend many thousands in tinsel and glare. Let them appropriate a few of the thousands figured for the Exposition on an Emergency Fund. With this fund hire a hall and bring to it fifty of the representative exhibitors of the country—fifty men with real *exhibiting* interests, fifty of the men with real exhibitor followings, with the faith and belief of their sections.

There are such men, varied enough in interests to represent the thought of all classes of exhibitors. Men like Crandall of Washington, Eager of Nebraska, Black of Maine, Varner of North Carolina. Not exhibitor politicians, but men in whose *business* judgment the theatres of their sections are willing to trust.

Then let the manufacturers appropriate, for their Emergency Fund an unlimited amount of frankness—candidness. Let them take it with them into the hall where the exhibitors are waiting.

Lock the doors of the hall—and let the congress go to the mat like business men—to wrestle, tug and pull with the problem that faces the industry—to seek the solution of business men.

Meet the problem squarely—and count on the fifty exhibitors to be the apostles who will bring the message of that meeting to every section of the country.

The money can't be wasted. It can be used to work wonders in clearing the air. And it will bring into play the first step towards true industrial amalgamation—*frankness.*

WM. A. JOHNSTON.

"The Wolf and His Mate"

(*Continued from page* 4226)

The final capitulation of the wife is not fully accounted for in the picture, but it may be supposed that the transition occurs because of admiration and respect seasoned by a pinch of love.

Hart Hoxie is a good type for the first of the title roles and Louise Lovely makes a plucky figure of the second. Included in the supporting cast is a clever child and a clever dog. Julia Maier wrote the story, Doris Schroeder did the scenario and E. J. Le Saint directed.

THE STORY AND PLAYERS

Donald Bayne (Hart Hoxie) is deprived of his cabin in a backwoods court. Angered he fights his opponent with his fists and wins. Departing to look at his traps he warns the other to leave the cabin before he returns. He is away for quite a time and when he comes back discovers pretty Bess Nolan (Louise Lovely) and her niece in possession of the cabin, her uncle, Bayne's enemy, having died and left it to her. Bayne is still furious and to gain legal possession of the place forces Bess to marry him. He expects her to leave but, quite the contrary, she elects to stay and Bayne is forced to acknowledge himself outwitted. He finally realizes a love for Bess but though she is willing to be friends with him she rebels when he attempts to become any the more intimate. They are only brought together when "Snakey" Burns (Hector Dion), a crook who claims guardianship of Bess' niece, attempts to steal the child. Bayne interferes and vanquishes the villain and with this act Bess goes to him.

Betty Schade, George R. Odel and George French complete the cast.

A Dollar Saved
is not only a dollar earned, but it's
An Earning Dollar
All supplies for the M. P. Theatre at fairer prices than you'll pay elsewhere.
IT PAYS TO DEAL HERE
Send for Price List "N"
INDEPENDENT MOVIE SUPPLY CO.
6th Floor 729 7th Ave., New York

THE WEST COAST
Service Plus—to Readers
Circulation Plus—to Advertisers
TAKE ADVANTAGE OF IT

SUPERIOR TITLES
Clear, Clean and Brilliant.
Eastman stock.
Wording Perfectly Balanced. With or Without Borders.
ROTHACKER FILM MFG. CO.
1339-51 Diversey Parkway Chicago, U. S. A.

ADVERTISERS BY PRODUCTS

CAMERAS
Bass Camera Co.....4232
Burke & James.....4232
CARBONS
Speer Carbon Co.....4237
CHAIRS
Steel Furniture Co.....4249
ELECTRICAL EQUIPMENT
Hertner Electric & Mfg. Co...4232
Westinghouse Elec. & Mfg. Co.4234
FILMS
Art Laboratories.....4232
Douglas Nat'l Color Film Co..4239
Eastman Kodak Co.....4241
Empire City Film Lab.....4242
Evans Film Mfg. Co.....4242
LENS MANUFACTURERS
Crown Optical Co.....4238
LOBBY DISPLAY
Newman Mfg. Co.....4249
MISCELLANEOUS
A. B. C. Film.....4232
Automatic System 4232
Box 10.....4232
George Buckley.....4232
Cahill-Igoe Co. 4242
Marianne F. Iby.....4232
Rothacker Film Mfg. Co.....4232
Motion Picture Directory Co.4242
Universal Film Mfg. Co.....4205
MUSIC & MUSICAL INSTRUMENTS
Jeff Branen, Publisher.....4246
American Phoplayer Co.....4249
Bartola Musical Inst. Co.....4246
Filmusic Co.....4246
Forster Music Pub., Inc.....4245
Arthur Siebrecht 4245
Vandersloot Mus. Pub. Co....4245
PROJECTION MACHINES
Enterprise Optical Co.....4233
Precision Machine Co.. 4251
Nicholas Power Co.....4250
Lewis M. Swaab..... 4238
SUPPLY DEALERS
Amusement Supply Co.....4238
Independent Movie Supply Co.4232
VENTILATING
Typhoon Fan Co.....4249

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC & MFG. CO.
W. 114th St., Cleveland, Ohio, U.S.A.

We EXPORT Films all over the Globe.
What have you to offer?
Only honorable business considered.
Let us hear from you.
A. B. C. FILM CO.
145 W. 45th Street
New York

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

UNIVERSAL
Motion Picture Camera
more speed, better results, at half the price.
Write for 6 new features
Burke & James, Inc.
240 E. Ontario St., Chicago

Accessory News

— SECTION OF MOTION PICTURE NEWS —

IT WAS WELL PUT WHEN THE EXHIBITORS SAID "THE MOTIOGRAPH FOR SERVICE"

WHETHER you are on the Pacific Coast or Atlantic Coast, South America or Alaska, whether you have a big theatre or a little theatre, the MOTIOGRAPH will give you the same service. Read what Mr. Hogan, of Janesville, Wis., says about the MOTIOGRAPH—

BEVERLY THEATRE
Janesville, Wisconsin

Nov. 23, 1917.

Enterprise Optical Mfg. Co.,
Chicago, Ill.

Dear Sir:—

We are returning to you today our emergency mechanism that you loaned to us. We are very pleased with the work you did on our two machines and the cost was very reasonable. You can rest assured that our new house will be using your MOTIOGRAPH machines. It is SERVICE that counts.

Thanking you for past favors, I am,
Yours truly,
Beverly Theatre,
By (SD) J. Hogan.



Write for Literature

THE ENTERPRISE OPTICAL MANUFACTURING CO.

564 West Randolph Street
Chicago, Illinois

Western Office: 833 Market Street
San Francisco, California

Movie Patrons Appreciate Good Projection-



There is no strain on the eyes where Westinghouse Motion Picture Equipments are used.

Projection is steady, pictures clear and definition perfect.

The owners of the Dale Theatre, St. Paul, Minn., and hundreds of others, have found—

Westinghouse Motion Picture Equipment

—a paying investment—and you will also.

When you select your electrical equipment, remember the position WESTINGHOUSE occupies in the electrical field, and the years' of experience that have made that name your best guarantee.

Furthermore, Westinghouse Engineers are at your service to help solve your electrical problems to your best advantage.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Advertising Novelties
2. Architectural Suggestions
3. Arc Controllers
4. Brass Rails
5. Building Material
6. Cameras—Camera Attachments —Camera Lenses
7. Carbons
8. Chairs
19. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing Material
14. Developing and Printing
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers
18. Electric Signs
29. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cement
24. Film Cleaners
25. Film Dyes
26. Film Stock
27. Fire Extinguishers
28. Floral Decorations
29. Gas Engines
30. Generators (See Gas Engine Card)
31. Heralds
32. Interior Lighting
33. Interior Telephones
34. Laboratory Apparatus
35. Lenses
36. Lighting Sets
37. Lithographers
38. Lobby Display
39. Lobby Novelties
40. Metal Ceilings
41. Motors
42. Mural Paintings
43. Musical Instruments
44. Paints
45. Perforating Machines
46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59. Slides
60. Slip Covers
61. Stage Setting
62. Studio Lights
63. Tickets
64. Ticket Selling Machine
65. Ticket Taking Machine
66. Tripods
67. Uniforms
68. Vacuum Cleaners
69. Ventilating and Fans

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. Kendall Gillett.....*Editor*

Alfred S. Cory.....*Technical Editor*

Theatre Under-Management

WHEN we read of theatres closing because of added overhead expenses and added taxes we are constrained to wonder how many of these houses are shutting their doors because of under-management.

The public needs entertainment, they must have it, they demand it. They want cheap entertainment but good entertainment. England is an example of this. There we have a country which has undergone the stress of war for three years. Troubles had to be forgotten—Pictures solved the problem.

Today in England we find the exhibiting end of the industry in a most healthy condition even with the heavy taxes. The houses are well patronized and the people enthusiastic over the great democratic form of entertainment —Motion Pictures.

Here in the United States we would naturally expect to find these conditions developing to an even more pronounced degree, but instead we read of theatres in certain sections closing their doors and their patrons going elsewhere for entertainment. Is it all because of high rentals, taxes and increased salaries or is it because many of the managers have run their houses in an unbusiness-like manner—without knowing what real business methods mean and were therefore unable to cope with the present situation?

The successful house today is not the house which is merely open afternoons and evenings for the patrons to come and go as they please. The house which makes a name for itself is that house which forces the people inside and when they once get there they come again and again because they are atttracted by that something which spells good management.

Place next to either the Strand or Rialto here in New York another theatre equally as beautiful, under the average Motion Picture Theatre Management. Would it hurt the patronage of these two houses? No—they are managed to suit the public, as the public wishes and the public comes. The house next door is under-managed. In other words, in this average house the theatre force arrives five minutes before the doors open, the operator turns on his motor when the time comes and the show is on—no true showmanship to what the public desire.

There is no atmosphere. There is nothing homelike or cozy about the place—no silent invitation to come again. There is no attempt to study the patron and find out what he wants and then give it to him. In fact, the average Picture house is a hit or miss, under-managed place which makes money if it is sufficiently lucky, or loses it, just as the case may be.

WE do not mean that a house must have the size or the beauty of the Rialto or Strand to make a great big success. It may possibly have but four or five hundred seats but the man at the helm must be a student of conditions. He must know his patrons and give them what they want. Smaller houses of this size are among the leaders in the country.

No small part of the success of the prosperous theatres is due to the help rendered by one of the two Trade Papers, and particularly, the News. This is proven by the statements of the owners and managers who prove our claims by their own acknowledgments.

The making use of the newspapers as theatre advertising and publicity mediums is no small item in the theatre's success. The use of the billboards and other forms of advertising are discussed every week at length in the News with vital red blooded suggestions.

How pictures are booking in other localities means much to the theatre manager who knows his patrons and gives them what they will come to see. This service is given every week.

How the Projection room with its equipment should be handled is treated in its various phases each week in a way which will help all managers and operators if they will but take advantage of it. All subjects cannot be taken up all at once but must take their turn; however, particular information which a man wants will be treated at any time at his request.

Proper music with the picture is 40 per cent. of the success of the leading houses. It has actually made some of our leading houses what they are today. Yet how can the average theatre be expected to keep abreast of the times without an up to date department in a trade paper where the latest selections and their uses are enumerated, where cue sheets are given, and where timely suggestions are made each week. This is News Service.

These are only a few of the things which should be watched and read carefully by the manager if he is to survive the present conditions and come out with a profit. Ask questions, the more the better. We are here to co-operate. We want to help in every possible way for we are in a position to do so at any and all times. Don't, above all things, let your house drift along under-managed.

E. K. Gillett.

EQUIPMENT OPERATING **PROJECTION** QUESTIONS ANSWERED

Mazda C Lamps for Motion Picture Projection

By R. P. Burrows and J. T. Caldwell.

Engineering Department, National Lamp Works of General Electric Co., Cleveland, Ohio.

[Editor's Note—For additional information on this subject refer to "Light Projection with MAZDA C Lamps," by the same authors, which appeared in the MOTION PICTURE NEWS *for December 1, 1917.]*

THE Mazda C incandescent lamp has broadened the application of incandescent lamps into the fields previously dominated by the carbon arc. The carbon arc for street and industrial lighting, and for nearly every application with the exception of projection, has been replaced by the indandescent lamp. It has been stated that the incandescent lamp would never replace the arc in projection, with special reference to motion pictures, become of its inherent limitations. The principal limitation is the relatively low intrinsic brilliancy of the source. If only the common types of incandescent lamps and the usual optical systems are considered, then such a statement is true. However, new incandescent lamp design and a sympathetic design of the optical system has made it possible to accomplish the results desired. It is reasonable to expect that a few years will see incandescent lamps as widely used in this field as in others previously dominated by the carbon arc.

BETTER UTILIZATION OF LIGHT

The first thing that suggests itself in this application is that better light utilization can be obtained more readily with the incandescent lamp than with the carbon arc; for example, shorter rear focus condensing lenses can be used which gather in more of the light radiated from the filament. The source of heat, the lamp filament, is confined in a bulb, and consequently the danger of overheating and cracking the condensing lenses and the depositing of carbon dust on them is eliminated. Also, much of the light of the carbon arc is lost because it cannot be directed toward the condensing lens. With an incandescent lamp, mirrors can be employed to utilize a relatively large part of the light which does not strike the condenser directly. The second point which suggests itself is to so arrange the filament that the maximum amount of light radiated from the filament is subtended by the angles utilized by the mirror and condensing lens. Such regulation of the distribution of light can be more readily accomplished with the incandescent lamp than with previous illuminants.



Fig. 1

The National Mazda lamp designed for motion picture projection includes the feature of proper light distribution with maximum light output. It takes 20 amperes at 28-30 volts. The bulb is 2½ inches in diameter, and, with the mogul base, is approximately 10 inches long. The light center length is 4¾ inches. The filament construction is peculiar to this type of lamp. The wire is coiled and mounted so that there are four parallel sections of filament of equal length, with a space between each section equal to about 0.6 of the diameter of the coil. This makes a grid form of filament as shown in Fig. 1. Distribution of light from this filament form is such that it can be most readily utilized by the condensing lens. The space between the sections is filled up with an image of the filaments, by means of the spherical mirror, which is of the type shown in Fig. 2. The mirror is 4½ inches in diameter, with a radius of outside curvature of 2¾ inches, and an approximate focal length of 1 13/32 inches. The filament of the lamp should be set at the radius of outside curvature of the mirror. The mirror is backed with a heat-resisting material to withstand temperature of 125 deg. to 150 deg. Centigrade. The spherical mirror performs two functions:

1. It approximates a solid band of light by filling in the space between the filament sections, and

2. It utilizes the light from that portion of the filament farthest from the condensing lens, projecting the light back to the source and increasing the light on the screen from 50 to 75 per cent, depending upon the mirror used and the spacing between filament sections.

In Fig. 3, the photograph A shows the filament coils without the mirror, and B, the filament image from the spherical mirror properly focused between the filament coils.

In order to utilize a maximum of the light generated by the incandescent lamp, it was necessary to obtain a short rear focus condensing lens. The difficulties with such condensing lenses are:

First—The increased absorption due to thick lenses, and

Second—Chromatic aberration or color streaks at the edges of the picture.

These difficulties were eliminated by the use of a prismatic lens of the Fresnel type. This condenser, shown in Fig. 4, utilizes a solid angle of 76 degrees, as compared to a solid angle of 45 degrees from the arc lamp condenser. The prisms are so arranged and designed as to make the condensing system as thin as possible and to so distribute the light on the film as to give a perfectly "flat picture." The lens is 3½ in. in diameter with 2 in.-5 in. foci. The lamp filament should operate 2 in. from the center of the condensing lens, and the center of the lens should be 5 in. from the aperture plate of the motion picture machine, with the corrugations of the condenser facing the aperture plate. The prismatic condenser is the most efficient condenser which can be used with the Mazda lamp at the present time and it should be a part of every installation.



Fig. 2. Spherical Mirror

The correct operating position of the lamp, mirror and condenser with respect to each other and the aperture plate, with the various dimensions is shown in Fig. 5.

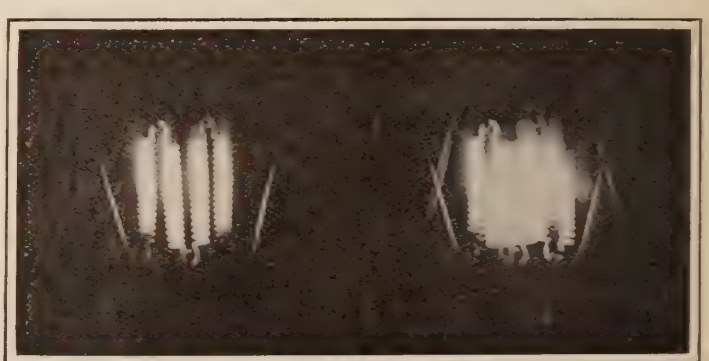


Fig. 3A Fig. 3B

Appearance of Incandescent Filament Without Mirror, and with Mirror Correctly Placed, Throwing Images of Coils Between the Coils.

ADJUSTMENT OF LAMP, MIRROR AND CONDENSER

The complete optical system of Mazda C lamp equipment for the projection of motion pictures is shown in the sketch, Fig. 6. A number of things must be done in order to place the lamp and

mirror in the correct operating position. First, it is essential that the plane of the four parallel coils of the filament be perpendicular to the optical axis—which is an imaginary line drawn through the centers of the screen, the projection lens, the aperture plate, the condenser, the lamp filament, and the mirror. Then the lamp should be moved horizontally backward and forward, vertically and up and down, and horizontally sideways until the image of the coils of the filament can be seen very distinctly on a piece of white cardboard or paper held against the wing shutter in front of the projection lens. (See Fig. 3A.) Then the mirror should be inserted, making the proper adjustments so that the mirrored image of the coils appears on the card as brightly as possible in the spaces between the direct image of the coils, which is also on the card. (See Fig. 3B.) *Extreme care should be taken not to focus the mirrored image over the direct image.*

METHODS OF INCREASING SCREEN ILLUMINATION

There is some uncertainty at present in the minds of theatre managements as to how bright a motion picture should be shown. The tendency in the past has been toward brighter and brighter pictures, but to-day the trend appears to be toward pictures of moderate brightness. However, there is a possibility of increasing the screen illumination obtained with the Mazda lamp equipment, by the use of wide aperture projection lenses. The wider the aperture of the projection lens, that is, the larger the diameter of the opening of the lens, the more light there will be projected on the screen. The projection lens in use for different diameters of free opening depends upon the manufacturer. One manufacturer is marketing a 42-millimeter and a 61-millimeter projection lens, known as a No. 1 and a No. 2 lens respectively, whereas another manufacturer makes projection lenses having a diameter opening of 46 millimeters and 65 millimeters. The change from a projection lens of the 42 millimeter to 61 millimeter free opening of the same equivalent focus increases the amount of illumination on the screen by approximately 100 per cent. The use of a No. 2 lens, that is, the 61 or 65-millimeter diameter free opening, wherever it is possible to obtain the better lens in this size, will give a brighter picture, *though not necessarily a better one.*



Fig. 4—Corrugated Condenser

The illumination obtained with the Mazda lamp will also be increased by equipping the motion picture machine with a two-wing shutter with the shutter just wide enough to eliminate travel ghost. The width of these wings will depend upon the type of projection lens used, and with a little experimenting on the part of an operator who is familiar with the shutter the correct width can be easily determined.

Metallic and selective screens offer a picture brightness of from one to seven times that of white paint and muslin screens for projected beams of equal power. Therefore, whether in a wide or narrow theatre, when the proper metallic screen is used, it is possible to project a satisfactory picture of larger dimensions than could be secured with another screen at the same distance. Since it is not possible to project a picture in the neighborhood of 12 feet in width where a paint or muslin screen is used, it is therefore possible to project a picture 13½ to 14 feet in width when a good type of metallic screen is used.

CONTROL APPARATUS FOR MAZDA LAMP

The 20-ampere, 28-30 volt Mazda lamp, like incandescent lamps for regular lighting service, operates equally well on either direct or alternating current, with no difference in the light output.

It has been proved that, with the National Mazda C projector lamp, a satisfactory picture can be projected when operating this lamp on alternating current having a frequency as low as 25 cycles, hence installations are not confined to 60-cycle alternating current for satisfactory projection.

On direct current, a D. C. Compensarc, consisting of a motor-generator set, or rotary converter with proper control equip-

(*Continued on page* 4245)

SATISFACTION

Unquestionably influences your decision

SPEER ALTERNO CARBONS

FOR A.C. WORK

AND

SPEER HOLD-ARK CARBONS

FOR D.C. WORK

Not only please and satisfy, but also delight—gladden—elate and so enthuse exhibitors and operators that their use is inevitable.

PARAMOUNT FEATURES—

ALTERNO CARBONS

Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

ESSENTIAL ADVANTAGES

HOLD-ARK CARBONS

Permanent Arc — Longer Life
Perfect Crater — Minimum Adjustment
Hard Core and Metal Coating
Elimination of Projection Difficulties

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY

ST. MARYS, PA.

The Capacity House

is not found where the pictures are not clear and sharply defined.

While a good lens can not make up for inferior films, it is an absolute necessity for the complete success of even the best films.

The spectators only see what the lens shows.

Simplex and other first class projectors, which are only sold with the highest quality of equipment, are furnished with the

Marlux

lens when specified, because the optical and mechanical perfection of the Marlux insures invariably satisfactory results.

Ask your Dealer about the distinctive merits of the Marlux, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

SERVICE

Are you getting service where you are purchasing your supplies for your Theatre?

DO YOU GET PROMPT SHIPMENTS?
DO YOU GET SATISFACTORY GOODS?
EVERY CUSTOMER SATISFIED IS OUR AIM.

We have an efficient organization and we specialize in GOOD GOODS and PROMPT SHIPMENTS. We guarantee satisfaction or money cheerfully refunded.

A TRIAL ORDER WILL CONVINCE YOU.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres.

Third Floor, Mallers Bldg., Cor. Madison St. and Wabash Ave., Chicago, Ill.

WE SELL ON THE INSTALMENT PLAN

SIMPLEX

SIMPLEX

Motion Picture Machines, not merely as good but far superior to any other. We are exclusive agents for Pennsylvania, New Jersey, Delaware and Maryland.

Motor Generators and General Supplies

MINUSA Gold Fibre Screens

SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.

DISTRIBUTOR

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Robert A. Jennings	Brewster, N. Y.
John Anderson	Ossining, N. Y.
S. V. Haigler	St. Augustine, Fla.
J. J. Yale	Valdosta, Ga.
Harvey W. Hall	Cambridge, Mass.
J. C. Horan	Gadsen, Ala.
Forrest Randall	Gadsen, Ala.
J. B. Lee	Gadsen, Ala.
Joseph Cantoli	New York City, N. Y.
Nick Cantoli	Hoboken, N. J.
Roy Wohlfart	Jersey City, N. J.
Irl Sanders	Glasgow, Ky.
William Konrader	Hartford, Conn.
G. B. Anderson	Manchester, Conn.
J. B. Daley	Hartford, Conn.
Harry Le Gyet	Hartford, Conn.
Leo Viola	Hartford, Conn.
R. S. Blake	Hartford, Conn.
R. E. Landmesser	Hartford, Conn.
J. Herman Gaudy	Monticello, Fla.
L. E. Wait	Canastota, S. Dakota
Charles Nissen	Paterson, N. J.
F. K. Dehaney	Birmingham, Ala.

Total membership to date..... 608

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name .....
Home address .....
Name of theatre where employed.....
Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Hartford Adds Quota to Misframe League

AS a further instance of the correctness of our prophecy that operators organizations in general endorse the importance and progressive policies of the National Anti-Misframe League, we are pleased to acknowledge the receipt from Mr. R. E. Landmesser of Local 486, Hartford, Conn., of the applications for League membership of a number of men of that organization. The names of these progressive Hartford operators will be noted on the Roll of Honor, and in congratulating the Hartford men, we also voice our conviction that the names of other members of Local 486, who have not yet joined the N. A. M. F. L., will shortly be found on the Roll of Honor.

Douglass Natural Film score tremendous hit!

Read what they say:—

DOUGLASS NATURAL COLOR FILM CO., Ltd.,
San Rafael, Calif.

San Francisco, Calif., Nov. 5, 1917

Gentlemen: The generous applause of the thousands who saw your natural color pictures on the Imperial screen at the first public run in San Francisco last week proves the complete success of your invention. The people who pay are the ones that decide.

It was the unanimous opinion of the Public that your process will revolutionize the motion picture industry, and that it is the final requisite necessary to make motion pictures seem actually to live for the audience. We believe that it enlarges immeasurably the possibilities of the motion picture art.

IMPERIAL THEATRE,
J. A. Partington Mgr.

A FEW OF THE THOUSANDS OF PRESS NOTICES:

FROM SAN FRANCISCO EXAMINER:

The flaming red of the rose and the delicate pink that lies along the cheek of a woman have at last been caught by the movie camera. Leon F. Douglass demonstrated that colored photography, so long sought in vain, has finally been perfected. The demonstration was, in the opinion of many persons present, an epochal event at which a new wonder was given to the world. Artists, poets, judges, professional men and women and others were present.

x—x—x—x—x—x—x—x

FROM S. F. CALL AND POST:

The lens of the moving picture camera has been endowed with the ability to transfix in a flash of its shutter all the colors of nature with the minuteness of detail not possible for the limited technique of paints and brushes. Leon F. Douglass is ranked today among the foremost scientific geniuses of the age, in the opinion of the group of artists, lawyers, businessmen and newspaper men who sat before the screen. Douglass has discovered the secret of transferring to the film the most delicate graduation of color, faithful to the hues of the photographed object down to almost imperceptible shading of tints.

x—x—x—x—x—x—x—x

FROM ST. LOUIS STAR:

To show the power of detail possessed by the new color scheme, a picture of the Yosemite Valley was shown. **Across the valley stretched a misty rainbow. The faithful reproduction of the color delicacy in the pictures caused much comment.** The large audience, thoroughly familiar with the realism of moving pictures, was astonished by the ultrarealism of the colored pictures. Waterfalls seemed so lifelike as to cast their freshness over the heads of the watchers. Natural tones, whether bright or drab, were held by the screen in perfection never before attained in pictures.

Western newspapers called the pictures one of the wonders of the age.

FROM SAN FRANCISCO CHRONICLE:

The blush of the rose, the ruddy glow of the sunset sky and all the colors of nature in their infinite variety have been made to live again on the moving picture by Leon F. Douglass of San Rafael.

A marine scene, taken from the Marin shore, with all the countless shades of sea green caught with the motion of the waves, was another cause of astonishment.

x—x—x—x—x—x—x—x

FROM SAN FRANCISCO BULLETIN:

Apparently the inventor has discovered that colors leave a definite imprint on a photographic film and that by chemical treatment they can be brought out and reproduced perfectly. Repeatedly last night he displayed an ordinary black and white picture and then followed it with a colored film of the same scene, in which the natural hues were presented in a manner that defied the cunning of the painter to emulate.

x—x—x—x—x—x—x—x

FROM CHICAGO DAILY TRIBUNE:

The orchestra hall demonstration showed it is possible with the process to transfer delicate shades to the film. **Yosemite Falls were shown bathed in rainbows. Faces were thrown on the screen in natural flesh tints. A yellow dog and a leopard with its coat of tan and black were objects of wonder.** A bald headed eagle fluttered across the screen in front of a waving American flag, the banner showing in full color all of the markings of the eagle.

x—x—x—x—x—x—x—x

FROM MARIN JOURNAL:

This great throng paid for permission to enter, and therefore was privileged to accept or reject. With heads touching and in whispers, husbands and wives, mothers and daughters, fathers and sons, voiced their genuine approval of these pictures.

TO THE PRODUCER:

Other than for demonstration purposes, it is not the intention of this Company to engage in the business of making motion pictures, but our project is to arrange, for the use of the process, on a reasonable basis, with those now engaged in producing photoplays.

TO THE EXHIBITOR:

We are now ready to make dates for 5000 feet of natural color film. The pictures are made by a three-color process and no attachment is necessary on the projecting machine. The colors are in the films; making it a simple, practical commercial success.

DOUGLASS NATURAL COLOR FILM CO., (Ltd.) SAN RAFAEL, CAL.

THE CAMERA

The Distribution of Light Intensity in Photographic Images

IN a former article[1] we drew attention to the light losses by reflection at the glass-air surfaces of photographic lenses, and set forth the mathematical formulae whereby the extent of such losses may be ascertained, and whereby the existence of such losses is proved by established principles of physical optics.

These reflection and absorption losses are not the only inherent light losses of optical projection systems, however, for the limitation, by the lens mounting, of the light rays incident upon a lens, and the interception of some of the rays, is an additional cause of decrease in the illumination of the image, and in the case of lenses which produce images of considerable angular extension (*as, for instance, photographic lenses*) the illumination at the margins of the image is further decreased by the obliquity of incidence at the focal-plane of the light rays which are necessary to the formation of the marginal portions of wide-angled images.

Now in cinematography the (*horizontal*) angular field of view is only about 28°, when using a 2″ camera objective, and in cinematographic projection, assuming a throw and screen picture of average dimensions, the angular extent of the screen image is hardly more than half of that figure, so it might seem that the question of the light intensity at various parts of the image has no practical bearing upon the improvement in the quality of cinematographic results. In view, however, of the increased attention which has been given in recent years to the optics of cinematography, it appears that the subject matter of the present article has an important bearing on optical projection, and a thorough study of that which follows will reveal the manner in which *increased efficiency* may be secured in projector optical systems, while several hitherto unanswered questions are likewise embraced by the accompanying data.

At the International Congress of Photography, held at Brussels in 1912, a paper entitled "Factors Other Than Aperture in the Rapidity of Lenses" was read by Dr. W. Zschokke, mathematician and computer of the C. P. Goerz Optical Works, and as Dr. Zschokke's paper is a comprehensive treatment of the subject with which we propose to deal, we present in the following paragraphs a somewhat free translation from the published proceedings of the Brussels Congress.

Dr. Zschokke says:

"As is well known, the speed or intensity of photographic lenses is governed by the relative aperture—or, in other words, the ratio of the aperture to the focal length. This form of expression, however, only tells us that the diameter of the bundle of rays *parallel to the axis* is equal to a certain fraction of the focal length, and tells us nothing more than this. It does not tell us the proportion of the light incident upon the lens which reaches the surface of the photographic plate. The light losses by reflection and by absorption in the case of all lenses are not included in the expression of the *f* value, or working aperture; nor is the partial cutting off of rays by the lens mount (*known as vignetting*).

"The theoretical laws according to which the luminous intensity at points in the image away from the axis is less than that at the focus, with respect to the intensity of the incident light, are left entirely out of consideration when judging the rapidity of lenses solely by their aperture values, and, moreover, very little attention is paid to the degree of correction of the lens. If, in spite of all this, this method of defining the speed of a lens is commonly indulged in, even the most inexperienced novice knows that the time of exposure varies *inversely* as the square of the aperture, which in the case of lenses of quite similar construction supplies a useful basis of comparison.

"It will be no less interesting, however, to investigate the other factors which determine the intensity of the image on the focussing screen, and to investigate, also, the degree to which this intensity falls off toward the edges of the plate, and lastly, to ascertain the part played by the lens itself and to what extent it follows the theory of the path of the light rays.

"We have first to consider the question of the degree of correction of the lens. It is obvious that the luminosity per unit area of the plate depends upon the extent to which the required corrections have been carried out, and is greater according as the rays are more perfectly united at a given point (*stigmatic focus*), and, on the other hand, is less as the disc of confusion (*or spreading of the theoretical image point*) is greater. But, if even with lenses well corrected for spherical aberration—and we shall deal only with such—the diameter of the disc of confusion varies considerably, the resolving power of the lens (*in the case of objectives of focal lengths less than 20 cm. at least*) corresponds, at the center of the image, to a fineness of definition which the structure of the plate does not equal.

"So far, therefore, as the center of the image is concerned, the quality of the correction will not exert a very great influence on the speed or intensity of the lens. At the margins of the image, however, the dimensions of the small discs of confusion exhibit much greater differences, when considering lenses of different construction, so much so, in fact, that the rapidity may be affected to a very considerable extent. This will be most readily apparent in the case of subjects containing fine details which stand out prominently from the background. On the other hand, with subjects where there is a large amount of surface of even luminosity, the discs forming the images of different points will merge into one another, or blend together, with the result that the intensity of illumination per unit area will probably not be less than if the lens were well corrected.

"Reflection and absorption exercise quite different effects upon the light incident upon a lens, but the results of both can be determined by calculation. The extent of the light lost by reflection can be determined by the Fresnel formulae, employing the indices of refraction n_1 to n_8 and the angles of incidence w_1 to w_8. Absorption losses are determined by the formula:

$$I_2 = I_1' \, c^d$$

where I_2 represents the intensity of the light reaching the second surface; I_1' the value to which the incident intensity has been reduced in its passage through the first surface; and d is the thickness of the glass traversed. c is the absorption constant, the value of which is determined photometrically. (*A photometric method of determining the absorption constant has been described by Cheshire—"Brit. Jl. of Phot.," 1912, pp. 597-599—and a brief account of his method was given in our former article, previously referred to.* Ed. Camera Dept.)

"As the light losses by reflection and absorption vary considerably with change in refractive index, the question arises as to the color of the light which should be used, in calculating these losses. For computing reflection losses Dr. Zschokke chose sodium (*yellow*) light, whilst in determining the absorption constant (*c*) he employed an almost white light. Although the maximum sensitiveness of an ordinary photographic plate is to the blue end of the spectrum, one also attempts to correctly record colors and color values, as, for instance, in the practice of Autochrome photography, the three-color process, or orthochromatic photography by the use of a compensating light-filter. Under these circumstances Dr. Zschokke's choice of the colors of the light used in making his measurements is seen to be justified.

"Using white light for the determination of reflection losses, and yellow light for the determination of absorption losses, Dr. Zschokke has calculated the successive losses (*by reflection at glass-air surfaces and by absorption due to glass thickness*) in the case of two lenses of the same aperture, namely, the Goerz "Syntor" and "Dagor." (*As Dr. Zschokke is connected with the Goerz Works, he has naturally selected as the subject of his tests the lenses made by his own firm. As is apparent from the illustration, the "Syntor" is an uncemented or "air-space" lens, while the "Dagor" is of the well known cemented type of construction.* Ed. Camera Dept.).

[1] "Light Loss by Reflection and Absorption in Photographic Optical Systems." Camera Department, October 20, 1917, Pages 2798-2799.

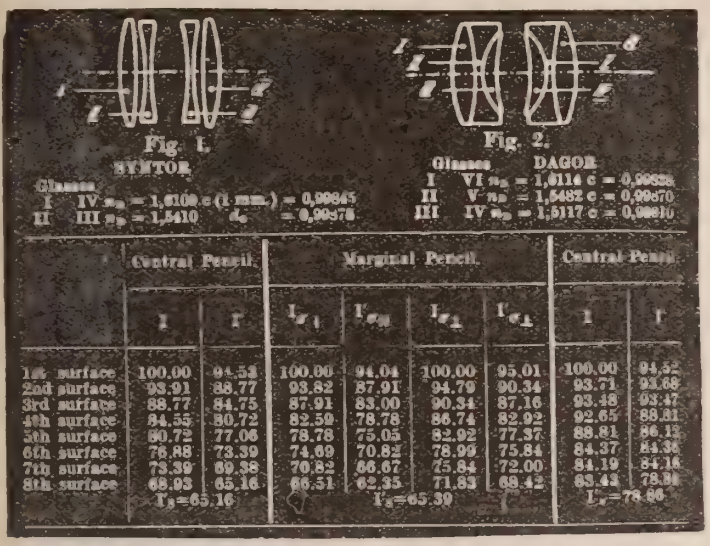
"The measurements were first made for the axial, or central, pencil (*perpendicular incidence*). In this case the Fresnel formula for light loss by reflection is very simple. It gives as the reflected portion of the incident light, I,

$$E_1 = I_1 \frac{(n_1 - n)^2}{(n_1 + n)^2}$$

The amount of light transmitted is, therefore, represented by:

$$I_1' = I_1 - E_1$$

"The results of Dr. Zschokke's calculations are contained in the annexed table, in which will be found the refractive indices (^nD), for sodium light, and the absorption constants (c), placed below the diagrams (Fig. 1 and 2) representing the forms of the lenses. By reference to the figures it will be seen that the "Syntor" is formed of four *separate* lenses, while the "Dagor" is composed of six lenses arranged in two groups, each comprising three glasses cemented together. As the table shows, the



	Central Pencil.		Marginal Pencil.				Central Pencil.	
	I	I'	$I_{\sigma\parallel}$	$I'_{\sigma\parallel}$	$I_{\sigma\perp}$	$I'_{\sigma\perp}$	I	I'
1st surface	100.00	94.53	100.00	94.04	100.00	95.01	100.00	94.52
2nd surface	93.91	88.77	93.82	87.91	94.79	90.34	93.71	93.68
3rd surface	88.77	84.75	87.91	83.00	90.34	87.16	93.48	93.47
4th surface	84.55	80.72	82.59	78.78	86.74	82.92	92.65	88.81
5th surface	80.72	77.06	78.78	75.05	82.92	77.37	88.81	86.13
6th surface	78.88	73.39	74.69	70.82	78.99	75.84	84.37	84.36
7th surface	73.39	69.38	70.82	66.67	75.84	72.00	84.19	84.18
8th surface	68.93	65.16	66.51	62.35	71.83	68.42	83.43	78.86
	I_8=65.16		I'_8=65.39				I'_8=78.86	

intensity of the light incident upon the first surface of the "Syntor" objective is taken as 100. The intensity of the light which actually enters the objective (*after reflection at the first surface*) is reduced to $I_1 = 94.53$, the first surface having reflected 5.47 per cent. Absorption now comes into play and at the second surface the light intensity is further reduced to $I_2 = 93.91$, and at the farther side of the first lens to $I_2' = 88.77$. In the air-space which follows there is no absorption, this being designated by $I_3 = I_2'$. In this manner we can follow the reduction in intensity, step by step, and we finally note that after passing entirely through the lens the incident light has been reduced (*by reflection and absorption*) to the intensity $I_8' = 65.16$, or, in other words, the lens transmits 65.16 per cent of the incident light.

"A similar course of investigation was followed in order to ascertain the losses by reflection in the case of a marginal, or oblique, pencil of rays, this being done with the same lens. In the case of oblique incidence, however, the rays are no longer normal to the surface, as in the case of the central pencil, and thus the light is polarized at each reflection. As ether particles oscillating in different planes are not equally reflected it is necessary, in the case of oblique incidence, to trace the losses by reflection in the different planes of vibration. (*For a thorough treatment of polarization phenomena some treatise on Physical Optics should be consulted.* Ed.). In the case of ether particles oscillating in a manner parallel to the incident plane (*designated by* $\sigma \parallel$), and for those which oscillate perpendicularly (*designated* by $\sigma \perp$) the formulae to be applied are:

$$E\,\sigma\parallel = I_1 \frac{tan^2\,(w_1 - w_1')}{tan^2\,(w_1 + w_1')} \text{ and } E\,\sigma\perp = I_1 \frac{sin^2\,(w_1 - w_1')}{sin^2\,(w_1 + w_1')}$$

where w_1 is the angle of incidence and w_1' is the angle of reflection, related by the equation:

$$n \sin w_1 = n' \sin w_1'$$

As the table shows, the loss by reflection at the first surface is greater for $\sigma \parallel$ than in the case of the central pencil, while it is less than that of the central pencil for $\sigma\perp$, and the same relationship is maintained in the passage of the oblique rays through the entire lens.

"$I_8'\,\sigma \parallel$ is about 62.35 per cent and $I_8'\,\sigma\perp$ about 68.42 per cent,

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

The film that first made motion pictures practical, remains to-day a big factor in their success.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

INFORMATION

I am interested in Motion Picture Photography and would like

Without Obligation

on my part to obtain information on the equipment as checked

CAMERAS
CAMERA ATTACHMENTS
TRIPODS
LENSES
FILM STOCK
STUDIO LIGHTS
LABORATORY APPARATUS
DEVELOPING AND PRINTING

(Tear out this advertisement and mail to MOTION PICTURE NEWS, 729 7th Avenue, New York.)

Name .....
Theatre .....
Address .....
.....

The Story of your Theatre

is told by your weekly program. If your program is a cheap looking affair it says to your patrons, "Here is a theatre of poor taste. The manager doesn't care whether or not you come. He tries to tell you as cheaply as possible that he is running such and such a picture this week. The chances are the services of the theatre and the pictures run there are exactly like this program—careless and cheap. Don't go." But a *High Class, Efficient, Beautiful Program*, tells just the opposite story

"De Luxe Programs"

Write for Full Information

are printed in beautiful colors. Just to look at them gives a person an idea of a beautiful, well equipped theatre. And our *Free Window Display Service* on all *Feature Pictures* makes *De Luxe Programs* doubly valuable. *High Class Theatres* all over the country are using *De Luxe Programs*, but until you are a subscriber we will not be satisfied. Start building up your theatre with *De Luxe Programs* at once.

Cahill-Igoe Co. {117 West Harrison Street} Chicago
"PRINTERS of QUALITY"

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

N 141

MOTION PICTURE DIRECTORY CO.

80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
425 ASHLAND BLOCK, CHICAGO Phone, 2003 Randolph

Addressing *Multigraphing* *Printing* *Typewriting*

PROFIT BY THIS

Declare your independence from an inferior quality of work and delayed deliveries, by entrusting your DEVELOPING and PRINTING to EVANS.

Our plant is modernly equipped in every detail, our operators are the most skilled that money can hire, which combined with our prompt service assures you of absolute satisfaction.

EVANS FILM MFG. CO.

416-24 West 216th Street New York City

Telephone—St. Nicholas 3443-44

Printing, Developing, Toning, Tinting

Titles
Domestic Foreign

Empire City Film Laboratories, Inc.

345 West 40th Street New York

and the arithmetic mean of these two values gives the intensity at emergence of the whole oblique pencil, which is $I_6' = 65.39$. It is therefore seen that the oblique, or marginal, pencil possesses, on emergence at the far side of the lens, a greater intensity than the central pencil of rays, but the difference in intensity is so slight as to be negligible in practical photography.

"The last two columns of the table show the successive losses in intensity which the incident light undergoes in passing through the "Dagor" lens, and as we have seen that the losses in intensity (*due to reflection*) at the edges of the image differ only to a negligibly small extent for oblique incidence, as compared with perpendicular incidence, the intensity calculations for the marginal pencil have been omitted from the table in the case of the "Dagor." Referring, however, to the successive intensities of the central pencil in its passage through the "Dagor" lens, we see that here, as in the former case, the intensity of the incident light is taken as 100. After traversing the first surface the remaining intensity is practically the same as in the case of the "Syntor," the absorption by the first lens is, however, a little greater, so that only 93.71 per cent of the incident light reaches the second surface, as against 93.91 per cent in the 'Syntor." As the second surface of the "Dagor" is cemented to the third surface, and the difference in refractive indices between the first and second glasses is small, the loss of light at the cemented surfaces is negligible. Therefore, I_2' falls to only 93.68 per cent instead of to 88.77 as in the case of the "Syntor." The third surface is also common to two glasses, *i. e.*, a cemented surface, and thus has little effect upon the intensity, but the fourth (*a glass-air surface*), owing to its separation, causes the intensity to fall to 88.81. In the second half of the lens the intensity is decreased in a similar ratio, with the result that the intensity of the central pencil after passing completely through the "Dagor" lens is 78.86 per cent, as compared with the 65.16 per cent of the incident light transmitted by the "Syntor." Expressed in practical terms this means that the exposure required with the "Syntor" lens is $1^1/_8$ times that required with the "Dagor" in order to secure the same result; or, to put it another way, the "Dagor" at f 7.5 has the same speed as the "Syntor" at full aperture, f 6.8.

"In the case of bundles of oblique rays, inclined to the axis, the light losses by reflection differ very little from those for parallel, or axial, pencils (*so long, at least as the angles of incidence and refraction do not exceed 30°*). The difference in light losses by reflection in the cases of perpendicular and oblique incidence is so slight as to be eliminated from practical consideration, as all investigators upon this subject agree."

(*To be continued next week*)

Universal Motor Company Enlarges Plant

THE Universal Motor Co. of Oshkosh, Wis., has just completed a two-story addition to its plant, 40 x 180 feet, which is now being occupied. The addition is of concrete construction and has a Modern Testing Department built in with all facilities for testing the Marine Motors and Generating Sets. The Marine Motors are set at an angle averaging that occupied in a boat and are attached to a propellor wheel which operates in a tank of water, giving load and general conditions as near as possible to that of actual use in a boat. The Generating Sets are tested with electrical load varying from no load to full capacity. The Testing Department will handle fifteen motors per day.

The Machine Department has been largely extended, many new machine tools being added, some of special design, to handle the standard Universal parts.

The Assembling Department has been enlarged, with many improved handling devices and equipment for the handling of the motors in process.

In the layout of the new extensions arrangements have been made for the storage of raw materials, castings, etc., and a department for finished parts where each part is carried separately and in sufficient quantity to take care of the demand for purposes of repairs and for general manufacture. One of the Universal features is to hold the motor standard without changes which is of utmost benefit to the user and prospective customer.

The new plant has enlarged offices with a most complete sales department under the direction of Mr. C. J. Pope, sales manager of the company, where every inquiry will have personal attention and every customer is given his full measure of satisfaction and adequate returns for his money.

MUSIC AND THE PICTURE

Musical Review of Latest Compositions

1—"Long Boy," by B. Walker. (A popular and timely musical hit in slow march tempo, with a patriotic flavor. (Published by Shapiro Bernstein Music Co., 224 W. 47th st., New York City.)

2—"Melody," by Charles Huerter. A number which will fit in well with any program. A sweet melody, a fine arrangement and a favorite which always takes—most appropriate for loves themes and scenes. (Published by the Boston Music Co.)

3—"Giddy Giddap, Go On, We're On Our Way to War," by Jack Frost. A real novelty, and catchy 6/8 composition. Already the rage in New York, and growing daily in popular favor. (Published by Frank K. Root & Co.)

4—"Oh, Babe," fox trot, by Klickman. You all know what a Klickman number is like and how they take with the public. Give them this fox trot and you'll make the hit of your life. (Frank K. Root edition.)

5—"Just As Your Mother Was," by Harry von Tilzer. Another famous masterpiece by this well-known composer. A melodious and most delightful composition. (Published by Harry von Tilzer, 222 W. 46th st., New York City.)

6—"When the Yanks Come Marching Home." One-step by Jerome and Furth. A worthy song to go with our great hit, "Over There." A wonderful over-night success. You never played a better dance for orchestra. (Published by Jerome Publishing Co., New York City.)

7—"Give Me the Right to Love You," by Abe Glatt. Considered by many and competent judges to be the finest composition of its kind—most appropriate for love themes and scenes. (Published by Harry von Tilzer.)

8—"Christmas Chimes," reverie, by F. W. Vandersloot. One of the most appropriate and beautiful compositions for "Christmas Scenes" and Christmas Pictures—arranged with Chimes effects. (Vandersloot Music Company, Williamsport, Pa.)

9—"Dramatic Recitative," by Sol. P. Levy. An exceptionally fine composition depicting scenes of intense danger and heavy dramatic situations. This number is obtainable from the Cinema Music Co., Columbia Theatre Building, 47th and 7th ave., New York City, at a special reduced price.

10—"Snowflakes Song" and "Christmas Chimes." Two exceptional songs of rare tonal beauty. Two songs which which in years to come will attain the same popularity as "Adeste Fidelis" or other famous Christmas songs. (Published by Vandersloot Music Co., Williamsport, Pa.)

11—"Longing for My Dixie Home," by Shannon. A 4/4 Andante Moderato movement—very melodious and very effective. (Published by the Vandersloot Music Co.)

12—"Stolen Sweets," a beautiful and melodious waltz movement, by Harry von Tilzer. (Published by Harry von Tilzer.)

13—"Barnyard Blues," jazz fox trot, by D. J. La Rocca. The big hit of the Dixieland Jazz Band as recorded by the Victor Talking Machine Co. Record No. 18255, under the title of "Liberty Stable Blues." (Leo Feist edition.)

14—"At the Yankee Military Ball," fox trot, by Harry Jentes. The most popular and most often requested fox trot—and exquisite dance number, which every music lover will appreciate. (Leo Feist edition.)

15—"Chasing the Chickens," a great jazz number. (Published by Forster Music Co., Chicago, Ill.)

16—"A Russian Pansy," by Otto Langey. An attractive and new intermezzo, melodious and most appropriate for love scenes. (G. Schirmer edition.)

17—"Ching, Chong," a great "jazz" one-step and popular favorite. (Richmond Music Co., 147 W. 45th st., New York City.)

18—"I Wonder How the Old Folks Are at Home?" by F. W. Vandersloot. A genuine musical gem and a treat for both musicians and listeners. For orchestra this song hit it obtainable as a cornet or trombone solo, and also in a waltz arrangement. As a waltz it presents the most successful and best liked number for "dance purposes." As a song it is a charming melody of exceptional tonal beauty. (Vandersloot Music Co.)

"Over There" Selling Like Liberty Bonds

ON the 4th of November, when Leo Feist acquired "Over There," it was reported that the song had sold close on to half a million copies, extending over a period of several months, and at the rate that "Over There" is going now, Feist will have sold another half a million before the first of December, or something like 125,000 copies a week. The west is just becoming acquainted with the song, which is now almost a fixture on military musical programs.

"Over There" has had a great deal to do with arousing patriotic enthusiasm in this country; it is a big favorite with soldiers and sailors, and should be played by every picture house musician in the country that is not in love with Germany. Every time a young American with red blood in his veins hears the familiar strains of "Over There" he wants to start for the trenches, and it is the duty of musicians to keep him in that mood by playing "Over There" and all the other good march songs, regardless of the authors or publishers. If you can't fight, and you can't give freely to any of the funds, you can do your bit as a musician by getting copies of the best patriotic songs, be they sentimental, martial, or humorous, to play whenever the opportunity presents itself.

Good patriotic music has a lot to do with filling up the ranks in regiments. So it is up to you to see that you get the best there is.

Some musicians do not seem to care what they play while pictures are on—they are like the mortals in this world who care very little about what they wear, as long as they have a place to eat and sleep. The other night the writer sat in a combination vaudeville-picture house in Harlem and watched the chap at the piano trying to smile at two girls at his back and play for a picture at the same time. The picture was a good one, but when it was put on to close the show many left the place, and by the time it was half over the show house was half empty. All the while the fellow at the piano kept drumming away at something that interested no one in particular. He was running up and down, evidently improvising, but very badly.

In some houses the managers will not stand for this sort of loafing, and if a pianist has not a large enough repertoire to enable him to keep up with pictures he does not keep him on the payroll. And there is no logical reason for this inane thumping of a piano while a picture is being shown, not while we have so

many live publishers doing business in this country. Just try to figure out how long an orchestra would last at a concert if it continued to improvise on scales that sounded like a violinist tuning up. Motion pictures are good in themselves, and a drawing card as well; music is equally as important, and the two are like the words and music of a song. The lyric of a song is valuable, and becomes doubly so when blended to the proper music by an expert; but no sane publisher would trust a first class lyric to some bungler who was not interested in the success of the two, and the same should apply to the music for pictures in the theatres. If a man is interested in his work he will see that he always carries music suitable for the line of work that comes to him, and this is not a hard task, but a great bother to the indifferent or lazy musician. So it is up to the managers to see that their musicians give their patrons music, not scales, and then there will be no cause to complain about poor business.

E. M. WICKES.

General Comments

LEO FEIST has just published another war song called "When We Wind Up the Watch on the Rhine." Other new snappy patriotic numbers issued by him are: "When There's Peace on Earth Again," "Throw No Stones in the Well that Gives you Water," "Homeward Bound," "We'll Knock the Heligo, into Heligo, out of Heligoland," and "Hail! Hail! the Gang's All Here." Lee Orean Smith is kept very busy with the band and orchestra department, and more so since Feist took "Over There."

Jos. W. Stern & Company have just started a big advertising and publicity campaign on their new war hit, "When the Moon is Shining Somewhere in France." Private Frederick Rath wrote the number and has made it very popular at Camp Upton. "Set Aside Your Tears," another Stern number, is going bigger than ever.

L. Wolfe Gilbert and Anatol Friedland have started their business career with a regular song, "Are You From Heaven," which has been endorsed by scores of leading vaudeville headliners. Friedland has written a very haunting melody for the song, and it is safe to say that it will be very popular with bands and orchestras.

Hamilton S. Gordon reports that every sale of his Motion Picture Collection brings a re-order. Gordon certainly has a wonderful collection of music especially adapted for motion pictures.

Fred Forster has just issued a new war song, entitled, "I Wish You All the Luck in the World." His very latest is "Faugh-A-Ballagh," a march ballad, which is to be featured by Blanche Ring in Chicago.

The war version that Fred Vandersloot had written for "I Wonder How the Old Folks Are Tonight" has helped to increase sales. Vandersloot may live in Williamsport, Pa., but he is a live wire.

"Over There" Is Not a World Production

IN the December 8 issue of MOTION PICTURE NEWS, in this department, the production of "Over There," which is being released through Select Pictures Corporation, was captioned as a World production by mistake.

The World production has a similar title, being called "Over Here," and was reviewed in MOTION PICTURE NEWS issue of December 1.

"THE MAN OF GOD"

(Butterfly Production)

Theme: "Revery" (Dramatic Melody) by Rissland

Opening—Ein Maerchen (Dramatic Fantasia) by Bach.
T: "Arapaho Flats"—Piano Solo improvise to action (Barroom scenes).
T: "I'd like to get a cabin"—Hurry to action.
T: "Mary finds that there are, etc."—Theme.
T: "But the days drag"—"Dramatic Adagio" by Kretschmer.
S: "Gambler dealing cards"—Hurry to action.
T: "You are killing yourself, etc."—Theme.
T: "I'm so lonely and afraid"—"Fifth Nocturno" (Allegretto) by Leyhach.
T: "Months passed"—Continue to action.
T: "There's an awful sick woman"—"Broken Melody" (Dramatic) by Van Biene.
T: "The grim law of humanity"—Hurry to action. Note to begin pp.
T: "Something has snapped"—"Prelude" (Heavy Dramatic) by Rachmaninoff.
T: "As the years dragged on"—Theme.
T: "El Dorado Smith, etc."—Piano Solo improvise to action (Barroom Scenes).
S: "The fight—"Violetta" (Characteristic) by Tobani. (*Note.—First eight bars of Violetta are agitato ff.*)
S: Beginning of fourth reel—"La Rose" (Characteristic Intermezzo) by Ascher.
T: "I don't want to meet him"—Theme.
T: "Some of the older inhabitants"—"Romance" (Moderato) by Rubinstein.
T: "For the first time since, etc."—"Rosemary" (Moderato Revery) by Barton.
T: "The old, old story"—"The Vampire" (a dramatic theme) by P. Levy.
T: "I will not let you, etc."—"Dramatic tension No. 1" by Ascher.
T: "I once swore, etc."—Theme ff.
T: "Your sister isawful sick"—"Rustles of Spring" (Dramatic Agitato) by Sinding.
T: "The baby you found, etc."—Theme until * * * END.

"BELOVED JIM"

Theme: "Cantique De Noel" (Christmas Anthem) by Adam

(Butterfly Production)

1.—"Jasmine" (Allegretto) by Kretschmer until—T: "From the Flotsam and Jetsam, etc."
2.—"Canzonetta" (Moderato) by Godard until—T: "And at Eventide."
3.—"Christmas Echoes" (Waltz by Tobani) until—T: "For God's sake, Bartender."
4.—Continue to action until—T: "Give us some of that face."
5.—"Dramatic Recitative" by Sol. P. Levy until—T: "Words fail me, etc."
6.—"Pathetic Andante" by Paul Vely until—T: "Fate puts her last pawn."
7.—Theme until—T: "If that fellow eats so quickly, etc."
8.—Continue pp until—T: "A Merry Christmas to you all."
9.—"Adest Fideles" (Christmas Anthem) until—S: "Telephoning."
10.—Repeat "Christmas Echoes" (Waltz) by Tobani until—T: "Hark, the Herald Angels sing."
11.—"Holy Night, Stilly Night" (Christmas Anthem) until—T: "And on Christmas Day." *Note.—With ad. lib. Chime Effects.*
12.—"Canzonetta" (Moderato) by Nicode until—S: "Around Christmas Tree."
13.—Theme until—T: "On his wedding morn."
14.—Organ Improvise to action (Church scene) until—T: "Now comes our second Christmas."
15.—Repeat "Christmas Echoes" (Waltz) by Tobani until—T: "Good God, You."
16—Dramatic Theme by Sol. P. Levy until—T: "With his nephew."
17.—"Love Song" (Dramatic) by Flegier until—T: "And so Christmas Eve came again."
18.—Theme until—T: "I must leave town tonight."
19.—"Erotik" (Dramatic) by Grieg until—T: "Five minutes before train time."
20.—"Dramatic Tension" by Winkler until—T: "After theatre hours."
21—"Dream of Devotion" (Heavy Dramatic) by Langey until—T: "Did you go to the theatre."
22.—"Serenade" (4/4 Dramatic Moderato) by Widor until—T: "Did you ever see those tickets."
23—"Dramatic Agitato" by Henry Hough until—T: "Please, please ask him."
24.—Theme until—T: "Before you leave, etc."
25.—"Heart Wounds" (Dramatic Minor) by Grieg until—T: "He was not man enough, etc."
26.—"Love Theme" by Herzberg until * * * END.

"MY LITTLE BOY"

Theme: Extase D'Amour (Dramatic) by Roze

(Bluebird Production)

1—"Forest Whispers" (Melodious Gavotte) by Losey until—T: "Fred had a dream, etc."
2—"Extase" (Dramatic) by Ganne until—T: "This would be a dismal world."
3—"Stolen Sweets," Waltz (Harry von Tilzer) until—T: "What Honest Lover Ever Knew."
4—Continue to action until—T: "Two o'clock and all is not well."
5—"Heavy Mysterioso" by Sol. P. Levy until—T: "I know where you spend, etc."
6—Theme until—T: "Enter Fred."
7—"Pathetic Andante" by Paul Vely until—T: "I want to marry Clara."
8—"Dramatic Recitative" by Sol. P. Levy until—T: "You shall have an allowance."
9—"Pathetic Andante" by Margis-Berger until—T: "Six happy years, etc."
10—"Dawn of Love" (Melodious Allegretto) by Bendix until—T: "The happiest hour of all the year."
11—"Whispering Flower" (Characteristic) by Blon until—T: "Now you old Joe, etc."
12—"Christmas Chimes," Song (Vandersloot Music Co.) until—T: "I guess I hadn't better."
12—Continue to action until—T: "Good old Santa Claus."
14—Continue ff until—S: "Little boy among his toys."
15—"Christmas Echoes" (Waltz) by Tobani until—T: "Uncle Oliver was not a sport."
16—"Hunting Scene" (Characteristic) by Boccalari until—S: "Wounded boy on ground."
17—"Dramatic Agitato" by H. Hought until—S: "Little boy in bed."
18—"Atonement" (Andante) by Zameznick until—T: "And, as he was dreaming."
19—Continue pp until—S: "Woman at piano."
20—Piano solo, improvise to action—S: "Woman gets up from piano."
21—"Christmas Chimes," Reverie (Vandersloot Music Co.) until—T: "It's only right that I tell you, etc."
22—Theme until—S: "Exterior of house near automobile."
23—Pastel Menuet (Allegro Giocoso) by Paradis until—S: "Old man crying."
24—Silence until—S: "Old man running out of his room." *Note—Important effect ringing of church bells.*
25—"Christmas Echoes" (Waltz) by Tobani until * * END.

"THE FUEL OF LIFE"

(Triangle Production)

(Reviewed on page 3665)

Theme: "The Vampire" (A Dramatic Theme) by Sol. P. Levy

1—"Adoration" (4/4 Moderato) by Barnard until—T: "Angela De Haven, etc."
2—"Intermezzo" (Allegretto) by Pierne until—T: "A rapacious hawk."
3—Theme—S: "Close up of newspaper clipping."
4—Sunshine Valley, Song (Vandersloot Music Co.) until—T: "I want you to meet my friend."
5—"Heloise" (Moderato Intermezzo) by Langey until—T: "Through scheming wiles."
6—"Valse Lente" by Schuette until—T: "I cannot believe that."
7—Theme until—T: "Few are both true and tender."
8—"Dramatic Recitative" by Sol. P. Levy until—T: "Ashes."
9—"Pathetic Andante" by Paul Vely until—T: "An unaccountable tumble."
10—"Romance" (Moderato) by Karganoff until—T: "A saving touch of benevolence."
11—"Harmony of Love," Romance (Andante) by Brooks until—T: "Time has involved a woman, etc."
12—Theme until—T: "The Eastern members, etc."
13—"Love Song" (Moderato) by Puerner until—T: "Spalding enthusiastically rushes, etc."
14—"Legende" (Andante Moderato) by Friml until—T: "And so it happened."
15—"Allegro" by Bach until—T: "A woman not only does, etc."
16—"Stolen Sweets," (Waltz Harry von Tilzer) until—T: "Violet Hilton discovers, etc."
17—Repeat "Dramatic Recitative" by Sol. P. Levy (Same as Cue No. 8) until—T: "Seeking an easier conquest."
18—Theme until—S: "Interior of mine."
19—"Heavy Mysterioso by Sol. P. Levy until—S: "Explosion."
20—Produce effect—Followed by
21—Hurry to action until—T: "Unwilling to surrender." *Note.—Watch explosion.*
22—Theme until—T: "Carried on by the momentum, etc."
23—Melody (4/4 Moderato) by Kretschmer until—T: "Again the old life claims her."
24—"A la Ballerina" (Valse Lente) by Braham until—T: "In due course, Bob Cat, etc."
25—"Characteristic" (Tremolo) by Lovenberg until—T: "I'm playing the game myself."
26—Theme until * * * * * END.

Projection with Mazda C Lamps

(*Continued from page 4237*)

ment and ammeters, is used to supply the lower voltage required by the Mazda lamp. Of course, it is possible to use on direct-current circuits a resistance with a sensitive adjustment, and an ammeter, but this is not practical because of the energy lost in the resistance.

The General Electric Company has developed a compensarc for the use of the 20-ampere Mazda C lamp on 110-120-volt and 220-

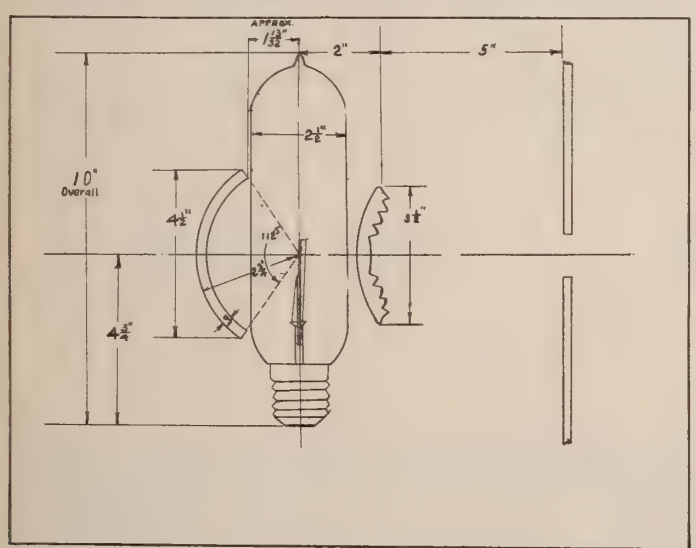


Fig. 5—Correct Operating Position of the Lamp, Mirror and Condenser, with Their Relative Dimensions

volt A. C. circuits, which is known as the Type I Compensarc. This compensarc includes a variable resistance in the primary circuit to take care of the variations in line voltage—thus enabling the operator to maintain the normal current on the lamp. An ammeter is placed in the secondary circuit of the compensarc, and a four-point starting switch is included in the equipment. This

MOVIE PIANISTS
Join our "Movie Club." $1.00 entitles you to everything we publish for one year (Vocal and Instrumental).
ARTHUR M. SIEBRECHT & CO., LEXINGTON, KENTUCKY

"MISSOURI-WALTZ"

The World's Greatest
and
Most Popular Waltz

For Piano - - - 30c Per Copy
For Orchestra - 11 and Piano 25c
For Orchestra - Full and Piano 35c

Forster Music Publisher, Inc.
509 So. Wabash Avenue
CHICAGO, ILL.

THE GREAT PATRIOTIC HOME SONG HIT

Song 15c Orchestra, 11 and Piano 25c Band 25c
Waltz 15c Full Orchestra and Piano 35c

VICTOR RECORD BY PAUL REIMERS

I Wonder How The Old Folks Are At Home
With Patriotic Version
Companion to
BACK AT DEAR OLD HOME SWEET HOME
By Same Composers
Words by HERBERT S LAMBERT
Music by F W. VANDERSLOOT
VICTOR RECORD No 45111
By Paul Reimers Issued Nov 1917
Patriotic Version by Ed. Rose.

PATRIOTIC VERSION BY ED ROSE

I Wonder etc. 2 Patriotic Version by Ed. Rose, Copyright MCMXVII by Vandersloot Music Pub. Co., Williamsport, Pa.

VANDERSLOOT MUSIC PUB. CO.
Williamsport, Pa.

switch eliminates the possibility of a rush of current through the cold lamp when the current is first applied, for the connections are such that the current is gradually increased as the switch is turned from the "off" to the full current position.

The General Electric Company has also designed a panel attachment for the present arc lamp compensarc. This panel includes a rheostat for regulation, an ammeter, a reactance coil, and the four-point starting switch. It can be adapted to any arc compensarc now in use in theatres.

At the present time there are on the market a number of transformers which are being used with the 20-ampere Mazda C projection lamp, but which are not recommended, although they are cheaper than the compensarc described above. They do not contain a variable resistance in the primary circuit to take care of

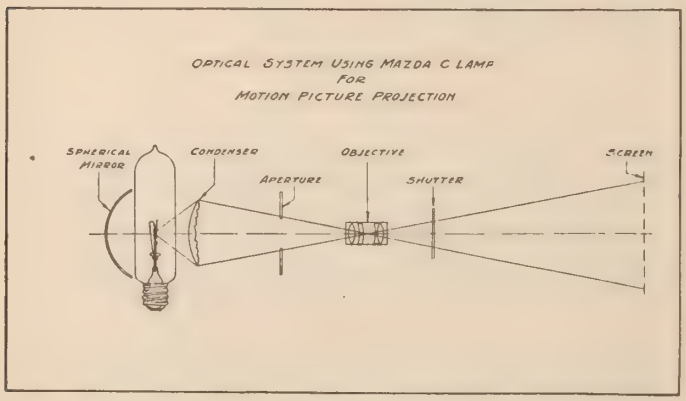


Fig. 6

fluctuation in the line voltage, nor do they include an ammeter. Thus the operator is not in a position to know whether his lamp is burning at above, or below, normal current. It is necessary, in any control apparatus which is used, that the primary or the secondary circuit contain a variable resistance or reactance in order to take care of voltage fluctuation in the line and the variation in the voltage of individual lamps. Furthermore, it is necessary to have an ammeter in the secondary circuit in order that the operator may know when the lamp is burning at normal current. It is very important that the Mazda C lamps be held at their rated current. In order to take advantage of all the light possible, the filament is operated at a temperature close to its melting point. Any marked increase in current delivered to the filament materially shortens the life of the lamp, and any decrease in current delivered to the lamp is followed by loss in light on the screen. The Engineering Department of the National Lamp Works of the General Electric Company is co-operating with a number of manufacturers in the design of suitable control apparatus for the Mazda C projection lamp. For satisfactory operation of the lamp it is essential that the control apparatus fill the requirements mentioned in this article.

FIELD FOR MAZDA LAMP PROJECTION

From the above discussion, it will be noted that the Mazda lamp for motion picture projection can be used to the best advantage only when installed in connection with recommended mirrors, condensing lenses, regulating equipment, and—if possible—projection lenses. In general, wherever alternating-current arcs are at present in use, the 20-ampere lamp will, when properly installed, project pictures equal to or better than the arc lamp with a considerable saving in operating cost; it will replace direct-current arcs of up to 35 amperes capacity. It may be used for either motion picture or stereopticon projection work. A satisfactory picture can be projected with the Mazda C lamp with a throw of from 75 to 90 feet. The permissible width of the picture to be projected will, of course, be affected by the character of the screen used in the theatre.

The simplicity of the Mazda lamp is an important feature of its use on motion picture machines; once it is placed in the machine, it requires no attention from the operator. The position of the filament is fixed and there is no travel of the light source. The high degree of uniformity of illumination on the screen, the entire absence of flicker, and the absence of deposits on the condensing lenses, are prominent features, all of which contribute to the satisfactory reproduction of motion pictures.

THE BARTOLA
Take care of your tax increase by installing this instrument. It will improve your music—cut down your expense and better satisfy your patrons. *Write for Catalogue.*
CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

PICTUROLLS HAVE MADE A HIT
ARE NON-TAXABLE
YOU WANT THEM
FILMUSIC COMPANY - LOS ANGELES - CALIFORNIA

THREE WONDERFUL SONGS *by* JEFF BRANEN *and* EVANS LLOYD
VALLEY ROSE
ALL THAT I WANT IS IN IRELAND
WE'RE AFTER YOU
145 West 45th Street JEFF BRANEN, *Publisher* New York, N. Y.

"THE AUCTION BLOCK"

Theme: Pearl Fischer Selection by Bizet

Important Note.—Always begin the theme with Movement No. 2, "Andante von troppo."

1—"Song of India" by Korsakow until—T: "In the up-state village of Vale."
2—Theme until—T: "Lily Levinsky, the motherless child."
3—"Characteristic No. 27" (Tremolo) by Lovenberg until—T: "To hell with your supper go to work.
4—Heavy Agitato to action until—T: "In time Peter Knight was ruined."
5—"Just As Your Mother Was (Harry von Tilzer) until T: "The following day Lilas calls."
6—"Sieste" (Lento) by Laurens until—T: "She's going to make us rich."
7—Theme until—T: "Here's to Old Hanibal Barton.
8—Continue ff until—T: "The road to the Auction Block."
9—Repeat "Sieste" (same as Cue No. 6) until—T: "Bergman's Revue in the process of making."
10—"Way Down in Macon, Georgia" (Frank K. Root Ed.)) until—T: "I have never been in a theatre before."
11—Continue pp and slowly until—T: "A New York event."
12—Short Overture (just for opening purpose, about 40 sec.) until—S: "Curtain goes up."
13—Repeat "Way Down in Georgia" (same as Cue No. 10) until—T: "Popé's criticism in the morning papers."
14—Short scene about 50 seconds (piano or organ improviso pp) until—"Banquet scene."
15—March from "Scenes Pittoresques" by Massenet until—T: "In the green room of the stars."
16—Continue pp until—T: "I wish to introduce, etc."
17—"Aide Ballet" from "Scenes Pittoresques" by Massenet until—T: "Gee, if I'd known you were here!"
18—"Strike Up the Band, Here Comes a Sailor" (Harry von Tilzer) until—T: "Like the bold Lochinvar."
19—Organ or piano improvise pp until—T: "Midnight at Proctors."
20—"We're Going Over," Song (C. Arthur Pfeiffer Ed.) until—T: "Fight near the automobile."
21—Short hurry until—T: "Business brought the jackals."
22—"Mysterioso" to action until—T: "Overture Miss Knight."
23—Few bars of good opening overture until—T: "The jackals prepared, etc."
24—"Mysterioso Dramatico No. 22" by Borch until—S: "Girl and man in room."
25—Silence until—S: "Flashlight explosion."
26—Produce effect followed by.
27—Hurry to action until—T: "After reading the morning papers."
28—"L'Adieu" by Favarger until—T: "That evening a lonely girl."
29—Theme until—T: "In the apartment below Lilas."
30—"First Waltz" by Durand until—T: "So you're the party who has been visiting."
31—"Erl King" (Dramatic Agitato) by Schubert.
Note.—Repeat if necessary and play to action pp or ff (watch shot) until—T: "Wait, I'll telephone the doctor."
32—"Last Spring" by Grieg until—T: (on newspaper) "Jarvis, the big boss, suicide."
33—Theme.
Important Note.—From beginning "Allegro" until T: "You thought you hooked a live one."
34—Continue to action until—T: "For reasons of economy."
35—"Pathetic Andante" by Paul Vely until—T: "As the months rolled by."
36—Silence until—T: "Get your rich friends."
37—"He's a Jolly Good Fellow" (old song hit) until—T: "I'll take a hundred on account."
38—"Sparkling Eyes" (Morceau-Scherzando) by Puerner until—T: "Good night, Bob."
39—Theme (from Second Movement) until—T: "Within the years Lorelei's Love, etc."
40—"Doctor Cupid," Intermezzo, until—T: "While his wife waited."
41—Theme (from Second Movement) until—T: "So you're a seamstress."
42—Prelude by Rachmanioff until—T: "Hurry to get a doctor."
43—Hurry pp until—T: "I want every dollar."
44—Another hurry ff until—T: "This is Bob Wharton."
45—Continue pp until—S: "Bob enters his wife's room."
46—Theme (from Second Movement) until—T: "Four Happy months rolled by."
47—"Pastel Menuet" (Allegro Giocoso) by Paradise until—S: "Oriental auction sale."
48—Same number as Cue No. 1, "Song of India" by Korsakow

"THE HUNGRY HEART"

Theme: Largo E Mesto from Sonata, Op. 10, No. 3 by Beethoven

(Paramount)

1—"Flirtation" (Valse Intermezzo) by Meyer-Helmund until—S: "Pauline looking at picture on wall."
2—"Love Theme" by Herzberg until—T: "The first morning."
3—"Nocturno in F" (Moderato) by Krzyzanowsky until—T: "I'm waiting to take you to breakfast."
4—"Heartsease" (Moderato) by Moret until—T: "So a year passed."
5—Theme until—T: "So Courtney battled gallantly."
6—"Illusion" (Moderato Intermezzo) by Bustanoby until—T: "And so Courtney realized."
7—Organ Solo—to action for 35 seconds (Watch Screen) until—S: "Courtney stops playing the organ."
8—Theme until—T: "And Courtney went back to it all."
9—"Musette" (4/4 Allegro ma non troppo) by Offenbach ('cello solo with strings and piano) until—T: "Gallatin's work with me will take, etc."
10—"Cantilena" arranged by Gruenwald (3/4 Andanto) until—T: "Thus through weeks was the inevitable forced."
11—Orchestra Rest about 7 minutes—organ improvise to action until—S: "Accident (explosion) in laboratory."
12—Produce Effect. Followed by
13—"Chanson Joyeuse" (6/8 Allegro by Ravina until—T: "Night watches."
14—"Ein Maerchen" (Fantasis by Bach) until—T: "When Richard Vaughan returns."
15—There until—T: "The Crisis."
16—Piano Solo to action (Watch Screen) until—T: "I want you to go upstairs."
17—"Love Song" (Dramatic) by Flegier until—T: "What glorious hair you have."
18—Theme until—T: "With a lapse of time."
19—"Cantilena" (6/8 Moderato) by Bohm until—T: "The crucible."
20—"Ave Maria" (Dramatic) by J. Ascher until—T: "You and that man, both think, etc."
21—"Dreams of Devotion" (Heavy Dramatic) by Langey until—T: "I think we both understand, etc."
22—Theme until * * * * * * END.

"A CASE AT LAW"

Theme: "Chant du Voyageur" (3/4 Andante Grazioso) by Paderewski

(Triangle Production)

1—"Slippery Hank," by Losey (Vandersloot Ed.) until—T: "He's a jolly good fellow."
2—"He's a Jolly Good Fellow (Popuar Old Time Song Hit) until—T: "Doc Sanger, leader, etc."
3—Silence until—S: "Sanger accepts the package."
Note.—Just watch shots, and produce effect.
4—"Berceuse" (Melody) by Karganoff until—T: "So Doc Sanger came to this town."
5—Theme until—T: "The end of the honeymoon."
6—"We're Going Over" (Pfeiffer Ed.) until—T: "Wifey waiting—say nothing."
7—Dramatic Recitative by Sol P. Levy until—T: "Then you must know my auntie?"
8—Theme until—T: "Weeks pass."
9—Silence until—S: "Interior of beer saloon."
Note.—Just watch shots, and produce effect.
10—Souvenir Waltz by Cousin (Howley Ed.) until T: "I'm off that stuff."
11—"Romanze" (4/4 Andante con moto) by Rubinstein until—T: "This belongs to you."
12—Theme ff. until—T: "Isn't there a law, etc."
13—"Canzonetta (Moderato) by Nicoide until T: "Doc takes the law in his own hands."
14—Cavatine (4/4 Dramatic Moderato) by Bohm until—T: "I said I'd get him."
15—"Melody" by Friml until—S: "The Fight."
16—Hurry to action—T: "Doc, don't shoot a man."
Note.—Watch shots.
17—"Dramatic Tension No. 9" fy Andino until—T: "It's all my fault."
18—Hurry to action until—T: "The true facts having been learned."
19—"L'Adieu" (12/8 Moderato) by Favarger until—T: "Case dismissed."
20—Theme until * * * * * END.

"WHEN A MAN SEES RED"

Theme: Erl King (Dramatic Agitato) by Schubert

(Fox Standard Production)

(Reviewed on page 3483)

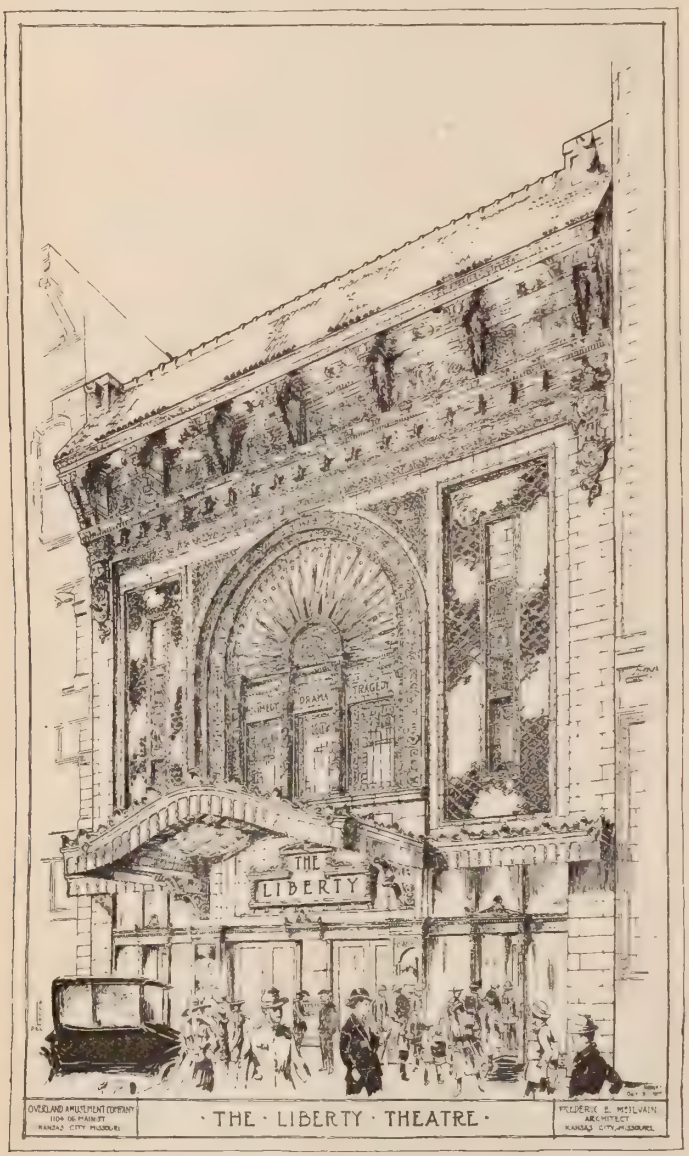
1—"Characteristic" by Lovenberg until—T: "The usual Sunday morning service."
2—Organ improviso to action (Short Sacred Scene).
3—"The Wooing Hour" (Moderato Grazisso) by Zamecnik until T: "The city of the Golden Gate.
4—Continue to action until—T: "At the Wigwam Cafe."
5—Two or three popular trots and one-step to action (Saxaphone quartet and piano accompaniment) "Slippery Hank, One Step" (Vandersleet Ed.) until—S: "Alice Leaving the Wigwam Cafe."
6—Theme—S: "Flashback to Wigwam Cafe."
7—"We're Going Over" (Pfeiffer Ed.) (Short Scene) until—S: "Alice's mother in arm chair."
8—Theme until—S: "Larry (Farnum) on board of his ship."
9—Short orchestra rest—Organ improviso to action until—"Larry sees his mother in arm chair."
10—Theme until—T: "While Sutton with his blackened soul."
11—Short agitato until—T: "And Lewis's party sails."
12—"Credo" from the "St. Cecile Mass" by Gounod until—S: "Flashback to party on steamer."
13—"It's a Long Way to Berlin" (Feist Ed.) until—T: "Alone."
14—"Souvenir O'Autrefois (Cantalbilo Romance) by Somersville until—T: "And so the unknowing."
15—"Olympia" Overture by Ascher until—T: "How would you like to know, etc."
16—Theme until—T: "On board the Lewis yacht.
17—Piano improviso to action on popular song until—S: "Sutton on his schooner.
18—"Egmont" Overture by Beethoven until—T: "Kaina, a small island."
19—Continue to action until—T: "And Where the Painted Lady, etc."
20—"Evening Breeze" (Allegretto Idyl) by Langey (short scene) until—T: "Lascar's is the only attraction."
21—Hawaiian popular music (hula style) until—T: "He's the Lion of the Hour."
22—"Kilama Wailana" waltz by Lake until—T: "And at Midnight, etc."
23—"Huki" (Hawaiian one step) by Berger (ukeleles and other Hawaiian instruments) until—T: "As the days pass."
24—"Land of Dreams" (moderato idyl) by Driffill unil—T: "The morning."
25—"Good Bye" by Tosti until—T: "And It's All Your Fault."
26—Theme until—S: "Girl on Lewis's yacht."
27—Short orchestra rest—Organ's improviso to action until—T: "The Gathering Storm."
28—"Flying Dutchman" (Overture) by Wagner until—T: "In the still cold light of the dawn."
29—"Kunibild," Prelude to Act III. (Andante Serioso) by Kistler until—T: "As evening draws near."
30—Theme until—S: "Farnum fighting with Sutton."
31—Very heavy and long Allegro Agitato or Furioso until—S: "After the fight."
32—Theme until—T: "When reason returns."
33—"La Lisonjera," Caprice (Moderato Malto Capricioso) by Chaminade until * * * * * * END.

THEATRES WORTH WHILE

$750,000 Theatre for Kansas City Soon

REPRESENTING an investment of $750,000 work has been started by Harding Brothers on the Liberty theatre, Kansas City, Mo., which promises to be one of the handsomest houses in Cthe whole Middle West. T. E. McInvain, the architect, has prepared particularly striking plans for the new theatre.

The building will occupy a plot, 50 by 132, at 1,104 and 1,106 Main street, in the heart of the business district. The building will be constructed of steel and concrete and will be fully fireproof. It is expected that it will be opened in February of next year. The front will be of ornamental terra cotta and, as may be seen from the architect's drawing, is unusually attractive. The



New Liberty Theatre, Kansas City, Mo.

general interior decorations will be attained by ornamental plastering effects, with the judicious use of tinting.

The house will seat 1,500, contracts having been made for the chairs with the American Seating Company. Two latest model Power machines will be used, the throw being 120 feet. The kind of screen to be used has not been determined. The projection room will also be equipped with a dissolving lantern and a spot light.

Mushroom ventilating system will be used. American District Steam Company's atmospheric system is called for in the heating plans. Indirect lighting system will be used in the interior and there will be a flood of light on the front of the building, together with an immense electric sign bearing the name of the theatre.

Music will be one of the specialties of the house. There will be a twelve-piece orchestra and an Austin pipe organ, together with echo organ. Goldwyn and other star features will be used, the bookings not having yet been completed. The bill will be changed each week. There will be new shows each day with prices fifteen and twenty-five cents for both matinee and evening. Newspapers and billboards will be used extensively in the advertising.

The lobby dimensions are 25 by 40 feet, the fixtures not having yet been arranged for, except that it is planned to have ornamental fixtures extremely well lighted.

Shaeffers Open Fine New House in Chicago

ON November 8 there opened on the northwest side of Chicago a splendid new 2,000-seat theatre, the Crystal. It is located on probably the busiest corner of that section of the city, at the corner of North avenue and Washtenaw street.

Schaeffer Brothers are the owners of this building, which in-



cludes a modern lodge hall with seating capacity for 400 and which may be used as a dance hall, six stores and twelve offices. The building is two stories in height and is finished in white terra cotta and red brick. Lighting is one of the features of the house, 3,000 lamps being used on the front and towers.

DIRECTORY OF NEW THEATRES

ARKANSAS

The Belmont Amusement Company, of Atkins, has filed articles of incorporation. The company will erect a building in which to operate a motion picture show and furnish other amusements for the soldiers at Camp Pike. The capital stock is $15,000.

CALIFORNIA

Charles, Rohrer has been granted a permit to operate a motion picture theatre at 420 K street, Sacramento. Commissioner Edward Haynes made a favorable recommendation to the City Commission following the report of Commissioner Thomas Coulter as to the condition of the premises and changes ordered in the projecting room.

Camp Kearny, Los Angeles, is to have a brand new theatre, one big enough and fine enough to accommodate the largest productions put out. This is to be put up by the Government at a cost of $50,000, and will have lighting facilities equal to the best in the country. The stage will be thoroughly equipped in every respect, with dressing rooms having all modern conveniences and all kinds of stage furnishings.

The new $115,000 Liberty theatre in the Van Ness Building, near Tulare street, Fresno, is about completed, and its opening is watched with feverish interest. Manager Keech declares that the new movie palace will have the largest seating capacity of any such place in California, providing for 2,000 people, equally divided between the balcony and lower floor. A nursery has been provided for the convenience of mothers of small children, as well as a hospital for any emergency. An extraordinary feature of

the new Liberty is the tea room. Tea is to be served every afternoon from 3 to 5 to matinee patrons, free of charge. The tea room adjoins the lobby of the second floor. One of the largest cooling systems in the State has been installed, capable of exchanging 55,000 cubic feet of air a minute. This system makes it possible to maintain a temperature of about 70 degrees the entire year. The music for the theatre will be provided by a $30,000 pipe organ, which is one of the main attractions.

Architect O. P. Dennis, 619 Fay Building, Los Angeles, is preparing plans for a one-story store and theatre building to be erected in a suburban city. It will contain two store rooms, lobby, and theatre auditorium to seat 900 people. It will be of masonry construction, and will have concrete foundation, 68 by 160 feet, hollow tile walls, terra cotta or artificial stone front, plate glass windows, composition roofing, pine trim, ornamental plaster, opera chairs, plumbing, wiring, heating, etc.

Alameda will soon be able to boast of a theatre equal in equipment if not in size to any on the east side of the bay. This is according to a statement made recently by James Hamblen, of 3206 Sterling avenue, Alameda. The theatre will be built in Park street, near Encinal avenue, and will have a frontage of 60 feet and a depth of 145 feet. The seating capacity is to be between 1,500 and 1,600. The building will be completed by early spring. The theatre is to be equipped with an organ similar to the one in the new California theatre in San Francisco, but smaller in size. George F. King is the architect, and George W. Stewart is handling the contract. When the house is completed it will cost between $65,000 and $75,000.

Renovated and remodeled in an artistic manner, the Columbia theatre, Oakland, known as the "home of musical comedy," will again be thrown open to the public, according to an announcement made to the effect that the show house will resume operation in a musical comedy way on Sunday afternoon, November 25. The new shows will be headed by the irrepressible Irish comedian, James Post, who is a great favorite with Oakland lovers of musical comedy, and who has appeared here on numerous occasions at the head of his own company. Post will be surrounded by a brilliant cast of players and a big chorus. Special attention has been paid to the selection of the cast, and it is announced that the best possible talent has been secured for the season. The chorus comprises a number of former vaudeville players, who will appear to advantage in the weekly chorus girls' contests. Many of the old favorites will also appear with the aggregation.

ILLINOIS

Snyder and Snyder are busy remodeling the building of Mr. and Mrs. G. C. Zah, to be used by them at the Dreamland Picture theatre, at Mount Pulaski.

The Grand theatre, at Kewanee, was opened a week ago with high-class vaudeville and motion pictures. Chris Taylor is the manager.

Walter Kilmer and William Walsh have rented the Verona Hall, at Highland, for the purpose of installing a motion picture theatre.

Clark-Struve Hall, Beecher City, has been rented to local men who are installing a motion picture outfit to give shows every Thursday evening.

The Orpheum theatre, headquarters for vaudeville in Galesburg, has decided to abandon vaudeville until the war is over and confine itself to the presentation of the higher class motion picture productions. Paramount, Artcraft, Goldwyn and other high-grade pictures will be shown.

INDIANA

Gust Weggen will soon begin remodeling the building vacated by Thompson garage, at Hebron, and expects to have a moving picture theatre before very long.

The Wysor Grand theatre, at Muncie, is now completed, and Manager George S. Challis is proud of the transformation. The auditorium has been rebuilt, new fixtures and furnishings have been installed, and it is generally conceded that the Wysor Grand is now one of the most attractive theatres in the whole State.

Hosea J. Harris, an old resident of Patriot has bought and remodeled an old church building into a neat attractive amusement hall where he will run motion picture shows.

IOWA

A new moving picture theatre, to be called the Herrold theatre, will be opened about Thanksgiving at the north end of the cantonment, at Herrold Station near Des Moines. It will be run by the Cantonment Amusement Company, under the personal direction of Walter F. Davis, a well-known moving picture man. First-run motion pictures including comedy, drama and current news events will be shown. A feature will be the projection of the pictures in a plate glass mirror curtain, weighing 15,000 pounds, costing $1,000, giving the picture a natural and lifelike appearance. The new Stern projecting machines, the first to be used in Iowa, have been installed, and 1,500 20-inch opera chairs. The house will be open daily for matinee and evening performances.

KANSAS

A new theatre, to cost approximately $75,000, is being built at Wichita, to be devoted to pictures and vaudeville.

BE A PERCENTAGE EXHIBITOR!

Figure the needs of your patrons on a percentage basis. They will figure on you in turn for their entertainment.

Comfortable seats are rated as 25% of your needs.

OUR



OPERA CHAIRS



GIVE

The desired percentage of perfection and comfort. We have high quality and low prices. Quick shipment of many styles. Our *Service Department* open to you.

Write for Catalogue N.

STEEL FURNITURE CO.

1475 Buchanan Avenue, S. W. Grand Rapids, Mich.

"NEWMAN" BRASS FRAMES AND RAILS

Read What Josiah Pearce & Sons Say About Our Goods



Gentlemen:

Now that you have completed equipment in our new theatres here in New Orleans, and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.

We wish you good luck in the prosecution of your work.

Yours very truly,

JOSIAH PEARCE & SONS,

J. E. PEARCE. New Orleans, La.

The Newman Mfg. Co.

Write for our Latest Catalogue

717-19 Sycamore Street, Cincinnati, Ohio

68 W. Washington Street, Chicago, Illinois

Canadian Representative—J. T. Malone. Rialto Theatre Bldg. Montreal, Canada

Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Established 1882

Frames, Easels, Rails, Grilles, Signs Choppers, Kick Plates, Door Bars

For Better Music

The Fotoplayer

62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

TYPHOON COOLING SYSTEM

TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Many a packed house is directly traceable to an advertisement in the "News."

The Ideal Combination
Low Cost of Up Keep
High Grade Results

The MARPLE THEATRE

ARTHUR M. FORD — TWO MACHINES NO DELAYS — "WE SHOW THE WORLD" — 421 E. DOUGLAS

HOME OF THE UNIVERSAL MOVIES"

WICHITA, KANSAS November 19, 1917.

Nicholas Power Company,
90 Gold Street,
New York, N. Y.

Dear Sirs:-

After giving two Powers Machine Heads seven successful years of continuous use thirteen hours daily at the above Theatre we are at last desirous of replacing them with new "Power 6A Heads".

Our business has been heavily solicited lately by several machine salesmen of other standard makes who knew we were contemplating the purchase of new machines. After giving the matter careful consideration from all angles we have decided that if we can duplicate our good fortune for the next seven years as we have experienced the past seven, we will be entirely satisfied. Our present machines have given us excellent satisfaction at a low cost of up-keep and we have always been prided that we were getting superior projection.

Kindly forward me catalogue and price lists together with other information covering the purchase of two new "Power 6A Machines" complete with all mechanism.

All information will be greatly appreciated by

Yours truly

Arthur M Ford

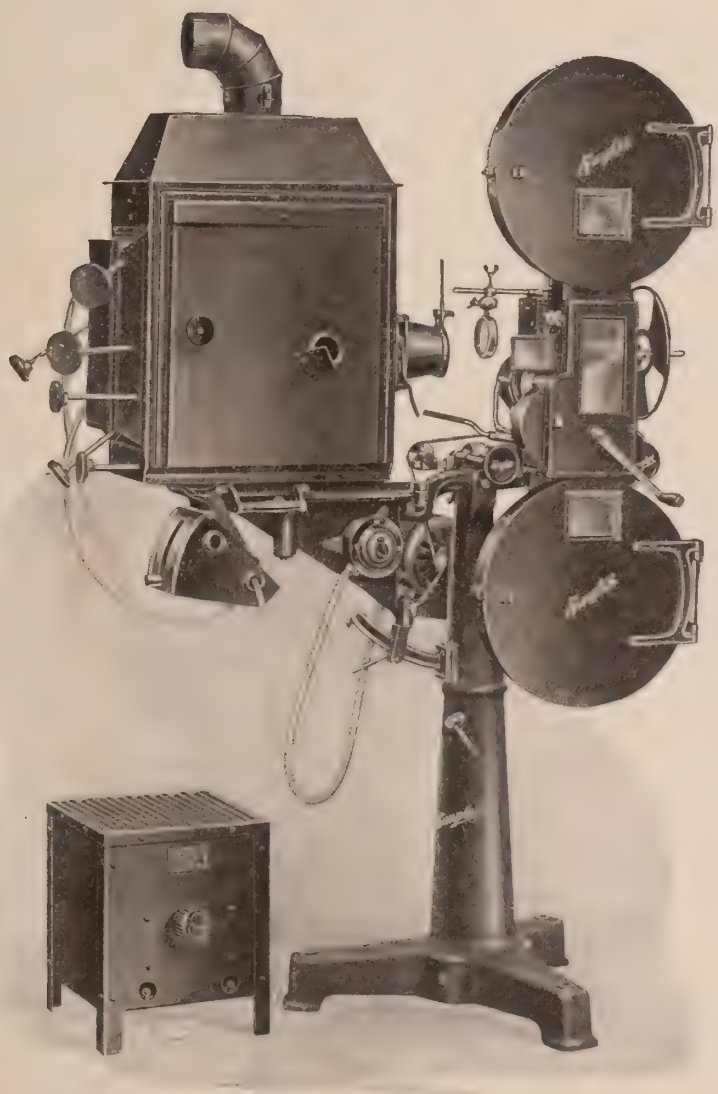
NICHOLAS POWER COMPANY
INCORPORATED
Pioneers of Projection
90 Gold Street New York, N.Y.

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

The men who sell this Projector sell not only the Permanently Perfect Projection which only the Simplex can give, but also

SIMPLEX SERVICE



The reason is this: They are not employees who have been ordered to sell this particular make of Machine; but they deliberately decided to handle only the Simplex because with it they would sell the greatest amount of satisfaction. And they are willing to back up their choice with

Service that Satisfies

There is such a man in your territory. May we send you his name?

Buying the right thing from the right man; therein lies real satisfaction.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York


This Week's Release
"ME AND MY DOG"
EDUCATIONAL FILMS CORPORATION
OF AMERICA
729 7th AVE. NEW YORK, N.Y.
M.P NEWS says: FIVE TIMES DURING THE SHOWING OF THE PICTURE AT THE RIALTO THEATRE B'WAY, N.Y. THERE CAME GREAT BURSTS OF APPLAUSE
PRAISED BY EVERY CRITIC IN ALL N.Y NEWSPAPERS

DECEMBER 22, 1917

Motion Picture News

Reg. in U. S. Patent Office.

West Coast Edition

HAS THE QUALITY CIRCULATION OF THE TRADE

TRADE MARK Paramount Pictures

TRADE MARK ARTCRAFT PICTURES

A good picture that will please your patrons is a *wise* thing to show, and "foremost stars, superbly directed in clean motion pictures," like the NATIONALLY ADVERTISED

Paramount and Artcraft Pictures

are a necessity

VOL. XVI-NO. 25 NEW YORK LOS ANGELES PRICE 10 CENTS

Entered as Second Class Matter, August 27, 1917, at the Post Office at New York, N. Y., under the act of March 3rd, 1879.

FRANKLIN FARNUM

IN RICHARD HARDING DAVIS' GREAT STORY SUCCESS

"THE SCARLET CAR"



Give them a real modern high society drama written by our best loved American author and famous war correspondent, the late Richard Harding Davis. Give them the thrilling story of a dashing New York clubman who is out to win a girl—who fights to save his sweetheart's father from the stigma of dishonesty, and has a devil of a time doing it. Does he win? Could Franklin Farnum's contagious grin ever do anything but win? Book it—better still, grab it. It's one of the real hits of the season.

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 Broadway New York

Paramount-Mack Sennett Comedies

"Are Waitresses Safe?"

Surely!. Heaven will protect the *woiking goil!*

LOUISE FAZENDA makes a great maid of all work. Her *"heavy lover"* is illustrated by BEN TURPIN and SLIM SUMMERVILLE appears as the President of the *"heavy lovers"* gang.

Miss FAZENDA'S *humor is so unconscious!*

The way she *bounces bricks* from their brows is so delicate.

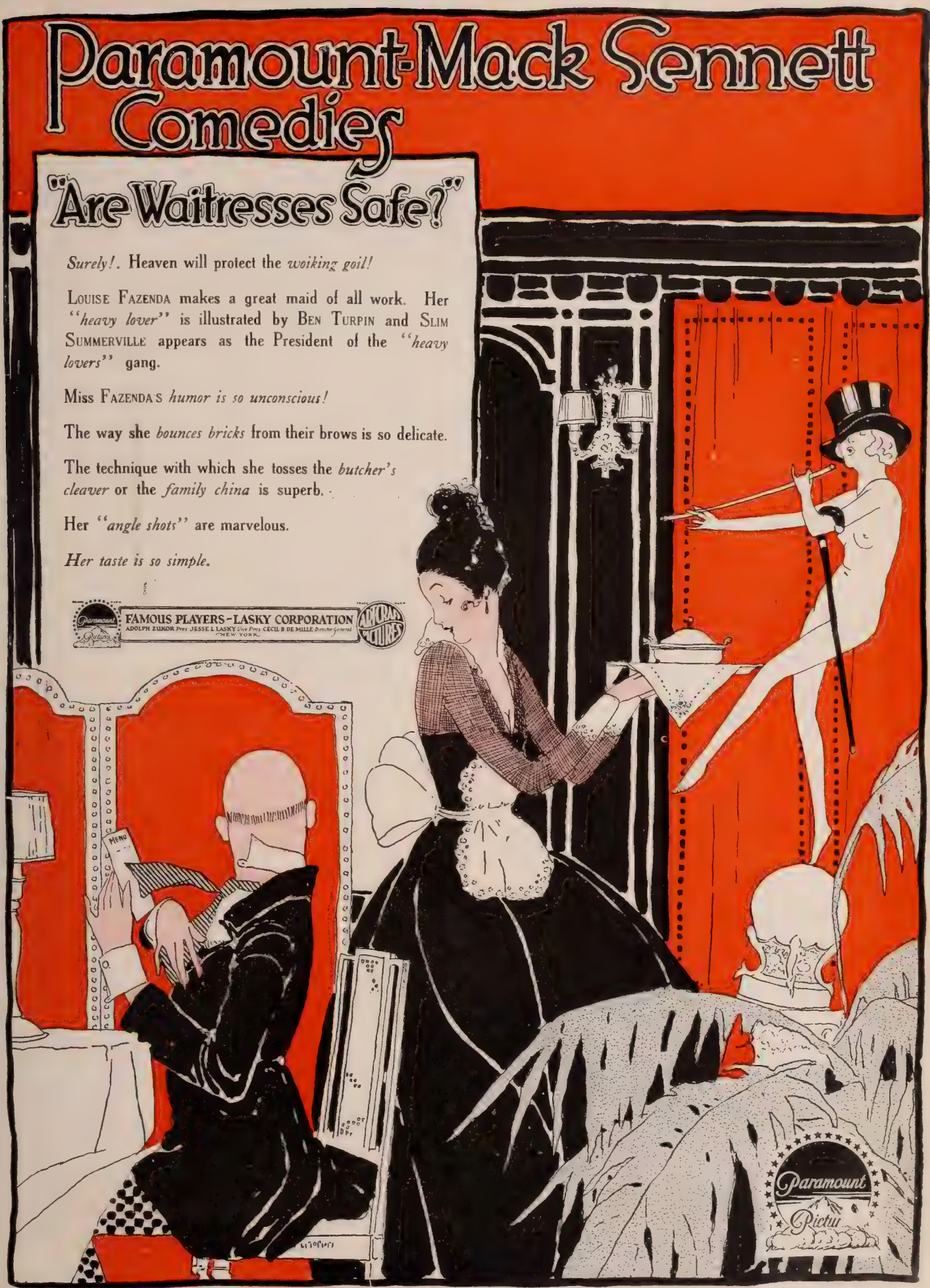
The technique with which she tosses the *butcher's cleaver* or the *family china* is superb.

Her *"angle shots"* are marvelous.

Her taste is so simple.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



MOTHER AND SISTER LIKE PARAMOUNT-MACK SENNETT COMEDIES

—they don't always like to admit it, but they always go on PARAMOUNT-MACK SENNETT nights.

don't think that mother's thoughts are centered on Sunday's dinner, or Willie's new suit, or sister's chances.

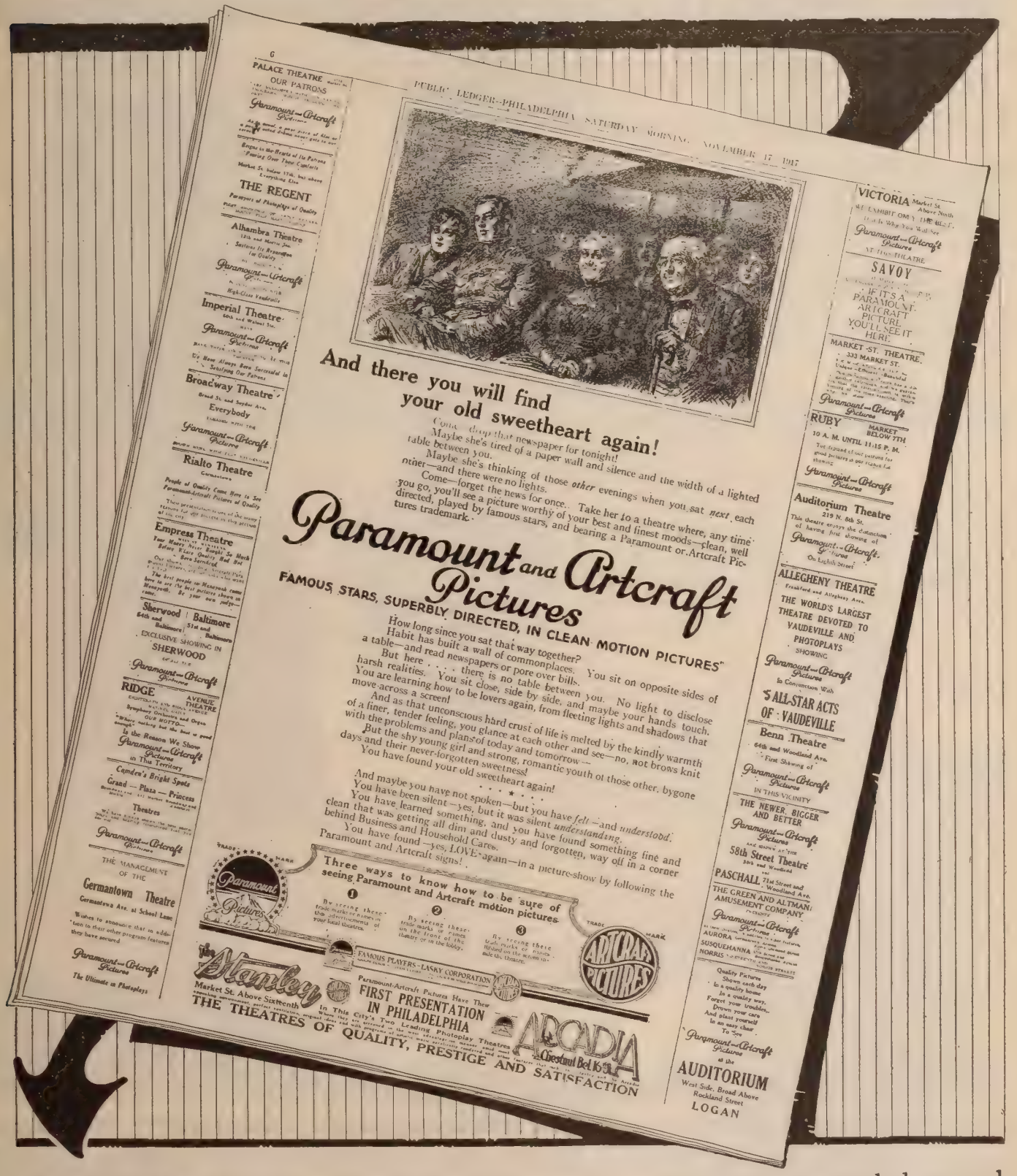
Your dear old mother just lives for the annual trip to Broadway. The veil is lifted for a *joyous night*, perhaps once a year, and some years not even that—*there now, aren't you ashamed!*

Bring Broadway to mother with high class *slapstick*, but *clean*, PARAMOUNT-MACK SENNETT COMEDIES.



THE LEADING EXHIBITORS in one of the biggest cities in the United States realize the tremendous values of National Advertising on Paramount and Artcraft Pictures. Not one group or another but *all* the leaders are there.

This is probably the best example of dealer cooperation *ever* known in *any* industry and we are proud of it.



A PAGE like this is not only sure to attract attention; it is marveled at and studied.

Can you imagine the consternation of any of the 75,507 readers of the Philadelphia Ledger if they couldn't find the name of ***their*** theatre in the lists?

Many a packed house is directly traceable to an advertisement in the "News."

Adolph Zukor *presents*

Marguerite Clark

in "The Seven Swans"

Adapted and directed by J. Searle Dawley

Colossal Production

"Snow White," in which Mr. Dawley directed Miss Clark last Christmas was, to exhibitors, *everything* that a picture should be.

—"The Seven Swans" will be even *more popular* because—

—**the cast** is stronger.

—**the settings** have never been surpassed in motion picture production.

—**staging** occupied the *entire* New York studio.

—**photographed** under the *new and wonderful Harmer-Mark lights* insuring exhibitors of a picture marvelous in its lighting effects.

Get *everybody* in to see this picture—and arrange your "run" to accommodate everybody. Remember the children—they're off from school during the holidays and will flock to see it.

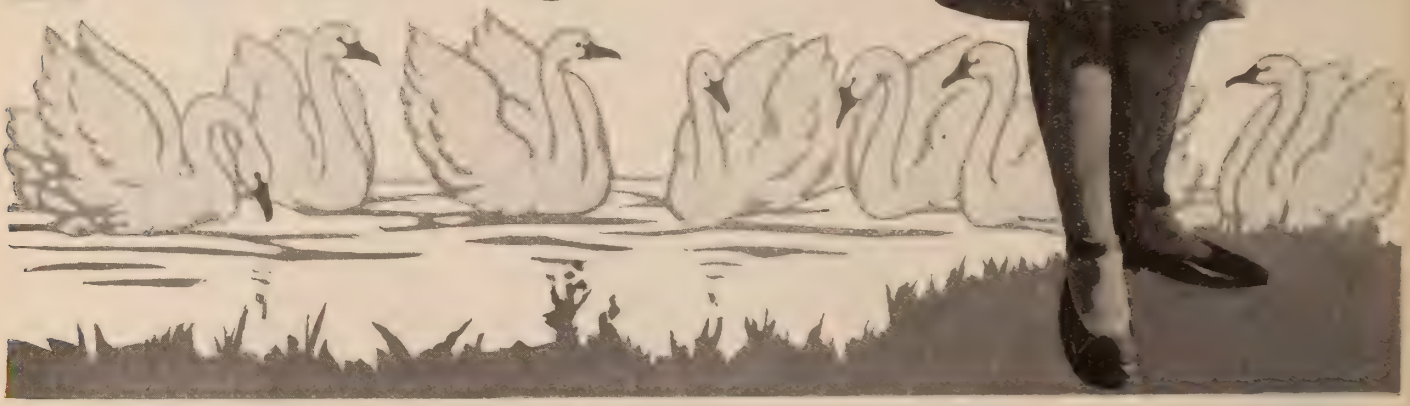
Get Them All—Get a Long Enough "Run"



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



A Paramount Picture

Paramount Pictures



A BIG BOX-OFFICE STAR

A REAL STORY BY A WORLD FAMOUS AUTHOR

A MASTERFUL PRODUCTION

AN UNUSUALLY STRONG SUPPORTING CAST

ALBERT E. SMITH Presents

EARLE WILLIAMS

In A Five Part Blue Ribbon Feature

"IN THE BALANCE"

With a splendidly Balanced Cast of Vitagraph Favorites, including

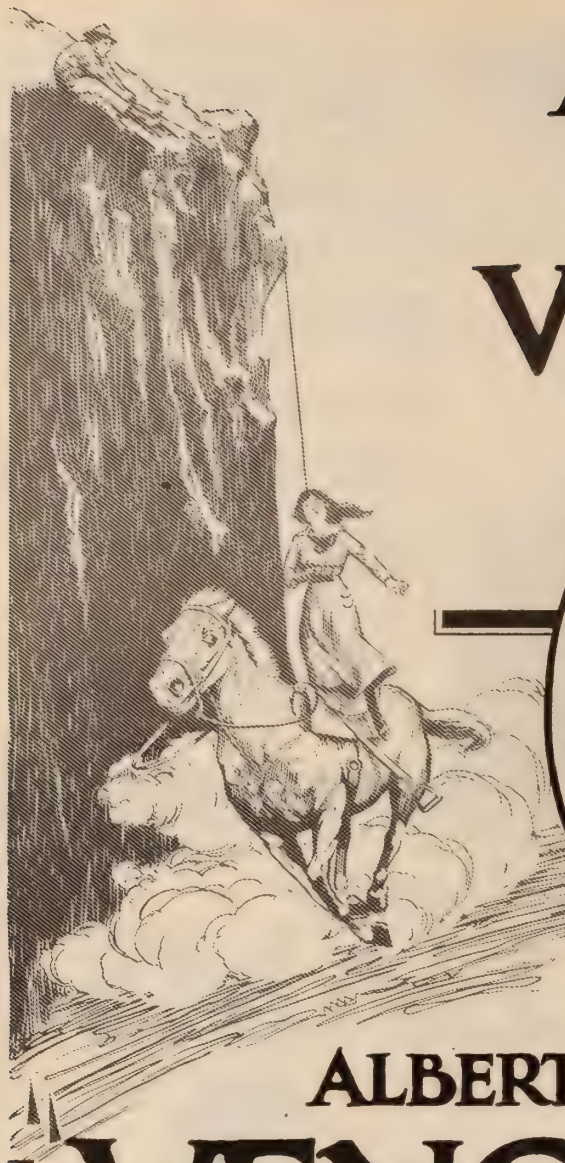
GRACE DARMOND, MIRIAM MILES,
ROBERT GAILLARD, DENTON VANE
and Others

Adapted from the famous Novel "THE HILLMAN" By E. PHILLIPS OPPENHEIM

Directed by PAUL SCARDON



GREATER VITAGRAPH



Another Serial Triumph for VITAGRAPH



ALBERT E. SMITH presents

VENGEANCE— AND THE WOMAN"

FEATURING

WILLIAM DUNCAN

WITH

CAROL HOLLOWAY

Fifteen Smashing Two-Reel Episodes—

Featuring

The Most Popular Serial Stars of the Day

Directed by William Duncan

"Greater, even, than

'THE FIGHTING TRAIL'"



HERE IS THE TWENTY-FOUR SHEET THAT WILL COVER THE CONTINENT

Because our National Advertising Campaign on "The Fighting Trail" proved the greatest business-getter for Exhibitors ever put behind a serial—

And because "Vengeance–and the Woman" is a greater serial, even, than "The Fighting Trail"—

VITAGRAPH HAS CONTRACTED FOR TWICE—AND IN SOME LOCALITIES THREE TIMES—AS MANY STANDS AS WERE USED ON "THE FIGHTING TRAIL"

SELECT SP PICTURES



Clara Kimball Young looks her loveliest in "Shirley Kaye"

George Fawcett and Miss Young in the climax to "Shirley Kaye"

Clara Kimball Young

AND HER OWN COMPANY

present

"SHIRLEY KAYE"

Scenario by Margaret Turnbull, from the play by Hulbert Footner

"I will ruin your daughter socially as thoroughly as you have ruined my father financially!" It is Shirley Kaye who is speaking—for Shirley was descended from a buccaneer, and she fought for her own. It is a thrilling story, this screen version of a noted play, and Clara Kimball Young acts with an intensity that holds you enthralled.

Directed by Joseph Kaufman



DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK

presents

Constance Talmadge

in

"THE HONEYMOON"

By E. Lloyd Sheldon

Of course he wanted to get rid of her—for it was to be a real honeymoon, and it looked good at the start! But there was an actorine in the offing, the hangover of a college scrape. And the bride—she was the original green-eyed model for Jealousy (only hers were of the loveliest blue!). Constance Talmadge hits the comedy curves at high speed in this screen drama of surpassing beauty.

Directed by Charles Giblyn



Caught with the chorus-girl—and his bride is knocking at the door!

Constance Talmadge as the brid in "The Honeymoon," her secon Select pictur



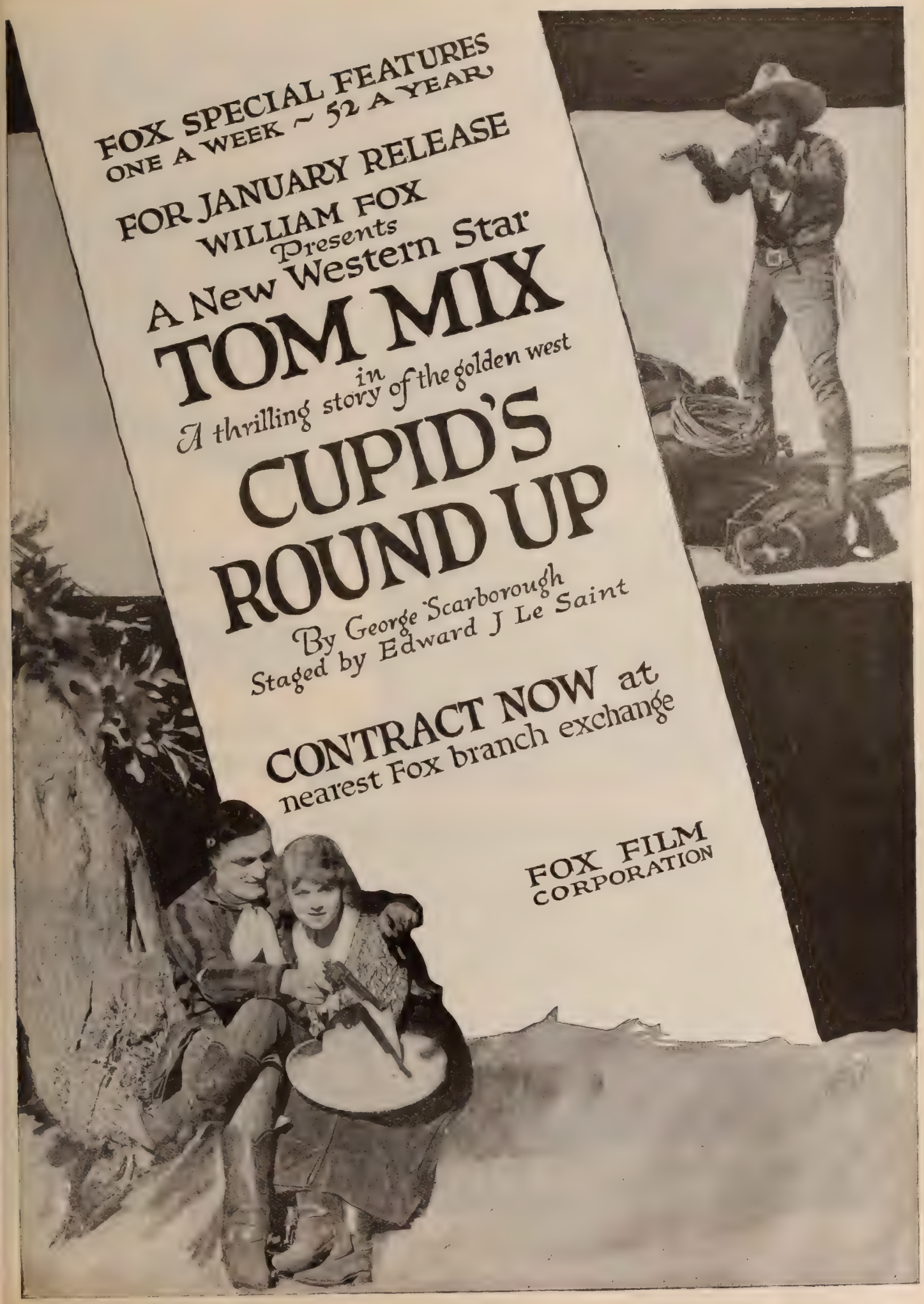
DISTRIBUTED BY

SELECT PICTURES CORPORATION



William Fox presents a new star

Fox Special Features TOM MIX


FOX SPECIAL FEATURES
ONE A WEEK ~ 52 A YEAR
FOR JANUARY RELEASE
WILLIAM FOX
Presents
A New Western Star
TOM MIX
in
A thrilling story of the golden west
CUPID'S ROUND UP
By George Scarborough
Staged by Edward J Le Saint
CONTRACT NOW at
nearest Fox branch exchange
FOX FILM
CORPORATION

FOX SPECIAL



GEORGE WALSH in THE PRIDE OF NEW YORK

INCOMPARABLE — INTENSE

TALENTED - POPULAR



JUNE CAPRICE in UNKNOWN 274

DECEMBER and

CONTRACT

NEAREST FOX

FOX · FILM



JEWEL CARMEN in THE KINGDOM OF LOVE

FEATURES ONE-A-WEEK 52-A-YEAR

- COMPELLING STORIES
- BOX-OFFICE - STARS



VIRGINIA PEARSON in STOLEN HONOR

JANUARY Releases NOW

BRANCH MANAGER CORPORATION

GLADYS BROCKWELL in FOR LIBERTY



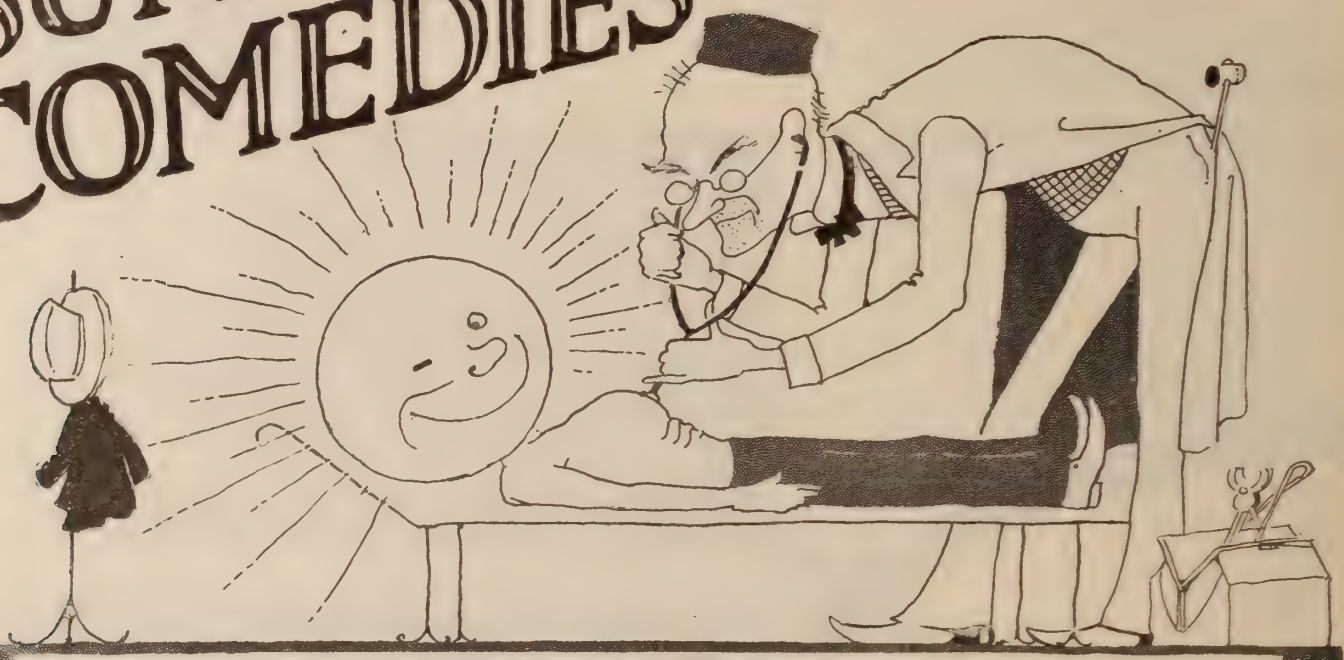
MME. SONIA MARKOVA in A HEART'S REVENGE



You are wasting your opportunities if YOU ignore advertising.

WILLIAM FOX OFFERS HENRY LEHRMAN PRODUCTIONS

SUNSHINE COMEDIES



THEY HAVE STOOD THE TEST

BOOK THEM NOW

Seven Releases Ready

Roaring Lions and Wedding Bells
A Milk-Fed Vamp
His Smashing Career
Damaged—No Goods
Shadows of Her Pest
Are Married Policemen Safe
Son of a Gun

See your nearest Fox film exchange manager

FOX FILM CORPORATION

WILLIAM FOX *presents*
WILLIAM FARNUM
in VICTOR HUGO'S
Masterpiece
LES MISÉRABLES
A WILLIAM FARNUM DE LUXE PRODUCTION
NOW TURNING THOUSANDS AWAY AT
THE LYRIC THEATRE NEW YORK



READ THE MESSAGE OF THE CRITICS

"Les Miserables" is from the Fox Laboratory and it is quite the best picture that has been seen hereabout for a considerable period. The film is distinguished by noteworthy performance on the part of William Farnum, who depicts Valjean with skill and understanding.—*New York Times.*

Naturally such a classic as "Les Miserables" required skilful treatment, but Mr. Farnum has brought the play to a high degree of kinship with the story itself with its touching incidents and heroic endeavors of the principal actor.—*N. Y. Globe.*

The production of such pieces on the screen is worthy of every encouragement. Excellent music accompanied the play.—*N. Y. Post.*

William Farnum is more than a pleasant screen personality. He is a great actor. There are people who are continually crying for better pictures. To them we would say see "Les Miserables."—*N. Y. Tribune.*

It is Fox's crowning achievement in pictures. "Les Miserables" has a heart throb, a heart sigh, almost a sob—it is fine, deep, human. In short, this new Fox presentation of "Les Miserables" goes beneath the surface. It appeals straight to the heart.—*N. Y. American.*

The contrast of Jean—in his failing but brighter hours—the kindly, the benevolent, the transformed—was a delicious piece of character work. It was a triumph of art for Farnum.—*Evening World.*

At the Lyric Theatre yesterday, lovers of Victor Hugo's masterpiece, "Les Miserables," rejoiced to find that this great work has been transferred to the screen by Mr. William Fox, with all the power and vividness of the original story faithfully retained and adequately expressed. Moreover the film is of such popular character that it will hold the absorbed attention of the most avid movie fan.—*Evening Telegram.*

A blaze of film glory. As close an approach to literature as has been accomplished on the screen. Tensely vivid.—*Herald.*

Reflects the true spirit of Victor Hugo's humanity. An excellent example of what the movies can do for the classics of literature.—*World.*

A visualized work every bit as strong as the printed word. Mr. Farnum's acting an outstanding feature.—*Morning Telegraph.*

Scores a success, a triumph of art for William Farnum. A delicious piece of character work.—*Evening World.*

A masterly picture. Acting that has never been excelled. William Fox's greatest achievement in pictures.—*Journal of Commerce.*

WILLIAM FOX
presents
His Baby Grand Stars
Jane — — —
Katherine LEE

as

Troublemakers

Supported by company of adults

Sparkling Comedy-drama for grown ups and children

This picture will fill your theatre every time you show it

Released Now



Tragedy-Pathos-Fun

Unusual publicity and advertising

FOX · FILM CORPORATION

STANDARD PICTURES

A Daughter of the Gods

with

Annette Kellermann

Now for release

Book at Fox Exchange

Many a packed house is directly traceable to an advertisement in the "News."



TO WHOM IT MAY CONCERN:

This is to notify you that the sole and exclusive rights to produce motion pictures based on the book of Honorable James W. Gerard, former United States Ambassador to Germany, entitled "My Four Years In Germany", has been granted to the MARK M. DINTENFASS PRODUCTIONS, INC.

The corporation "My Four Years In Germany Inc"., has the sole and exclusive right to distribute said motion pictures.

Notice is here-by given to all persons that any unauthorized use of the title "My Four Years In Germany", or any similar title, or the use of the name James W. Gerard, or any reference to the sojourn of Hon. James W. Gerard in Germany, as such Ambassador, in connection with any moving pictures, will be prosecuted to the full extent of the law.

MARK M. DINTENFASS PRODUCTIONS INC.
Producer.

MY FOUR YEARS IN GERMANY INC.,
Distributor.

The Mark M. Dintenfass Productions Inc., is the sole owner of all moving picture rights based on my book "My Four Years In Germany."

James W. Gerard.



MARK M. DINTENFASS PRODUCTIONS, Inc.
SUITE 601. 220 W. 42nd ST., N.Y.C.

Pathé



Critics hail the wonderful PATHÉ five reel special.....

FRANCE in ARMS

as an extraordinary attraction You will find it so! .....

"Any number of thrills.... Strong box office attraction."
Exhibitor's Trade Review

"Extraordinary pictures of the war.... Most remarkable yet filmed.... In a class by itself, intensely, profoundly interesting." *Dramatic Mirror*

"All the thrills of one of PATHÉ'S own serials, all the suspense of a five reel drama... The like of the aeroplane battle has never been seen before."
Motion Picture News

"Impressing and interesting in every sense. Will be long remembered." *New York Review* .....

Photographed by the cinematographic division of French Army

PATHÉ



FANNIE WARD



FRANK KEENAN



BESSIE LOVE



BRYANT WASHBURN



PEARL WHITE

BOX OFFICE REPORTS SHOW THE REAL BOX OFFICE VALUE OF THE PATHÉ PLAYS

And the reviewers as well as exhibitors find them good.

"'SYLVIA of the SECRET SERVICE' Moves at high speed ... Rich production .... Technical detail quite perfect."....
Motion Picture News

"'SYLVIA of the SECRET SERVICE' has numerous moments of intense interest." *Moving Picture World*

"'SYLVIA of the SECRET SERVICE,' a fast moving detective play well handled in all departments... An absolutely safe booking proposition for any theatre." *Dramatic Mirror*

PLAYS

IRENE CASTLE

is one of Broadway's great est stars ... The exhibitor who books her in the five part PATHÉ PLAY

VENGEANCE IS MINE

brings a Broadway star in a Broadway picture to his house

Adapted from the story by John A. Moroso

Produced by ASTRA

Released December 16th



IRENE CASTLE

Pathé



GLADYS HULETTE

GLADYS HULETTE

is announced in the five part GOLD ROOSTER PLAY .....

OVER the HILL

Written by Lois Zellner
Directed by Wm. Parke
Produced by ASTRA

"Over the Hill" is one of those charming plays which a person remembers long after he saw it on the screen .....

COMING SOON

BABY MARIE OSBORNE

is announced in her best picture yet, the five part GOLD ROOSTER PLAY .....

A LITTLE PATRIOT

Written by John Grey, Produced by ..... DIANDO,
Your audience will say that it is delightful. It is filled with laughter and pathos.

PARALTA PLAYS

PICK OF THE PICTURES

J. Warren Kerrigan *in*

Screen Version by
THOMAS G. GERAGHTY

"A Man's Man"

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

PARALTA PLAYS HAVE BEEN HEARD OF
BUT NOT SEEN BY THE PUBLIC

"A Man's Man" has been shown only in one theatre—
Clune's Auditorium, Los Angeles, California—
as a pre-release, especialy arranged.
Since then neither "A Man's Man",
nor any other Paralta Play,
has been exhibited in public.
Definite distributing arrangements
by W. W. Hodkinson Corporation
are now completed.
The first two Paralta Plays,
"A Man's Man", starring J. Warren Kerrigan,
and "Madam Who?" starring Bessie Barriscale,
may be booked immediately
through twenty-eight established exchanges.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W. W. HODKINSON CORPORATION

PARALTA PLAYS
PICK OF THE PICTURES

For Bookings Communicate At Once With
W. W. HODKINSON CORPORATION

Main Offices, 527 Fifth Avenue
New York City

EXCHANGES

Albany, N. Y.
48 Howard St.

Atlanta, Ga.
111 Walton St.

Bangor, Me.
123 Franklin St.

Boston, Mass.
28 Ferdinand St.

Buffalo, N. Y.
122 Pearl St.

Chicago, Ill.
139 N. Clark St.

Cincinnati, Ohio.
514 Elm St.

Cleveland, Ohio.
809 Prospect Ave.

Columbus, Ohio.
26 W. Naughten St.

Dallas, Texas.
2017 Commerce St.

Denver, Colo.
1448 Champa St.

Detroit, Mich.
59 E. Elizabeth St.

Indianapolis, Ind.
122 West N. Y. St.

Kansas City, Mo.
921 Walnut St.

Los Angeles, Calif.
738 S. Olive St.

Memphis, Tenn.
302 Mulberry St.

Minneapolis, Minn.
909 Hennepin Ave.

New Orleans, La.
343 Baronne St.

New York City, N. Y.
71 W. 23rd St.

Omaha, Nebra.
1508 Howard St.

Philadelphia, Pa.
1308 Vine St.

Pittsburgh, Pa.
1201 Liberty Ave.

Portland, Ore.
390 Burnside Ave.

St. Louis, Mo.
3610 Olive St.

San Francisco, Calif.
255 Golden Gate Ave.

Seattle, Wash.
819 Third Ave.

Washington, D. C.
7th & E Sts., N. W.

Wilkes Barre, Pa.
50 E. Market St.

DISTRIBUTED BY
W. W. HODKINSON CORPORATION

An Advertisement by W. W. Hodkinson

ANNOUNCING THE HODKINSON EXCHANGE PLAN

Of course I could have opened new exchange offices, and piled additional expense upon the already overburdened exhibitor, but in keeping with my policies of utilizing the elements already existing in the business, I have arranged to use the finely equipped offices of a great exchange organization as the means for bringing the products I handle to the door of the theatre, UNDER AN ARRANGEMENT WHICH GIVES US THE LOWEST DISTRIBUTION COST IN THE INDUSTRY, through the General Film Company's new policy of placing its exchange facilities at the disposal of other national distributors.

THIS IS THE FIRST STEP IN MY PLAN FOR SHARING THE DISTRIBUTION PROFITS, NOW HELD BY THE PRODUCER, WITH THE EXHIBITOR.

I am pleased to be able to announce that I am utilizing the exchange system of the oldest organization in the motion picture industry, the GENERAL FILM COMPANY, with its twenty-eight offices and six hundred employes, as the service offices of the distribution system of the W. W. Hodkinson Corporation.

Beginning at once, the PARALTA PLAYS and all other product handled by the W. W. Hodkinson Corporation, will be available for bookings through the following offices of the General Film Company, where SALESMEN OF OUR COMPANY WILL BE INSTALLED TO SERVE AND SUPPORT OUR DISTRIBUTION PLANS AND IDEALS IN THEIR ENTIRETY:

ALBANY, N. Y.
48 Howard Street
ATLANTA, GA.
111 Walton Street
BANGOR, ME.
123 Franklin Street
BOSTON, MASS.
28 Ferdinand Street
BUFFALO, N. Y.
122 Pearl Street
CHICAGO, ILL.
139 North Clark Street
CINCINNATI, OHIO
514 Elm Street
CLEVELAND, OHIO
809 Prospect Avenue
COLUMBUS, OHIO
26 West Naughten Street
DALLAS, TEXAS
2017 Commerce Street
DENVER, COLO.
1448 Champa Street
DETROIT, MICH.
59 East Elizabeth Street
INDIANAPOLIS, IND.
122 West New York Street
KANSAS CITY, MO.
921 Walnut Street
LOS ANGELES, CAL.
738 South Olive Street
MEMPHIS, TENN.
302 Mulberry Street
MINNEAPOLIS, MINN.
909 Hennepin Avenue
NEW ORLEANS, LA.
343 Baronne Street
NEW YORK CITY, N. Y.
71 West Twenty-third Street
OMAHA, NEB.
1508 Howard Street
PHILADELPHIA, PA.
1308 Vine Street
PITTSBURGH, PA.
1201 Liberty Avenue
PORTLAND, ORE.
390 Burnside Street
ST. LOUIS, MO.
3610 Olive Street
SAN FRANCISCO, CAL.
255 Golden Gate Avenue
SEATTLE, WASH.
819 Third Avenue
WASHINGTON, D. C.
Seventh and E Streets, N. W.
WILKES-BARRE, PA.
50 East Market Street

No further word need be said in emphasis of this demonstration of the breadth and sincerity of my plans for co-operation and business efficiency.

In closing, I wish to repeat the statement which I have made to those who have discussed my plans with me: I have in the past, I am today, and I shall in the future, use every force that is available for the furtherance of the solid organization which I am building.

Wm. W. Hodkinson

For immediate bookings on the Paralta Plays, "A Man's Man," with J. Warren Kerrigan, and "Madam Who?" with Bessie Barriscale, address any of the above exchanges, or write direct to the Home Office:

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York Telephone: Murray Hill 2123

Sorry, but this news crowds out the further announcement of the plans for the Motion Picture PLUS. We'll be back next week.



Are Pleased to
ANNOUNCE

That We Have Been Appointed

Sole Foreign Distributors

for

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN in "A MAN'S MAN"
BESSIE BARRISCALE in "MADAM WHO?"
HENRY B. WALTHALL in "HIS ROBE OF HONOR"

OTHER BIG ONES COMING!

also for the

W. W. HODKINSON CORPORATION

For Exclusive Foreign Territorial Rights

Communicate with



GENERAL FILM COMPANY.

TO MOTION PICTURE EXHIBITORS, MANUFACTURERS AND DISTRIBUTORS:

Effective at once the General Film Company takes the initiative in a tremendous reform in the motion picture industry. In association with the W. W. Hodkinson Corporation which distributes Paralta Plays and other high class feature productions, GENERAL FILM COMPANY includes in its vast exchange system the merchandising of the Hodkinson productions. In this expansion the brilliant constructive genius of Mr. W. W. Hodkinson, originator of the most logical and consistently successful methods in the industry, indorses and reinforces GENERAL FILM COMPANY'S highly intensified organization for the conduct of advanced merchandising of motion picture films.

Mr. Hodkinson's decision to avail himself of this exchange service is thoroughly consistent with his well known principles. Living up to an axiom long championed by him, he chose the short cut to results by refraining from establishing another duplicate exchange machine with its added saddling of overhead expense upon the trade. He chose instead to send the Paralta and his other product, personally directed by his methods, through the already comprehensive and smoothly running GENERAL FILM COMPANY machinery without waste or needless new expense. This product comprises such gilt-edge feature releases as "A Man's Man" with J. Warren Kerrigan, "Madam Who?" with Bessie Barriscale, and other Paralta Plays featuring these stars as well as Henry B. Walthall. These two pictures are now ready for immediate bookings at all GENERAL FILM COMPANY Exchanges.

A colossal advance in the plans and scope of GENERAL FILM COMPANY is only now disclosed. It is a revival of its traditional leadership in a new direction. For the present announcement is the first shot that is to break up the stagnation in the industry that has long been baffling; it being in fact the shot that is to do away with the ruinous duplication of service and the wasteful overhead in distribution and all other practices that have been so opposed to real business principles. It is the beginning of progress and efficiency in motion picture merchandising, with distribution cost restricted to basic sales necessity and economy applied to the moving of product of all manufacturers.

GENERAL FILM COMPANY is destined to be the Union Station of the industry, providing plain, logical, sane and sound Union Station facilities to its clients, to the exhibitor, and to the public—becoming tne routing headquarters of the bulk of worth while motion picture films and operating as a high efficiency unit.

With one of Mr. Hodkinson's vision and inspiration approving GENERAL FILM COMPANY'S service as the logical nucleus of motion picture exchange service for working out his advanced ideas for the industry, the other progressive elements in the trade can easily see the importance of its position. And upon its part GENERAL FILM COMPANY for a year past has been studiously preparing its facilities to deserve such approval.

GENERAL FILM COMPANY has dedicated itself to the scientific and comprehensive merchandising demanded by the times as the inevitable salvation of the industry. It is ready.

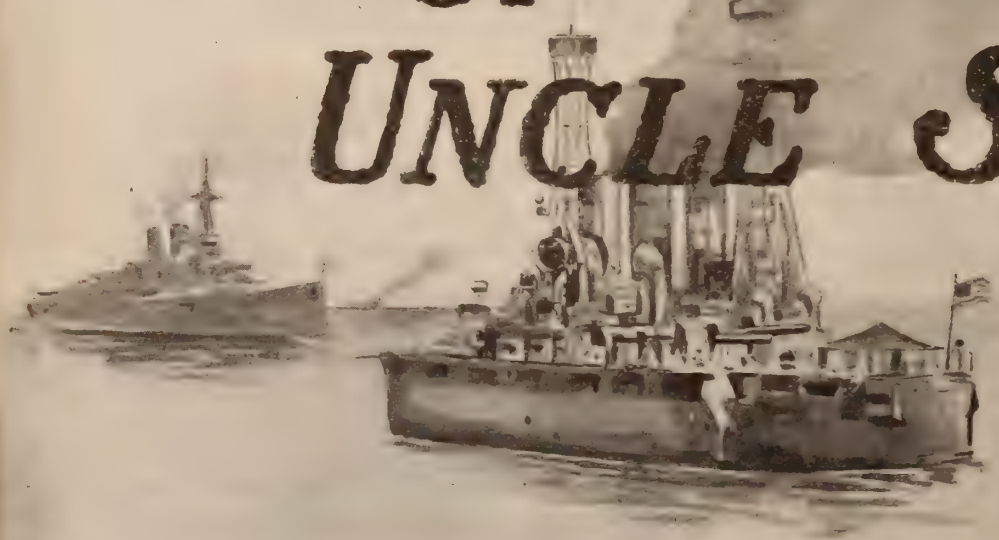
Very truly,

GENERAL FILM COMPANY (Inc.)

GENERAL FILM COMPANY.

A DAUGHTER OF UNCLE SAM

Reserve your Bookings Now!



A SMASHING PATRIOTIC SERIAL with

JANE VANCE and WILLIAM SORELLE

STUNTS

SURPRISES

CLIMAXES

TWELVE WEEKLY EPISODES

Ready to Begin — Jan. 12

Produced by The

JAXON FILM CORPORATION

Commercial Trust Co. Bldg., 41st and Broadway, N. Y. City

Distributed Exclusively by General Film Company

© 1917 JAXON FILM CORP.

GENERAL FILM COMPANY.

A DYNAMIC, THRILLING CHAIN OF ADVENTURES—

A DAUGHTER OF UNCLE SAM

Tense,
Red-Blooded,
American All Through

The Sensible Serial—
all One-Reel Releases
of Rapid-Fire Action.



Produced by The
JAXON FILM CORPORATION
Commercial Trust Bank Bldg., 41st and Broadway, N. Y. City
Distributed Exclusively by General Film Company

Morgan Bryan

GENERAL FILM COMPANY.



6000 Feet of Laughs Guaranteed

In the current group of

SPARKLE COMEDIES

Six Reels of the Best Rapid-Fire Fun on the Laugh Market—Billy Ruge is at his Best in These Rollicking, Sparkling Comedies.—It's Never Too Late to Set Your Patrons Laughing.—Insure it by Booking the Entire Series.

ON THE LOVE LINE	AFTER THE MATINEE
THE DETECTIVE	DOUBLE CROSS
SMASHING THE PLOT	THE BEST *of a* BAD BARGAIN

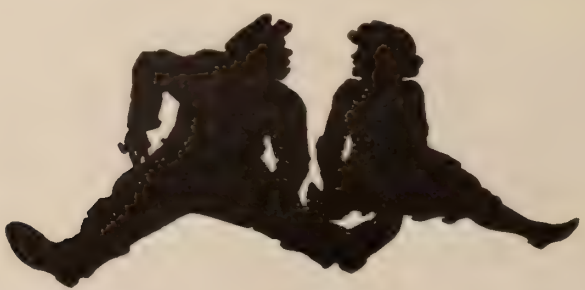
Produced by the

JAXON FILM CORPORATION

Commercial Trust Co. Bldg., 41st St. and Broadway
New York City

Distributed Exclusively by General Film Company

N. B.—General Film Company does not exact the 15c charge on any of its releases.





MR. FOREIGN BUYER



BEFORE YOU MAKE YOUR PLANS FOR THE COMING YEAR

COMMUNICATE WITH THE CONCERN WHICH HANDLES

$UCCE$$FUL PRODUCTION$

FOR FOREIGN FIELDS.

1918

WILL BE OUR BIG YEAR AND YOUR BIG YEAR
NEW PRODUCTIONS CONTINUALLY ADDED

GET IN TOUCH WITH US NOW

WE OPERATE EVERYWHERE

⟹ EXCLUSIVE EXPORTERS OF SPEER CARBONS ⟸

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

Goldwyn Pictures



Approved In Advance By Men Who Know "Successes"

BEYOND question the most powerful and appealing screened love story of the year," says N. L. Nathanson, owner of a chain of Canadian theatres.

"The picture that will double Mae Marsh's popularity in North America," says J. R. Muir, the big Vancouver-Victoria-Nanaimo theatre magnate.

"By all odds the greatest Mae Marsh production and George Loane Tucker's biggest picture," says Joseph Grossman, Standard Theatre, Cleveland.

Telegraphing from Los Angeles A. H. Woods, the successful theatrical magnate, says: "Just saw 'The Cinderella Man' at your branch. It is the latest word in pictures. There is no word in the English language powerful enough to describe this wonderful production."

MAE MARSH
in
The Cinderella Man

From Oliver Morosco's Stage Success
by Edward Childs Carpenter
Directed by George Loane Tucker

Released everywhere December 16

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*
16 East 42d Street New York City

The Biggest Box-Office Life-Saver Smashes All Records for a Year!

JUST AS GOLDWYN PREDICTED: Exhibitors everywhere are packing their theatres with "For the Freedom of the World." Marcus Loew booked it on sight for his entire chain of theatres. In Kansas City at doubled prices it played to capacity *for two weeks* at the Columbia Theatre. Everywhere it is proving itself to be the thrilling kind of attraction the public demands and approves. Read Feiber & Shea's tremendous indorsement at the bottom of this page.

Ira M. Lowry
presents:

Capt. Edwin Bower Hesser's Patriotic Thriller

FOR THE FREEDOM OF THE WORLD

Park Theatre

YOUNGSTOWN, OHIO
FEIBER & SHEA AMUSEMENT CO.
LESSEES AND MANAGERS
L. B. COOL, GEN'L MGR.

Goldwyn Distributing Corporation,
16 East 42d Street,
New York City.

Since playing your timely and appealing patriotic feature "For the Freedom of the World" in two of our towns (Canton and Youngstown) it is my firm conviction that it is the biggest box-office life-saver of the hour. I cannot see how any live exhibitor can fail to get big returns with it anywhere.

In the face of strong competition and the prevailing general slump in picture receipts, this feature of yours has completely smashed all of our attendance records in these towns for the current calendar year.

"For the Freedom of the World," in my opinion, outclasses—in the various dramatic essentials that make for success—all of the other patriotic features that I have seen. It possesses a master scenario, tuned so true to the current vibration of an awakened American patriotism that it simply "gets" an audience, in spite of itself.

Its play upon the human emotions of a vast audience has proved a revelation to me and has proven the real powers of a photo-play to move crowds of people from all offices of life to the profoundest depths of feeling one moment and to the spontaneous outburst of applause in another. It is, indeed, a dramatic masterpiece in every sense of the word, and I am now seriously considering breaking over my ironclad rule against playing repeats, by arranging with you for return engagements in all of our towns.

L. B. COOL,
General Manager.

This sensationally successful production can be booked throughout the world only through the offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

TRIANGLE

TRIANGLE

and

Mutual Confidence

Sound business is built upon confidence.

The motion picture business is no exception to this rule.

The picture business, to be a success, must be founded on a relationship of confidence between the public and the exhibitor—likewise between the exhibitor and the distributor or producer.

The exhibitor who maintains a standard of quality in the pictures he shows, who provides a comfortable and attractive theatre for his patrons and whose advertising is a truthful statement of his coming attractions soon builds a reputation for his house which is a big factor toward success.

Triangle is endeavoring in every possible way to so conduct its business with exhibitors that mutual confidence will be the only possible result.

Here are some evidences of Triangle's policy.

Triangle is convinced that the program method of booking pictures offers exhibitors the best service at the least expense. It assures the exhibitor a regular supply of film at a uniform

(Continued on opposite page)

TRIANGLE

(Continued from preceding page)

price, as well as saving his time and money in shopping and bidding for open market productions. We make this statement with full appreciation of the fact that the success of a program is largely dependent upon the maintenance of a high standard of quality. The past high standard of Triangle will not only be maintained but will be improved. You can feel absolutely assured of this.

Better pictures, better stories, better service to exhibitors, equitable prices—these are some of the goals towards which Triangle is working.

Another evidence of Triangle's desire to serve exhibitors is shown in the Hart and Fairbanks re-issues. Here are pictures of the highest quality, pictures that every exhibitor knows are box-office attractions. Triangle is offering these pictures to exhibitors at prices that enable any exhibitor to make money. Any Triangle exchange will quote you prices.

Are you taking advantage of the opportunities that Triangle is offering you of increasing your business and of making more money? Do you know that Triangle gives you a seven-reel production each month at no extra expense? Do you know that Triangle is not charging the war tax to exhibitors?

Every exhibitor not using Triangle service should get in touch with the Triangle exchange nearest him at once and get full information on Triangle service and Triangle prices.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH, President — R. W. LYNCH, Vice President — FRED KENT, Treasurer — Y. F. FREEMAN, Sec. and Gen. Mgr.

STANDING ROOM ONLY
EVERY PERFORMANCE

Thos. H. Ince SPECIAL PRODUCTION

Bessie Barriscale in THOSE WHO PAY



Written by C. GARDNER SULLIVAN
Directed by RAYMOND B. WEST

IN SEVEN PARTS

OPENING SHOW'S BUSINESS INSURED BY
THOS. H. INCE ..... Producer
BESSIE BARRISCALE ..... Star
THOSE WHO PAY ..... Drama
C GARDNER SULLIVAN ..... Author
RAYMOND B. WEST ..... Director

ENTIRE RUN'S BUSINESS INSURED BY THE FACT THAT "THOSE WHO PAY" IS, WITHOUT QUESTION, THE MOST POWERFUL PHOTODRAMA THAT HAS EVER APPEARED WITH A GREAT STAR IN THE LEADING ROLE

THE FAME OF THIS REMARKABLE INCE SPECIAL—AS A MONEY MAKER—IS SPREADING FAST. SECURE YOUR BOOKING IMMEDIATELY AT THE FOLLOWING EXCHANGES

HOFFMAN-FOURSQUARE

NEW YORK	729 Seventh Avenue	PHILADELPHIA	1325 Vine Street
BUFFALO	47 W. Swan Street	CINCINNATI	301 Strand Theatre Building
DETROIT	304 Jos. Mack Building	ST. LOUIS	301 Empress Theatre Building
CHICAGO	207 So. Wabash Avenue	WASHINGTON	8 E Street, N. W.
DENVER	1735 Welton Street	CLEVELAND	310 Sloan Building
SEATTLE	2014 Third Avenue	KANSAS CITY	1120 Walnut Street
LOS ANGELES	514 West Eighth Street	MINNEAPOLIS	206 Film Exchange Bldg.
PITTSBURGH	127 Fourth Avenue	SAN FRANCISCO	191 Golden Gate Avenue

SOUTHERN STATES FILM CO.
ATLANTA ..... 114 Walton Street
DALLAS ..... 1900 Commerce Street

GLOBE FEATURE FILM CO.
NEW ENGLAND ..... 20 Winchester Street, Boston, Mass.

FRANK GERSTEN, INC.
NEW JERSEY ..... 220 West Forty-second St., New York City

Foreign Rights controlled by Robertson-Cole Company, 23rd Floor, Times Building, N. Y.

U·S·EXHIBITORS' BOOKING CORPORATION
EXECUTIVES FRANK G. HALL—WILLIAM OLDKNOW
TOP O' THE TIMES BLDG. NEW YORK

THE MOST APPEALING SUBJECT IN PICTURES

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE -

The Belgian



STARRING
WALKER WHITESIDE
and VALENTINE GRANT

FREDERIC ARNOLD KUMMER'S SENSATIONAL STORY OF MARTYRED BELGIUM

FIRST CLASS THEATRES EVERYWHERE ARE PREPARING FOR RECORD BREAKING BUSINESS..

THE TREMENDOUS DRAWING POWER OF THIS ELABORATELY STAGED DRAMA MAKES IT AN EXTRA ATTRACTION OF EXCEPTIONAL BOX-OFFICE VALUE

WITH

Thos. H. Ince's NEWEST and GREATEST SPECTACLE

The ZEPPELIN'S LAST RAID

EXHIBITORS' BOOKING U.S. CORPORATION

Written by
C. GARDNER SULLIVAN
Directed and Photographed by
IRVIN V. WILLAT.

PROCLAIMED A TREMENDOUS HIT BY THE WORLD'S GREATEST EXHIBITORS

U.S. EXHIBITORS' BOOKING CORPORATION

EXECUTIVES FRANK G. HALL — WILLIAM OLDKNOW
TOP O'THE TIMES BLDG. NEW YORK

PYRAMID COMEDIES

MAKE A SPHINX LAUGH

MAKE A SPHINX LAUGH

PYRAMID COMEDIES



21 Exhibitors Representing 57 Theatres sat through the Four Completed

PYRAMID COMEDIES

"IN AND OUT"
"BEACH BIRDS"
"LOVE AND LUNCH"
"BEAUTIES and BOMBS"

featuring

RAY HUGHES

and directed by

WILLIAM A. SEITER

and at the conclusion of the showing said

"We will play all the Comedies like that we can possibly rent. With the present depressing condition these Comedies come at a time when exhibitors will grab them up like long lost brothers."

WOULD TWENTY FOUR TWO REEL COMEDIES RELEASED SEMI-MONTHLY AND BUILT TO CREATE LAUGHS, TO GIVE CONSISTENT SATISFACTION AND DESTINED TO FILL THE VOID, NOW SO APPARENT IN THE TRADE, RELIEVE YOU

?

TERRITORIAL RIGHTS NOW BEING DISPOSED

ADDRESS

PYRAMID COMEDIES INC.

SUITE 906 · 220 W. 42nd ST. · NEW YORK

PHONE BRYANT 2790

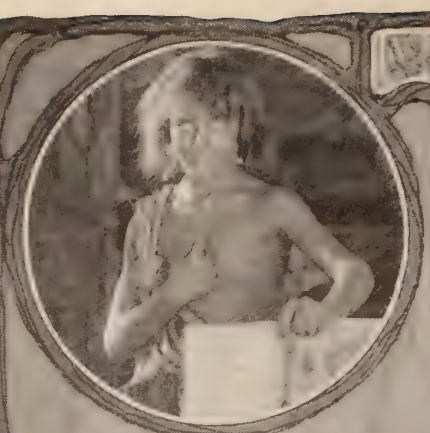
THE GREATEST of the HART PRODUCTIONS

"IT WILL MAKE A LASTING IMPRESSION"



WILLIAM S. HART
as
"THE TWO-GUN MAN"
in
"THE BARGAIN"
PRODUCED by THOS. H. INCE 6 reels

FOR TERRITORIAL RIGHTS AND BOOKINGS APPLY TO
W. H. PRODUCTIONS CO.
71 WEST 23rd ST. Phone Gramercy 3027 NEW YORK CITY
In preparation—"The BANDIT and the PREACHER"
and
"THE HELL-HOUND of ALASKA"



Gordon Griffith
as TARZAN the Boy



Elmo Lincoln
as
"TARZAN"



Enid Markey
as Jane Porter

COMING

A stupendous half-million dollar production of Edgar Rice Burroughs marvelous story

"TARZAN OF THE APES"

The most unique, fascinating, sensational story ever screened. Hundreds of thousands of books and the syndicating of this story in thousands of newspapers has given it a greater popularity than any modern book.

A PERFECTLY BALANCED ALL STAR CAST

Pre-view at an early date



True Boardman
as Lord Greystoke



Kathleen Kirkham
as Lady Alice



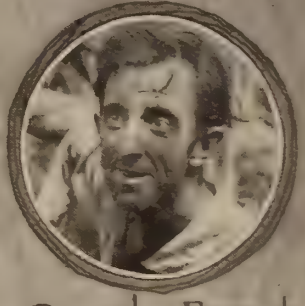
Colin Kenny
as William Greystoke



Bessie Toner
as Ann



Thomas Jefferson
as Professor Porter



George French
as Binns

Produced under direction of
Scott Sidney

for

THE NATIONAL FILM CORPORATION of AMERICA

Harry M. Fowler
Photographer

William Parsons Pres
Santa Monica & Gower
Los Angeles Cal.

Martin J. Doner
Art Director





The dramatic and pictorial elements which insure box office success are happily combined in

"New York Luck"

A five-act drama of laughs and thrills—a play of an unusual and highly humorous adventure laid where the lights glow brightest—starring

William Russell

who adds to his fame as an actor and a fighting man in this remarkable production.

Produced by
American Film Company, Inc.
Samuel S. Hutchinson, President

Available December 17
At All Exchanges of the
Mutual Film Corporation



Marjorie Rambeau

Reigning favorite of Broadway—
starring now in "The Eyes of Youth"
—this season's biggest stage hit—

In

"THE GREATER WOMAN"
"MOTHERHOOD"
"THE DEBT"
"THE MIRROR"
"THE DAZZLING MISS DAVISON"
"MARY MORELAND"

Produced by
Frank Powell Producing Corporation



Nance O'Neil

The celebrated emotional actress—a star of unquestioned talent and box office magnitude.

In

"HEDDA GABLER"—a picturization of Henrik Ibsen's classic drama.

"MRS. BALFAME"—produced from the popular novel by Gertrude Atherton.

Produced by
Frank Powell Producing Corporation

Available at all Exchanges of
The Mutual Film Corporation



THE WHARTONS
PRESENT

the EAGLE'S EYE

AMERICA'S SERIAL SUPREME

by
WILLIAM J. FLYNN

CHIEF OF THE
UNITED STATES
SECRET SERVICE

THE STORY OF THE
IMPERIAL GERMAN
GOVERNMENT'S
SPIES AND PLOTS
IN AMERICA

SCENARIO BY
COURTNEY RYLEY
COOPER

ISTRIBUTED BY
H. HOFFMAN FOURSQUARE EXCHANGES



TWO NOTABLE STARS

IN A PRODUCTION THAT COMMANDS NATIONAL INTEREST

KING BAGGOT
AS THE HERO

MARGUERITE SNOW
AS THE HEROINE

The EAGLE'S EYE

AMERICA'S SERIAL SUPREME

by WILLIAM J. FLYNN

CHIEF OF THE UNITED STATES SECRET SERVI

SCENARIO BY COURTNEY RYLEY COOPER

PRODUCED BY
THE WHARTONS
315 LONGACRE BUILDING

U.S.A. WHARTON'S T.W. L.D. ITHACA, N.Y.

DISTRIBUTED BY
M.H. HOFFMAN INC. FOUR SQUA EXCHANG
729 SEVENTH AVE. N.Y. CITY

W·H·C

STATE RIGHT BUYERS

THE SHORTY HAMILTON SERIES

12 FIVE REEL MONEY GETTERS PER YEAR



FIRST RELEASE

DENNY FROM IRELAND

W.H.CLIFFORD·PHOTO·FILM·CO.

VICTOR KREMER GENERAL MGR.

ERNST SHIPMAN SALES MGR.

17 W. 44TH ST. N.Y. CITY

W.H.C

THE distinguishable feature of the *Shorty Hamilton* series is that each picture is a complete story of human interest, interspersed with plot, love and adventure, situation, thrills, climaxes, abundant in clean and wholesome comedy and introducing one of the most original and unique personalities known to the screen. Because of the increasing demand for comedies and the decrease in the production of consistently funny photo plays the *W. H. Clifford Photo Play Company* announces at a most opportune moment a monthly release of a five reeler, each written along original lines and with a view to fitting the fun-provoking peculiarities of *Shorty Hamilton*, the comedian with the *"pep."*

THESE pictures will be artistically perfect as to *direction, photography, development* and *printing,* the staff now enrolled under the *W. H. Clifford* banner consisting of some of the most efficient men in the motion picture field. The *Shorty Hamilton comedies* will be marketed on a *state right* sale basis either for *individual* pictures or under a *franchise* for the entire series and on terms and conditions which will stamp them ONE BEST BUY.

A MOST *effective advertising campaign* has been arranged and with each release there will be available a full line of *posters, heralds, cuts, stills* and *press matter.*

THE first release is entitled "DENNY FROM IRELAND" and depicts the adventures of a "devil-may-care" Irish boy, first in the atmosphere of his native land, followed by a most strenuous existence in our own wild and woolly West.

ERNEST SHIPMAN, Sales Manager
17 West 44th St., New York City



Better to read fifty advertisements than to miss the one YOU need.

PRESENTATION of FAMOUS IV

Rita Jolivet



IN

"ONE LAW FOR BOTH"

Direction
Ivan Abramson

DYNAMIC EPIC OF AMERICA AND RUSSIA

Grace Valentine



IN

"BABBLING TONGUES"

Direction
William Humphrey

MOST CULMINATING DRAMATIC FORCE EVER DEPICTED

DISTRIBUTORS APPLY F

Ivan FILM P

130 West 46

PLAYS AND PLAYERS

Mollie King



IN

"HUMAN CLAY"

Direction
Wray Physioc

A DRAMA OF REDEMPTION

Milton Sills



IN

"MARRIED IN NAME ONLY"

Direction
Edmund Lawrence

THE EUGENIC ARGUMENT MASTERFULLY DRAMATIZED

OR TERRITORIAL RIGHTS
RODUCTIONS INC.
th St. New York



"United States Engineers fall fighting with Byng"

Headline in N. Y. Evening World, December 3rd.

Suppose it was your father, your son, your brother, your friend. You'd want him to have *the best care the world could give, wouldn't you?* More than that—you'd insist upon his getting it.

The loving care that you'd demand is being given by the Red Cross —but can be continued only if you, and we—do our share "back home."

The Red Cross Must Have 10,000,000 Members by Christmas

The Motion Picture Division has distributed 1,000 trailers, free—(prepared by the Red Cross) to help you help the Red Cross continue its great work.

At least 20,000,000 people will see this trailer, soliciting help. Give your full cooperation to this great humanitarian project.

Use the Trailers --- as Your Part

You can secure these trailers free, from the exchanges of any of the organizations listed below. Make arrangements to get yours NOW—TODAY—remember it's for the Man in France.

Committee of the National Association of the Motion Picture Industry, cooperating with the Red Cross:

Mitchel Mark,
Strand Theatre.

E. S. Porter,
Precision Machine Co.

Peter J. Schaeffer,
Jones, Linnick & Schaeffer Co.

Douglas Fairbanks,
Douglas Fairbanks Production.

Jesse L. Lasky,
Famous Players, Lasky Corporation,
Chairman.

Distribution in charge of Al. Lichtman
Demand your Trailer at the following exchanges—

Artcraft Pictures Corp.
Fox Film Corp.
Goldwyn Pictures Corp.
Metro Pictures Corp.
Pathe Exchange
Paramount Pictures Corp.
Select Pictures
Triangle Distributing Co.
Universal Film Corp.
Vitagraph
World Film Corp.

ANNOUNCEMENT

TO INDEPENDENT PRODUCERS AND STATE RIGHT EXCHANGES:

I shall no longer confine my activities to a single producing concern.

I have opened offices and am now actively engaged in the exploitation and selling on a States Right basis, of independent productions of merit.

As the Pioneer State Right producer I pride myself in a reputation for thorough knowledge of pictures, box-office values, territorial worth and advertising and exploitation necessities, acquired through active connection with the industry as a producer, supervising director, advertising, publicity and State Right sales manager.

With my organization I mean to stabilize and standardize values and centralize the selling end of State Right productions. I am going to do what has not been done before.

What productions are worth, not what they cost, will be the basis of my sales and exploitation policy.

When I agree to exploit an attraction it will of itself be a hallmark of distinction.

I will actively and personally assist each buyer of a production to "put over" the attraction in his territory.

I will personally supervise the advertising and arrangement of advertising matter in connection with each attraction placed with me for distribution.

Mine is not merely a selling organization, it is a clearing house and service bureau.

I will do business with and for reputable concerns only and I know them all. Ask any of them.

TO INDEPENDENT PRODUCERS my message is I will procure in the United States and Canada the maximum worth of your productions within a reasonable time.

TO STATE RIGHT BUYERS my message is I will offer only those attractions that are of positive box office merit and at prices that will insure you at least a reasonable profit.

TO BOTH INDEPENDENT PRODUCER AND STATE RIGHT BUYER my message is a sale and exploitation policy that will build a permanency of business relations and permit of your continuing because both will be doing business on a reasonable and profitable return and no inflation of values and no "bunk."

The independent market demands an institution such as mine.

To Mr. William L. Sherrill, President Frohman Amusement Corp.

My Dear Mr. Sherrill:—

I take this occasion to publicly acknowledge that my organization is substantially carrying out the wonderful ideas which originated with you when you proposed the Producer's Protective Association, largely to establish a clearing house for State Right productions of merit and to eliminate waste in sales and exploitation by concentrating and stabilizing expenditures.

THE PLAN IS A GOOD ONE AND I AM GOING THROUGH WITH IT.

JESSE J. GOLDBURG

Times Building, Broadway at 42nd Street, New York City. Telephone Bryant 847.

L. LAWRENCE WEBER PHOTO DRAMAS (INC.) OFFERS

— STATE RIGHTS —

NEVER BEFORE SUCH OVERWHELMING PRESS PRAISE!
NEVER BEFORE SUCH UNANIMOUS EXHIBITOR'S ACCLAIM!

THE MOST POPULAR OF ALL STAGE STARS IN THE THRILLING DETECTIVE DRAMA THAT HAS BLAZED ITS WAY TO EVERY CORNER OF THE UNIVERSE

"MUST GRIP AUDIENCES FOR MANY SEASONS. IT IS A SUPERPICTURE, TOO BIG AND FINE TO BE LIMITED TO A REGULAR PROGRAMME." (VARIETY)

"MR. HORNUNG'S DRAMA IS KNOWN TO MILLIONS. IT RAN TO PACKED HOUSES. THE SCREEN VERSION SHOULD GET THE SAME RESULTS. IT IS INTENSELY INTERESTING FROM START TO FINISH AND CAN BE RECOMMENDED TO ANY AND ALL EXHIBITORS AS A SURE BET." (MOTION PICTURE NEWS)

JOHN BARRYMORE IN "RAFFLES THE AMATEUR CRACKSMAN"

"AN ABSORBING DRAMA IN EVERY SENSE OF THE WORD. THIS PRODUCTION RANKS AS A BIG STATE RIGHTS ATTRACTION" (EXHIBITORS TRADE REVIEW)

"FINELY PRODUCED, HAS THE SAME FASCINATION IN PICTURE FORM THAT IT POSSESSED ON THE STAGE AND IN THE NOVEL." (MOTION PICTURE WORLD)

"JOHN BARRYMORE GIVES A DASHING AND ATTRACTIVE PORTRAITURE OF THE AMATEUR CRACKSMAN." (MORNING TELEGRAPH)

"STAGED BEAUTIFULLY. SNAPPY, CLASSY SUSPENSE, ACTION WITH CLEVER STAR MOVES RAPIDLY WITH ENOUGH TWISTS TO KEEP IT VERY INTERESTING TO THE FINAL SCENE" (WID'S)

EUGENE W. PRESBREY'S DRAMATIZATION OF E. W. HORNUNG'S GRIPPING TALE OF A SOCIAL HIGHWAY MAN WITH A CONSCIENCE

Exclusive Selling Agents

HILLER & WILK INC. 912 Longacre Bldg. New York

W. A. BARKER, PRESIDENT. C. H. BARKER, VICE PRESIDENT. J. A. BARNES, SECRETARY

FURNITURE, RESIDENCE, OFFICE, LODGE, HOTEL, MATTRESSES, BEDDING, SEWING MACHINES, CARPETS, LINOLEUMS, ORIENTAL AND DOMESTIC RUGS.

Barker Bros INC.

724-726-728-730-732-734-736-738 So. BROADWAY

HOUSEHOLD AND OFFICE FURNISHINGS.

DRAPERIES, SHADES, WALL PAPER, INTERIOR DECORATING, UPHOLSTERING, STOVES, CUT GLASS, CHINA, HOUSEHOLD UTENSILS, PIANOS, PLAYER PIANOS, PHONOGRAPHS, VICTOR, EDISON, COLUMBIA,

CAMERA DEPARTMENT

TELEPHONES: SUNSET MAIN 8900. HOME 10423.

Mr. Live Wire Exhibitor,
Everywhere, U. S. A.

LOS ANGELES, CAL.
Nov. 30, 1917.

Did you ever run any local stuff?
How did it affect your business?
Increased it, didn't it?

Now you are going to say "Yes, but it's too expensive."
We are going to show you how you can use this every week, in fact, make your own weekly at regular service rates.

The K-B Motion Picture Camera will enable you or your operator to make local stuff at from 8 to 10 cents per foot--and take it and show it the same day.

Does that "listen" good to you?

With every complete outfit, we will furnish a free instruction book, containing all the necessary instructions and formulas for taking, developing, printing and titling, quick drying and all.

The present-day exhibitor is a "live" one, or he's not an exhibitor long--and we are talking to the "live" ones for they can see the possibilities.

The K-B Camera is not a toy; it's a real camera, almost fool-proof, and takes regular pictures --it has 200-foot magazines, side focus, adjustable shutter, film meter, is equipped with a Zeiss Tessar F3.5 M. P. lens, is light and compact, all parts easily accessable; in fact is a real machine.

The tripod has a panoram and tilting top and is as light as possible and still be rigid.

The Stineman developing tanks are marvels of efficiency consisting of 3 nested tanks and one rack--made in 50, 100 and 200 foot sizes. We suggest the 50-foot tank, which when nested is about the size of a 1000-foot film can.

In offering this outfit to you, Mr. Exhibitor, we feel that we are giving you the best "go-getter" you ever had and every item is backed by the House of Dependable Merchandise.

BARKER BROS., INC.

Write or wire for particulars and prices.

ADDRESS ALL COMMUNICATIONS TO THE FIRM IN REPLYING REFER TO

You are wasting your opportunities if YOU ignore advertising.


WORLD PICTURES BRADY-MADE
WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present
Directed by
HARLEY KNOLES
MADGE EVANS
HENRY HULL
in
"The Volunteer"
WITH AN ALL STAR CAST

Going Ahead Full Steam

THIS issue of MOTION PICTURE NEWS carries a "Central States" Sub-edition—similar in scope and principle to the "West Coast" Sub-edition inaugurated in September.

These Sub-editions are maintained at considerable expense.

TO THE READER, they offer a new reading value—the biggest and best national journal *plus* a home news section of *close* editorial and advertising interest.

TO THE NATIONAL ADVERTISER, they are of interest as an important and progressive step in a practical plan to make the circulation of MOTION PICTURE NEWS 100 per cent. strong.

TO THE STATE RIGHTS BUYER, or any other dealer in films or equipment in the territory covered, they offer an intensive circulation at only a territorial advertising rate.

In circulation extension and in packing the NEWS solidly with the best editorial values obtainable we are stopping at no expense.

We believe in the future stability of this industry and this country.

And we are guided moreover by the equally firm belief that the exhibitor reads only one paper, that the industry wants only two, and that the producer who, regardless of these self-evident facts, throws away good money in wasted trade advertising is neither fair to himself nor to the exhibitor who rents his pictures.

The NEWS is the *one* paper.

The largest staff; the most costly features; the most expensively produced paper in the business

SOMETHING DIFFERENT

CHARLOTTE

The Greatest Woman Skater in the World

in

THE FROZEN WARNING

Directed by
Oscar Eagle

Six
Reels

NEVER IN THE HISTORY OF MOVING PICTURES HAS THERE EVER BEEN SUCH A WONDERFUL SCENE AS THE ICE CARNIVAL showing seven thousand people on the ice in the Chicago Arena to THOSE WHO HAVE OR HAVE NOT witnessed the scenes of Charlotte's wonderful skating feats for which she is famed over two continents. These scenes alone are worth the price of admission.

CHARLOTTE WILL BE REMEMBERED IN HIP! HIP! HOORAH! as the famous queen of the ice who created a great sensation when she headed the ice ballet in the New York Hippodrome a year ago and in which she appeared in all the principal cities in the United States.

THIS PICTURE HAS BEEN PROCLAIMED A NOVELTY AND A BIG BOX OFFICE ATTRACTION BY ALL THE TRADE PAPERS AND THOSE THAT SAW THE PICTURE AT THE TRADE SHOWING IN NEW YORK LAST WEEK. BE SURE AND SEE IT. There are eighty (Soup-er) pictures made every four weeks—every three months one picture is made that is talked about; this is the one they are talking about now.

State Rights Selling

COMMONWEALTH PICTURES CORPORATION

H. A. SPANUTH, *Pres.*

220 So. STATE ST. Consumers Building **CHICAGO, ILL.**

SOLVED!

Economy in State Right *Operations!*

We are organized for the purpose of, and efficiently prepared for, the handling of any State Rights or independent production for all or *any portion* of the United States or Canada!

PRODUCERS—

1.—Have you a production which you desire to sell upon the open market?
2.—Have you any unsold territory upon a production previously released?

EXCHANGE MEN—

1.—Does your exchange need a regulated number of feature productions per year?
2.—Do you need a source of supply that delivers these to you for distribution upon a "live and let live" policy?

WE—

1.—Have solved for YOU the answers to these questions!
2.—ARE the market for all or any territory rights for your production.
3.—Are the first to offer YOU your requirements in feature productions upon a fair basis.

ALL OF US—

Should be in immediate and close touch with each other! WIRE!
WE HAVE BEEN PURCHASING FILM FOR FIVE WEEKS. WRITE TODAY!

We present to independent distributors first

A STAR SERIES OF FEATURE PRODUCTIONS WITH

ALMA HANLON

STERLING PICTURES CORPORATION

EXECUTIVE OFFICES—PROJECTION ROOMS AND NEW YORK EXCHANGE
SIXTH FLOOR 729 SEVENTH AVENUE NEW YORK CITY, N. Y.

Many a packed house is directly traceable to an advertisement in the "News."

LITTLE

MARY McALISTER

the winsome child actress who made such a tremendous success in the "Do Children Count?" series and in "The Kill-Joy," "Pants" and "Young Mother Hubbard"

is presented in

"Sadie Goes to Heaven"

Taken from a story full of humor and pathos by Dana Burnet in "Good Housekeeping."

Screen time 62 minutes.

"THE DREAM DOLL"

Written and directed by Howard S. Moss

Did you ever know of dolls coming to life and falling in love? These do. The most unique and fascinating picture ever made, in which dolls play real flesh and blood parts just as human beings.

Screen time 60 minutes.

TAYLOR HOLMES

the star with the widest smile who took the film world by storm in "Efficiency Edgar's Courtship," "Fools for Luck" and "Two Bit Seats" now is presented in the greatest comedy of them all,

"The Small Town Guy"

Taken from the fascinating story by Freeman Tilden in Munsey's Magazine.

Screen time 65 minutes.

JACK GARDNER

the famous comedian and hero of the great western pictures, "Land of Long Shadows," "The Range Boss," "Open Places" and "Men of the Desert" is presented in his latest comedy success,

"Gift o' Gab"

From the side-splitting comedy published in Ainslee's Magazine.

Screen time 63 minutes.



Trade Mark
Reg. U. S. Pat. 1907

Distributed Through the George Kleine System

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle Street, Chicago

Perfection Pictures

Motion Picture News

Vol. 16. No. 25. Dec. 22, 1917

The Week in the Film World at a Glance

SAVE THE EIGHTY PER CENTER (WM. A. JOHNSTON). 4315
EDITORIALS. 4316
THE READER HAS HIS SAY....4317
FIRST AID TALKS....4323
WHAT KIND OF A FELLOW IS—POWERS....4327
EXHIBITOR'S BOX-OFFICE REPORTS....4331
LONG ARM OF MARS SWEEPS ALL BRANCHES OF THE INDUSTRY. 4335
WILLIAM FOX COMPANIES REQUIRE WHOLE COUNTRY 9S STUDIO....4349
PATHE PLANS TO SURPASS OLD SUCCESSES DURING NEW YEAR....4353
Bushman-Bayne Start New Comedy-Melodrama....4350
Paramount Helps to Perpetuate 1917 Spirit....4351
Frank Crane Joins Madame Petrova as Director....4352
Seven Swans Promises Unusual Fairy Tale....4352
Petrova Chooses "Life Mask" as the Third Feature....4354
The "Naulahka" Claims Carefully Chosen Cast....4354
Herbert Brenon New Feature Nears Completion....4355
Goldwyn Names Mabel Normand's New Production....4355
Children Cast in Big Roles of "Blue Bird"....4356
Clifford Company Produces Five-Reel Subjects....4356
Triangle Directors Claim Excellent Results....4358
Essanay Completes New Series in Slapstick....4358
Paralta Aims to Present the Best in Pictures....4360
Brady Sees Only Prosperity for World Film....4361
Marjorie Rambeau on Stage Boosts Pictures....4361
Triangle Urges Exhibitor to Feature Producer....4362
Edison Calls New War Feature "The Unbeliever"....4362
Laemmle Answers Exhibitors on the Footage Tax....4363
Bluebird Speeds Up to Keep Supply Adequate....4363
William Russell Stars on New Mutual List....4365
Bluebird Names Its Stars for 1918 Programs....4365
Elsie Ferguson Feature Brings New Year In....4366
Marie Dressler Finishes "Fired" for Goldwyn....4366
Past Year for Vitagraph Shows Much Activity....4367
Triangle Releases Two Dramas on December 16....4368
Artcraft Releases Farrar Subject December 17....4369
Fox Makes Over Hundred Features in One Year....4374
Vitagraph Signs Grace Darmond for Features....4374
Paramount Plans Big Send-Off for New Year....4375
Goldsoll Finds Russian Pictures Meet Favor....4376
Walthall Feature Possesses Appeal to Women....4376
Julius Stern Tells Details of Star System....4376
General Begins New Year With A New Series....4377
Production Outlook for Next Year....4370
Dintenfass Producing "My Four Years in Germany"....4380
"'Sins of Ambition,' Ivan's Strongest Creation"....4383
Prisoners Write Criticism of Hart Production....4386
Exhibitors' Service Bureau....4336
Ready-Made Ad. Talks....4346
Advance Offerings of the Programs....4364
Film Specialties. 4378
Short Subjects in Review....4379
In the Independent Field....4380
What Exhibitors Are Doing....4390
Among the Exchanges....4391
In and Out of West Coast Studios....4394
"Les Miserables" (William Fox)....4398
"Miss Jackie of the Army" (Mutual-American)....4398
"Because of a Woman" (Triangle)....4399
"Eternal Temptress, The" (Famous Players-Paramount)..4399
"Little Miss Fixer" (Strand-Mutual)....4399
"My Little boy" (Bluebird)....4400
"Tom Sawyer" (Paramount)....4400
"Zollenstein" (Falcon-General) 4400
"Seven Pearls, The" (Pathe)....4400
"Tenth Case, The" (World Film)....4401
"Their Seaside Tangle" (Christie)....4401
"Maternal Spark, The" (Triangle)....4401
"Until They Get Me" (Triangle)....4401
"Bucking Broadway" (Universal)....4401
"Skylight Room, The" (O. Henry-Broadway)....4402
"Lost Express, The" (Signal-Mutual)....4402
"Help, Help, Police" (Christie)....4401
"Jerry Takes Gas" (Cub-Mutual)....4401
"Dream Doll, The" (Essanay-Perfection)....4402
Releases 4404-5-6-7

Newsy Announcements of the Week Found in the Ad-Pages

Bluebird Tickles Admirers of Franklin Farnum....4254
Mack Sennett Springs More Paramount Laughs....4255-56
Paramount Shows What Philadelphia Thinks of It....4257
Christmas Brings Marguerite Clark Feature....4258
"In the Balance" Claims Good Vitagraph Cast....4259
Vitagraph Introduces Remarkable Serial Team....4260-61
Clara Kimball Young Triumphs in "Shirley Kaye"....4262
"The Honeymoon" Presents Constance Talmadge....4263
William Fox Tells About Tom Mix....4264-65
December and January Releases Named by William Fox, 4266-67
Fun and Frolic in William Fox Comedies....4268
"Les Miserables" Is a Screen Masterpiece....4269
The Lee Children in "The Trouble Makers"....4270
"Daughter of the Gods" Goes to Exhibitors....4271
Dintenfass Picturizes Gerard's Stay in Germany....4272
Four Pages of Pathe Late News and Novelties..4273-74-75-76
Paralta Has Interesting Things to Say....4277-78
Hodkinson Joins General in Distributing....4279
Foreign Rights to Paralta Plays Are Sold....4280
General Talks About Hodkinson Plan....4281
"A Daughter of Uncle Sam" Joins the Colors....4282-83
Sparkle Comedies Promise Lengthy Laughs....4284
Inter-Ocean Jingles the Coin in Foreign Market....4285
Mae Marsh's "The Cinderella Man" Ready for Screen....4286
Goldwyn Proves Ira M. Lowry Feature Is Winner....4287
Triangle Discourses Interestingly on Confidence....4288-89
Bessie Barriscale Feature Chalks Up Success....4290
"The Belgian Proclaimed a Tremendous Hit"....4291
Pyramid Comedies Feature Bathing Beauties....4292
W. H. Productions Exploit Mr. Hart Feature....4293
"Tarzan of the Apes" Is Unique and Fascinating....4294
Mutual Covers Two Pages With Live Stuff....4295-96
The Whartons Have Announcements of Interest....4297-98
W. H. Clifford Dives Into the Swim....4299-4300
Harry Rapf Presents Florence Reed Feature....4301
Ivan Has Important Announcements....4202-03
An Appeal for the American Red Cross....4304
Jesse J. Goldburg Makes Announcement....4305
Barker Brothers Write An Exhibitor Letter....4306
Hiller and Wilk Offer Interesting Features....4307
Madge Evans Stars in a World-Brady Picture....4308
Commonwealth's First Picture a Big Hit....4310
Sterling Film Corporation Featuring Alma Hanlon....4311
Essanay Announces Four Features....4312
Taylor Holmes's Newest is "Uneasy Money"....4314
Mildred Harris Triumphs in a Jewel Production....4371
Universal Introduces Its Thriller, "The Mystery Ship"..4372-73

"The Acid Test is the Contents Page"



TWENTY MILLION PEOPLE

will see the above advertisement on the billboards throughout the United States and WILL EXPECT TO SEE THE PICTURE IN YOUR THEATRE.

Arrange your bookings *NOW*.

Distributed through the George Kleine System

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 25 December 22, 1917 80

Save the Eighty Per Cent. Man

The Small Town House Is Going to the Wall—What Can Be Done?

SINCE the first tax-created flurry sufficient time has passed to crystallize from the confusion some definite lessons. The producers and all grades of theatres have been heard from; in the columns of MOTION PICTURE NEWS we have presented reports covering all classes.

From the chaos one lesson stands out; one immediate necessity calls for action.

The eighty per cent man—the small theatre owner—is facing extinction; and the industry cannot afford to let him die.

The large theatres report varying conditions of prosperity—most will weather the storm. The producers have problems of no mean proportions—however, they are in a position to help themselves.

But the eighty per centers—the neighborhood houses of the big cities but more particularly the small community theatres—have thrown up their hands in despair. Their cry is not, "We are suffering." Their plain resigned statement is "We are being killed. We cannot keep our doors open."

* * * * *

SOMETHING must be done to save the eighty per center. The industry cannot declare smugly, "We will be better off without these theatres. If they are too weak to stand the tax crisis they are only weakening to the industry at their best. Let it be the 'survival of the fittest.'"

The something that is done cannot consist simply in the admonition, "Raise your prices."

The something that is done cannot end with the urging to "Better the quality of your entertainment."

When theatres that are alone in their communities declare that they cannot go on, that the only way out leads out of the industry then it is clear that such suggestions will fall on deaf ears.

If the eighty per centers are to be saved action and not words must do it; if the eighty per centers are to be saved the best brains and the best will of the industry must turn to the task.

ALREADY some things are being done. The producers, we understand, have labored without letup in conferences for the past few weeks to work out modifications of the reel tax which will prove more equitable to the smaller houses. To still further meet the exhibitor viewpoint it is probable that their conclusions will be presented to the conference at Washington this week.

If the Washington conference, conceived without reason, meeting without object, and pregnant with danger to the industry, will let its labors rest with the consideration of these recommendations some good might come out of it.

This readjustment of the reel tax will aid the eighty per center.

But it is folly to assume that the reel tax alone is sending the eighty per center to the wall.

The draft has taken its share from his patronage; war fund appeals of all sorts are keeping dimes from his till; the patron tax is dampening the ardor of the economical.

But with it all the eighty per center's hands should not be thrown up in despair had the eighty per center's condition been healthy in peace times.

* * * *

IN so far as the eighty per center was concerned, we had been skating along on the thinnest of ice even before the war and its effects began to be felt. Producers were making little profit out of the eighty per centers; the eighty per centers were making less for themselves.

The eighty per center was being forgotten. Its success founded on the principle that "*Circulation* of prints, keeping them *working,* is the secret," the industry was narrowing its attention to the big fellow, the big rental, the quick and obvious money.

Mounting production costs and greater selling expenses were flanked by Service that aided the big fellow but only scratched the surface of the eighty per center's problem. Constructive effort to keep him a live and healthy factor in the game was wanting.

(*Continued on next page*)

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1917, by Motion Picture News, Inc.

Speaking Editorially:

The Latest Mode

THIS picture business runs to fashions with all the capriciousness of Madame herself. Just now it is the Exhibitor Circuit which has the call. To be a la mode you must be in a circuit, doing business with a circuit, or about to start one.

Just where it will lead to is hard to say.

The states rights man is particularly worried. New productions reaching the market have to run so long a gauntlet of circuits that it would seem the cream has been skimmed before the independent with limited territory can begin to survey the market.

Producers are worrying little. Though it would seem that a further extension of circuiting would create some new problems for the program.

But perhaps by that time Dame Fashion will have changed her mind again.

A Suggestion for the Eighty Per Center

WE have called attention before to the value of our page, "The Reader Has His Say," in reflecting the thoughts and feelings of exhibitors of all classes in every section of the country. Their value is also apparent in promoting courses of action in dealing with the exhibitor.

One writer this week steps to the front with a suggestion meriting unusual consideration. It offers also a possible solution of the eighty per center's problem as discussed on the preceding page. To give deserved promise we quote the particular suggestion by Quinton Herman, of The Playhouse, Kutztown, Pa.

"The war tax on tickets will be a proof to all exchanges of the amount of business done by each exhibitor. Why not have exchanges charge film rental according to war tax paid. As an illustration—I paid for the month of November $48.07 war tax. Now I am willing to pay the exchange that serves me just double the war tax for service during the month of December. In January I would pay double my December war tax for film rental, etc. I have figured over this and find that this is the proportion that can be paid by any exhibitor and still keep him on the safe side. I have often wondered why some exchange had not offered its pictures on the percentage basis and whenever I asked an exchange about it I found that there were too many CROOKS in the business and that they could not trust them to make correct returns. Now with the war tax going the returns must be correct and I believe that the exchange who will offer the pictures according to business done will get the business in the future. I could write a whole lot more about this scheme but feel that this letter is getting too lengthy. I might mention that the above is figured on an eight-reel program, and in my case it means about 33 1/3 per cent of my receipts for film rental. This is all that any exhibitor can afford to pay. . . .

"If I pay the exchange 1/3 of my receipts and if all other exhibitors would do the same I feel that we all could make a comfortable living. On the other hand the pictures that draw would pay the biggest rental. This, I think, is the first thing that should be done. I am paying the same price for a rotten picture as I would pay for the best picture made. This is because exchanges are anxious for business and do not care how they get it. If the percentage basis could be put into operation the producer would soon realize that the best paying picture is the one that gets the money."

Percentage methods of booking have been frequently suggested for larger theatres, and we know of producers who have considered them as applied to the smaller houses' problems. But, as Mr. Herman says, it has remained for the war tax on admissions to make the plan practical.

Whether the percentages suggested by Mr. Herman for film rental are satisfactory or not, remains for discussion. We would like to hear from other exhibitor readers who will consider the plan as applied to them. We would like, also, to learn the producer's viewpoint.

The Man in the Sticks

A FEW weeks ago we said The Man in the Sticks wanted to know why a producer will engage high-salaried authors, a still costlier star and then waste thousands of feet of film on a story that would not do justice to a single reeler.

The Man in the Sticks has another question. This man is still deeper in the sticks where sixty-day service is a "special." He wants to know:

"Why, when inspection and patching are so cheap, do exchanges send us films with entire feet of sprocket holes missing, and stories distorted through lost parts and whole scenes.

"Even though we are in the sticks they work hard for our patronage, their salesmen talk like greased lightning, we advertise our heads off and then—the vaunted 'special' is a rainy, scratchy, mess."

We May Be Lucky

THE thought comes, as we consider the tax situation at Washington, that we of the picture industry may be lucky if we do not find the next Congress devising new ways of loading taxation on our shoulders.

In the language of the road, "They sure do need the money—and all they know about pictures is that Chaplin and Pickford get a million a year—so we look like juicy picking."

Perhaps we better be satisfied to take Congress into our confidence, tell them the facts about our business and then consider ourselves fortunate if we prevent further taxes. It's a thought worth considering.

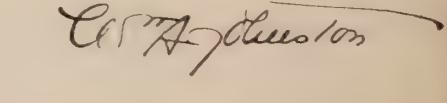
Save the Eighty Per Cent Man

(*Continued from preceding page*)

But a slight weight was needed to crack the ice; war and its burdens have succeeded.

The eighty per center is tottering. If he falls then hundreds of the towns of the country will be without a picture theatre next year. Permanent, reliable business men will be succeeded by irresponsible, transient road shows.

The salvation of the eighty per center must take drastic shape, though constructive; it must have its birth in the minds of the men who make and sell the pictures. What will be done?



THE WEST COAST

"BEST KIND OF A BUY"

"On my recent trip through the West Coast States I found MOTION PICTURE NEWS to be the strongest trade paper. Exhibitors everywhere read it.

"They are delighted with the West Coast sub-edition, looking forward to it eagerly each week. Its advertising pages ought to be the best kind of a buy for the owner of territorial rights to pictures in these eleven Western States."

The above is the voluntary testimony of Frank Backer of the Mammouth Film Corporation, 729 Seventh Avenue, New York City.

LOS ANGELES OFFICE Communications Pertaining to "The West Coast" Section Should Be Sent to Our Telephone Main 7140, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

Directors' Ball Proves Successful

THE third annual ball given Thanksgiving Night at the Rose Rooms of Hotel Alexandria, Los Angeles, by members of the Motion Picture Directors' Association, was a most successful event, attended by almost all the screen favorites, many executives, writers, and all directors of the west coast colony who are members.

Joseph deGrasse was chairman of the committee on arrangements, and was assisted by Wm. R. Daly, Allen Curtis, Phillips Smalley, Frank Beal, Thomas H. Heffron, and William Russell, as well as Director or President William D. Taylor, and Past-Director Otis Turner.

The reception committee had Charles Swickard as chairman, and other members were: Reginald Barker, John G. Blystone, Wallace Beery, William Beaudine, Bert Bracken, Frank Borzage, Al. E. Christie, Lloyd B. Carleton, Roy Clements, Jack Conway, Louis Wm. Chaudet, Donald W. Crisp, Colin Campbell, E. F. Cline, Horace G. Davey, J. F. Dillon, Harry Edwards, Walter Edwards, Charles K. French, Fred Fichbach, E. Mason Hopper, Harry Harvey, Victor Herman, Allen J. Holubar, Jacques Jaccard, Henry King, and Lois Weber.

Raymond B. West was chairman of the floor committee, and his co-workers were: Fred A. Kelsey, Frank Lloyd, Robert Leonard, Ed. J. Lesaint, Tom Mix, J. Farrell MacDonald, Norval MacGregor, Murdock J. MacQuarrie, Henry McRae, J. P. McGowan, Donald MacDonald, George Marshall, Marshall A. Neilan, Henry W. Otto, Francis J. Powers, Stuart Payton, Lynn F. Reynolds, Thomas Ricketts, H. Scott Sidney, Lloyd Geo. Sargent, Edward Sloman, George A. Siegmann, Ben Wilson, Harry Williams, William Wolbert, and James Young.

The music for the event was furnished by a twenty-two piece orchestra, and during the evening a number of special features were given, which added materially to the pleasure of the event. Prizes were awarded during the evening which were given by D. W. Griffith, the Misses Gish, Mary Pickford, Olive Thomas, and others. A buffet luncheon was served at midnight.

Gould Service Opens Los Angeles Office

AFTER three separate tours which took him to all portions of the United States for a thorough investigation of conditions which confront the theatre manager, independent exchange man, and film salesman, A. C. Gould has opened an office in the Hibernian Bank Building, Los Angeles, which is to be the home of A. C. Gould Service, which organization will devote its time and energy to the marketing and advertising of films.

In his travels to all parts of the country, Mr. Gould has become very intimate with the marketing and advertising of films, and the knowledge thus gained will be given to the clients patronizing this service bureau.

Prior to deciding to embark in the merchandizing and advertising of photoplays, Mr. Gould had a very thorough schooling in these lines through his close affiliation with one of the largest manufacturing concerns which reaches every part of the world-wide market for their product, which is intimately known to everyone.

John Glavey Forms New Company

JOHN GLAVEY, who was formerly affiliated with the William Fox studio, serving in the capacity of scenario department manager and casting director, has left the Fox organization following an engagement of more than a year. Mr. Glavey, in affiliation with a number of West Coast film colony men, is now busy with the work necessary to the forming of a new producing company, and it is expected announcement of their activities will shortly be made.

Federal Officials Grab "Spirit of '76"

FEDERAL officers on instruction of United States Judge Benjamin F. Bledsoe, confiscated negative and positive print of the multiple reel picture titled "The Spirit of '76" late last week, and placed Robert Goldstein, author and producer, under arrest until he gave $5,000 bond for his appearance on the day the trial was set for hearing. The film is the property of the Continental Film Corporation, and the action of the federal authorities followed the showing of the film at Clune's Auditorium, Los Angeles, where it was given its second premier this week. Six performances were given before the confiscation and arrest were made. The film was shown in Chicago last summer after a battle of two weeks with censors and others, who objected to its showing.

The objection to the film is that it shows soldiers of Great Britain, an ally of United States at the present time in the world war, in an unfavorable light. The court in causing the arrest of Robert Goldstein made a statement in which he said in part: "There is interspersed in this play those things which tend to appeal to the passions of our nature, which tend to arouse our revenge and to question the good faith of our ally, Great Britain, and tend to make us a little bit slack in our loyalty to Great Britain in this great catastrophe or emergency.

"In addition, this man (Goldstein), by his own admission, knew that these things were inhibited. He knows that objection was made to them."

Los Angeles to Fight Reel Tax

AT the weekly meeting of the Motion Picture Theatre Owners' Association this week, Frank M. McDonald, manager of the Portola theatre in Los Angeles, and president of the association, was selected as delegate to attend the motion picture theatre mens' gathering the middle of December.

At the same time members of the association made plans for combating the fifteen-cent-per-reel rental tax, and state that the committee appointed to take care of this work will make complete report at the next meeting to be held shortly. Just what measures will be recommended by the committee in charge, is a matter of conjecture, but it is reported the plan for using a great number of twenty-four sheet bill boards has been officially O. K.'d by a majority of the members. There is also some talk of having a mass meeting at one of the largest theatres to which business men will be invited and a general discussion conducted as to the justice of the tax being placed on the exhibitor.

Davis Brothers Make Bid for Business

DAVIS BROTHERS, who conduct an independent exchange in San Francisco are out with an offer to the exhibitor for films at prices particularly attractive at a time when the box-office receipts are not up to normal. This exchange is now handling a number of successes including "Purity," "Where Are My Children?" "House of Bondage," with Lottie Pickford; "On the Fighting Line" with Kean Gauntier; "Sapho," and a number of comedies including "His Dream" and "The Mix-Up" with Charlie Chaplin, and Fred Mace in "What Happened to Jones."

The Davis Brothers plan to shortly add a number of new subjects to their already big stock which will include a series adapted from Ella Wheeler Wilcox's writings.

Helen Holmes and J. P. McGowan Visit East

J. P. McGOWAN and Miss Helen Holmes, upon completion of the Mutual-Signal serial "The Lost Express," fulfilled their contract with the Signal Film Corporation, and left for the East where negotiations are pending for the making of a number of feature productions as well as additional serials in which Miss Holmes will be starred.

Activities in Portland and Denver

SOL BAUM, manager for Bluebird Photoplays in this territory, has returned for a Thanksgiving stay in Portland, after a trip over the Willamette Valley and Southern Oregon territory.

A RISE of admission prices in all of the principal cities of the Valley, to 20 cents is reported by Mr. Baum, with a corresponding tendency on the part of the exhibitors to concentrate more on feature productions for their programs.

THE Southern Oregon theatre men also raised to 20, and the theatre men in Marshfield and the principal cities about Coos Bay.

SAM MEYER of the Hippodrome theatre, Portland, was host to nearly 200 theatrical and press folk at the "Hip" for a midnight Thanksgiving party. Motion pictures, vaudeville, special orchestral music, a "Dutch" lunch and dancing held the crowd from 11 until 2.30.

"THE WOMAN GOD FORGOT," the Geraldine Farrar-DeMille-Artcraft spectacle, played to huge crowds at the Liberty theatre, Portland, for five days.

A SIX-PIECE orchestra was added to his theatre in Grants Pass by Joe Wolke, manager of the Joy, when he put the new war admission price into effect, and he also has developed a program of feature productions.

J. V. HOUSTON, controlling the two theatres in Klamath Falls, is looking forward to so successful a season that he has arranged to give additional shows in the opera house in Klamath Falls, in addition to his programs in the two other theatres.

W. L. PEEL, formerly of Pocatello, is opening a new theatre, the Princess, in Tillamook, December 6, with three shows a week.

S. LE ROUGE, of Battleground, Washington, has just finished enlarging his theatre for the third time. He began with seating capacity for 150 and now has accommodation for 275.

A. W. ESTES, of Willamette, has leased the Brooklyn theatre, of 672 Milwaukee street, Portland, from A. C. Roehn and will run a five-day-a-week program.

Denver News Notes

DENVER theatres have all enjoyed a good volume of business during the month of November, proving conclusively that the admission tax has not been a deterrent factor. A majority of the houses report that all attendance records were broken on Thanksgiving day. Curtis street houses will turn over to the government approximately $7,000, representing the aggregate admission tax collected from their patrons during November.

SEVERAL reports have been received from smaller towns in Denver territory, perhaps principally on the Western Slope, to the effect that exhibitors have cut down their runs from seven to four and five days a week. Among these theatres is the Isis at Aspen, Colo.

R. S. NELSON, local manager of the General Film Corporation, announces that the Denver force will have a new home about January 1 on Film Row.

THE Supreme Photoplay Corporation has acquired the rights for "The Whip" in Colorado, Utah, Wyoming and New Mexico as its latest road attraction. In addition to rights for Billie West Comedies in the above named territory, they have now taken over the states of Idaho and Montana.

W. W. TALLY will make his initial trip as a road salesman for Vitagraph in about two weeks. W. C. Wiethoff of the Vitagraph force has been promoted to the position of booking clerk.

MARGARET BROOKS DICKSON and Julia J. Mathey have reopened the York theatre, starting with Normal Talmadge as the main attraction at a Thanksgiving Day matinee. For the present they will probably run every night and a Sunday matinee. They report a full house at every performance since their opening. They are both Denver women and former patrons of the theatre.

BEN S. COHEN, vice president and general manager of the new Foursquare Pictures Corporation of Colorado, announces the release for Wyoming, Utah and New Mexico of Ince's production, "The Zeppelin's Last Raid."

H. B. HURST, president of the South Dakota Exhibitors' League and proprietor of the Deadwood theatre, reports a very satisfactory fall and preholiday business.

DAN F. M'COY of the World is covering Colorado and E. P. Briggs, also of the World office, is visiting New Mexico exhibitors this week.

L. H. LUND of New York City, auditor for Triangle, arrived recently from Seattle. He will probably remain in Denver two weeks. A. E. Fair, local manager for Triangle, is expected to return this week from a Salt Lake business trip.

TWO thousand poor children of Denver were the guests of S. L. Baxter at a special Thanksgiving morning. The free tickets were distributed through the co-operation of the Denver Post. It was a splendid sight to see the eager, smiling faces of these children as they filed into the auditorium to see Fox's "Aladdin and His Wonderful Lamp." Many of them actually walked several miles to witness the popular production simply because they didn't have car fare.

D. T. M'ELHINNEY, Fox road salesman, is covering Black Hills territory.

M. B. GRAVES opened the first motion picture theatre in Merino, Colo., on November 24. Seating capacity of the new house is 200.

THE first movie house in Dalton, Neb., was opened on December 1 by B. B. Isenminger. Dalton has a population of 1,500 and the new theatre seats 200.

Parsons Goes East In Interest of Picture

WILLIAM PARSONS, president of the National Film Corporation, was last week planning on leaving for the East to complete arrangements for the initial showing of the multiple reel subject, "Tarzan of the Apes," which is nearing completion in the editing department under the supervision of Scott Sidney.

"The picture comes up to my expectations in every respect," President Parsons said after viewing the revised print which is still in the process of editing, "and I feel positive it will be the film sensation of the year. The story is different from anything that has been seen on the screen, and with the added dramatic situations made necessary in the filming, it will prove even more attractive than did the novel as it appeared in book form or as a newspaper serial."

THE WEST COAST

¶ A place where YOU—reader and advertiser—can meet YOU—buyer and seller—in intimate, "Hello Bill!" fashion.

¶ But "your own back fence" isn't worth a rap unless you use it. Does your local pride prompt you to mention "The West Coast" when you write our advertisers? Does your business judgment prompt you to strike home *direct* when you have something to sell?

¶ Get together now, for the benefit of the West Coast in

THE WEST COAST

Frisco Film Men Attend Opening

A LARGE delegation of San Francisco film men attended the opening of James Beatty's new Liberty theatre at Fresno on Tuesday, November 27, making the trip in a special car which left San Francisco Monday night and returned Wednesday morning. The excursion was arranged and managed by M. J. Cohen, representing the United Motion Pictures Industry of Northern California. These were the members of the party:

William J. Citron, manager of the Fox Film Corporation; L. Reichert, the Metro manager; G. C. Parsons, manager for Goldwyn; Manager J. W. Allen, Paramount-Artcraft; M. H. Cohn, president of the Consolidated Film Corporation; E. C. Jensen, manager of the World Film Corporation; Edward B. Baron, sales manager of the American Photo Player Co.; Louis Hyman, manager All-Star Features; M. L. Markowitz, manager California Film Exchange; E. O. Child, manager Pathe Film Exchange; Newton Levi, Mutual manager; Ralph Quive, manager Greater Vitagraph; C. W. Midgeley, manager American theatre, Oakland, and the Alameda theatre; A. Davis, representing the General Film Company; Mike Zar, of the Fox Films; Ralph Smith, representing the Triangle; Henry Bredhoff, president of the Hawaii Film Co.; C. W. Voight and G. C. Blumenthal, of Metro; H. von Emmel, of Perfection Pictures; C. J. Goddard, manager of the Goddard theatre, Sacramento; M. J. Cohen, San Francisco, manager of the George Kleine System.

These were joined at Fresno by a Los Angeles delegation consisting of the following: E. H. Silcocks, branch manager of the George Kleine System; Arthur Brick, of Perfection Pictures; Harry Naugle, manager western division Greater Photoplay; H. H. Hicks, branch manager Select Films; D. Bershon, manager California Universal Co.; Irving Lesser, manager All-Star Features.

The party was entertained at breakfast in the Hotel Fresno, as guests of Mr. Beatty, who also owns the Liberty theatre, San Jose. After a drive about the city, lunch was served at the Sunnyside Club.

Horkheimers Entertain in Arbuckle's Honor

MESSRS. H. M. and E. D. HORKHEIMER entertained principals of the West Coast film colony numbering more than a thousand, Thanksgiving Evening, at a buffet dance at the new glass studio of the Balboa Company at Long Beach, the event being in honor of Roscoe Arbuckle, who has leased producing space at the Horkheimer Brothers studio for the making of Paramount comedies. The stage, approximately 125 x 250 feet, was very elaborately decorated. An attractive fountain, prettily lighted by spotlights, served as a centerpiece, and orchestras and a jazz band furnished music continuously for the dancers. Interior settings representing a palatial cafe, a western saloon and a mining camp commissary were built upon the open air stage adjoining where the dance was given, and the buffet lunch and refreshments were served there.

A beautiful silver loving cup, the gift from members of the producing company which filmed "Number One" at the Horkheimer studio, was presented to Kathleen Clifford. Roscoe Arbuckle acted as master of ceremonies, proving himself a comedian off the screen as well as on.

Ogden Theatres Unaffected by Tax

OGDEN, Utah.—If there has been any disposition on the part of motion picture patrons to complain against the war tax the complaint has not been shown in attendance or receipts, according to the managers of theatres in this city. Instead of resorting to the use of pennies, the managers reached an agreement to increase the price of admission on November 1 from ten to fifteen cents, a majority of the theatres here having never charged more than ten cents.

By adopting this plan the managers made no increase on the children's tickets, paying the required war tax out of the extra amount collected on the former ten-cent tickets. The plan of the Ogden theatre managers has been endorsed by S. D. Chase, division deputy internal collector, who has headquarters in Salt Lake City.

Here and There in Spokane

A. H. MacMILLAN, who has been placing the Alice Howell productions of the Long Acre Distributing Company of the Spokane branch, has severed his connection with the above concern and entered the employment of the Vita Graph Company of Seattle, covering the northwest territory.

PETER DES ROSIER of Browning, Montana, booked through Manager Potter of the Universal the Howell Comedies and the Red Ace Service. Says Des Rosier: "Marie Walcamp, the star in the Red Ace, always fills my theatre and my patrons ask for more pictures of this caliber.

"TWENTY THOUSAND LEAGUES UNDER THE SEA" is now being offered to the exhibitors of Spokane and adjacent territory on a percentage basis. It was shown at Ephrata, Odessa, Wilson Creek, Northport, Colville and Chewelah recently and a record-breaking business was the rule.

BERT R. LATZ, northwest representative for Jewell Productions, Inc., was in Spokane and vicinity recently placing these productions.

MANAGERS ALLENDER AND YORK made a special feature of a children's performance as an aid to history of "Heroic France," which proved a great success.

THE operators' union of Spokane recently celebrated the signing of a contract by the management of the Majestic theatre by serenading with a band of fifty pieces the following theatres who are employers of union help: The Hippodrome, Pantages, Auditorium, Liberty, Clemmer, Majestic and Lyric. Under the ordinance now in effect in Spokane a man does not have to have any experience to obtain a license to work as a moving picture operator. The moving picture operators' union maintains that the operation of a moving picture machine is a hazardous, if not dangerous, occupation for the theatre-going public, and a man should not be placed in charge of an apparatus in a theatre unless he passed a suitable examination and have had a reasonble amount of practical experience. A man must pass a practical examination and have at least six months' experience to be admitted to the operators' union. A strong fight is to be put up to have the ordinance changed along lines safeguarding the public welfare more.

Rogers, New Standard Boss, Has Made Rapid Rise

THE placing of Frank B. Rogers at the head of the Standard Film Corporation's Chicago office, succeeding Ralph O. Proctor, who resigned to go with the Pathe Company, marks a very rapid rise in windy city film circles. In 1916 Mr. Rogers made his first real start, although in a small capacity, with the General Film Company at Kansas City. By strange coincidence Mr. Proctor, whom he has succeeded at the Chicago Standard office, was then in charge of the Kansas City General Film Company's offices. Upon Mr. Proctor's leaving General to come to Chicago, Mr. Rogers accompanied him. In Chicago, however, their paths divided. Mr. Proctor went with the Standard Film Corporation here, and Mr. Rogers signed up with Essanay as the manager of the Chicago office, exploiting the Max Linder comedies. When Essanay was forced to cease production of the Linder comedies, due to the French comedian's illness, Mr. Rogers was then transferred as a special representative to the K.E.S.E. offices. Later, or to be exact, about six months ago, he once again joined effort with Mr. Proctor, working with him at the Standard offices. His work so impressed the members of the Standard Film Corporation that when Mr. Proctor announced his resignation, Mr. Rogers was immediately named to succeed him.

While new to the executive chair at the Standard offices, Mr. Rogers is keeping all the friends of the past and rapidly making new ones with the gentlemanly qualities and affable disposition, as well as his recognized ability in the film field.

For California, Nevada and Arizona

Fifteen of the best

WM. S. HART PRODUCTIONS

Made by THOS. H. INCE

The collection is the selection of the most successful subjects of two reels each in which the screen's greatest male star was featured. They have stories equally as good as those used today, but in all instances they have been boiled down to speedy action.

These Hart subjects will prove features that will get the money for your theatre. Territory now going fast, so you must write or wire now.

WESTERN FEATURE FILM CO.

180 Golden Gate Avenue, San Francisco, Cal.

DUHEM

MOTION PICTURE MFG. CO.

Films Made to Order

EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED



CAMERA MEN SENT ANYWHERE



985 Market Street, San Francisco, California

TITLES

OF ALL DESCRIPTIONS

Motion Picture Title Co.

BROADWAY 1153
HOME 10525

631 S. SPRING STREET
LOS ANGELES

MULTIGRAPHING F 5244 MIMEOGRAPHING F 5244

TYPEWRITING

SCENARIOS MANUSCRIPTS PRESS COPY

Al. Holman & Co. 609 S. Figueroa Street, Los Angeles.

Among Coast Theatres

MOTION picture theatres in the Arizona cities effected by strikes which began in June and which have recently been settled, have now been reopened and the managers report business is up to normal again. The Empire at Morenci, and the Princess at Clifton, owned and conducted by F. C. Martin, together with the Metcalfe theatre at Metcalfe, Arizona, owned and managed by W. J. Mason were affected by the strike conditions.

A NEW policy has been adopted by the Appollo theatre at Forty-eighth street and Vermont avenue, Los Angeles, by Manager B. L. Patterson, which provides that the theatre will be operated on four nights a week, with as many changes. The nights selected are Tuesday, Thursday, Saturday and Sunday. A decrease in patronage is given as a cause for the adoption of this policy. A number of other theatre managers are watching the results obtained by Mr. Patterson, and it is probable if business conditions for the theatre owners do not improve, that a number of others will follow the example. Patterson is a former secretary of Motion Picture Theatre Men's Association of California.

MANAGER FRANK R. ALEXANDER of the Iris theatre in Hollywood, is now planning on opening his new house about the middle of December. This theatre will be named Iris, as have the two previous theatres built by Alexander in Hollywood. The first contained 235 seats; his present theatre has 400, and the new edifice will have approximately 900.

MILLER'S THEATRE of Los Angeles is to adopt a new policy which provides for change of program on Saturday instead of Monday. Manager Fred Miller, who has the franchise for the first run of Fox Standard Pictures, believes this change will be beneficial, inasmuch as the house will be benefitted by the word of mouth advertising by the patron who attends on Saturday and Sunday. The new policy will be adopted with the showing of "The Rose of Blood," the Theda Bara picture which began a run on December 1.

CAMBRIA SPRING COMPANY
"Quality First"



Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

GEORGE W. CHAPMAN COMPANY, Inc.
Makers of all kinds of plaster and papier mache work, miniature sets of every description, and all kinds of props for the special needs of motion picture productions.
Phone: Hollywood 1290 5155 Santa Monica, Blvd., Los Angeles

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernondo Blvd.
Los Angeles, Cal.
Sunset East 389 Home 10669

Holly 3974
RE-PHOTO CO.
Studio in Connection
Photographic reproductions for the profession
6520 Hollywood Boulevard
Hollywood, California

What's New in San Francisco?

THE Alhambra theatre in San Francisco has changed hands, being now under the management of Al Nathan, who formerly managed the Strand and later the Superba in Los Angeles. He has made a big success of the latter house and expects to do as well with the Alhambra. Bluebird and Jewel productions are to be shown exclusively.

E. A. MILLER, manager of the Stockton T. & D. theatre, is taking a vacation on account of ill health and his place is temporarily occupied by Tom Smith, formerly of the Globe, at Portland.

A SECOND organ is being installed in the Tivoli theatre, San Francisco, and both instruments will be played simultaneously.

TURNER & DAHNKEN gave sacred concerts, free to the public, on Thanksgiving Day, in all their California theatres. The programs begin at 10 o'clock. At Stockton a fifty-piece symphony orchestra was heard, in addition to the organ and song program.

SACRAMENTO authorities prevented the showing of the Rev. Paul Smith morality play, "The Finger of Justice," and the owners of the production have threatened legal proceedings to put an end to the interference. The picture is of high moral character, though it deals with the San Francisco vice cleanup, and there is no reason why even Sacramento shouldn't see it.

THE Paul Smith Company has established new headquarters at 120 Golden Gate avenue, in Film Row.

ORCHESTRAL pipe organs have been installed in the New Fillmore and New Mission theatres of the Kahn & Greenfield circuit by the American Photo Player Company.

FRITZIE RIDGEWAY, a nineteen-year-old movie actress, has filed with the State Accident Commission of California a permanent compensation claim for injuries sustained six months ago while at work for the Universal Film Company. The Royal Indemnity Company is made a co-defendant in the suit. Miss Ridgeway alleges that she was injured when struck during a wild horseback ride down a steep and narrow trail.

WALDEMAR YOUNG'S new film production, "The Man Trap," attracted special attention during its week at the Strand theatre, San Francisco, as Mr. Young was until recently a member of the "Examiner" staff and president of the San Francisco Newspapermen's Club. The club members attended in a body and a telegram of congratulation was sent to Mr. Young by Mayor Rolph.

THE Royal theatre at Martinez, Cal., has been reopened by A. T. Case.

J. C. ADAMS of Salt Lake City arrived in San Francisco a few days ago with the intention of opening an exchange there.

MANAGER WILLIAMS of the Unique and Jewel theatres, Santa Cruz, was a visitor in San Francisco's Film Row last week.

Propaganda Films Leases Studio

THE Propaganda Films Association, a California corporation, has taken a lease on the old Majestic studio in Boyle Heights, Los Angeles, and will shortly begin the production of a multiple reel subject. Clarence G. Barr, formerly with the Fine Arts and other Los Angeles producing companies, has been engaged as director. The first film will be made from a story written by Anna H. Friedman and will deal with psychic phenomena.

In West Coast Exchanges

HARRY D. NAUGLE, general western representative of Greater Vitagraph Company, is on a trip to Salt Lake and Denver, following his recent return from a tour of all the exchanges in his territory, which is that part of the country west of the Mississippi River.

HERMAN WOBBER, general western representative of Paramount and Artcraft programs, whose headquarters is at San Francisco, is spending several days in the Los Angeles and southern California territory, working with Manager M. H. Lewis of the Los Angeles branch.

LOS ANGELES exchangemen who attended the opening of the new Liberty theatre at Fresno, Wednesday evening, November 28, were Dave Bershon, of California Film Exchange; H. H. Hicks, of Select Pictures; C. P. Silcocks, Perfection Pictures; Arthur Brick, Kleine Exchange; Harry D. Naugle, western representative of Greater Vitagraph Company, and Irving Lesser, Los Angeles manager of the All-Star Feature Distributors.

JAMES BATEY, owner and manager of the new Liberty theatre, who is also owner of the Liberty at San Jose, Cal., was also host of all the exchangemen from San Francisco, who went to Fresno in a special car. The Los Angeles exchangemen autoed to the Raisin District city. While in Fresno the film exchangemen were guests of the Chamber of Commerce, they being entertained at the Fresno Hotel for luncheon, spent the afternoon at the Sunnyside Country Club, and were guests at a dinner given in the evening by the Chamber of Commerce.

THE new Liberty theatre at Fresno is one of 2,200 seats, and is spoken of as very attractive in every detail. The opening program included the Fox Standard Picture, "When a Man Sees Red," together with the Sunshine comedy, "Roaring Lions and Wedding Bells." The policy of the new house provides for two changes of pictures weekly, and Mr. Batey has engaged an orchestra of ten pieces.

JAMES HUMMEL, formerly salesman for the Los Angeles General Film branch, who has been at the officers' training camp at San Francisco for the past several weeks, has been appointed lieutenant, and shortly expects to be ordered to report for actual army duty.

THROUGH the courtesy of Manager Guy Gunderson, of the Los Angeles Fox Exchange, more than 300 Jewish orphans who were entertained at Levy's Cafe, Los Angeles, were shown the Fox kiddo picture, "Aladdin and His Wonderful Lamp." Projection equipment was supplied by J. Slipper & Co., and the film was shown on the screen placed at one end of the big cafe. The popularity of previous Fox pictures with the children was emphatically brought out when Manager Gunderson asked all the children who had seen the Fox production of "Jack and the Beanstalk" to stand up. According to Manager Al Levy of the cafe, there was not an occupied seat in the dining room.

WILLIAM KNOTTS, who served as manager for the Los Angeles World Exchange for more than a year, and recently has been identified with the booking of Jewel Productions for the California Film Exchange, has tendered his resignation to accept the management of the Greater Vitagraph San Francisco branch exchange. Mr. Knotts left for the Bay City this week to take up his new work.

THE WAR TAX on motion picture admissions introduced the dime and nickel into Fairbanks, Alaska, according to F. W. Talbert, special representative of the Universal Film Manufacturing Company, who returned to Portland, Ore., last week after a trip of 3½ months through Alaska coast cities. He tells of the shipping of dimes and nickels from Cordova to R. L. Thorne, manager of the theatre at Fairbanks, just before Mr. Talbert left for the Rose City.

Pay-As-You-Enter

VOGLESONG SYSTEM

Merry Christmas

WRITE US

AMERICAN COIN REGISTER CO.
EMERYVILLE, CALIFORNIA

THEATRE SUPPLY CO.
2006 Third Avenue
Seattle, Washington

H. E. WHITE
736 S. Spring Street
Los Angeles, California

Announcement

Citizens Trust and Savings Bank

HEADQUARTERS—
MOTION PICTURE ACCOUNTS
in LOS ANGELES, CALIFORNIA

We are enjoying a large part of the motion picture business of this city.

WHY

First— Because we offer fourteen hours of excellent banking service, from eight in the morning until ten in the evening, which affords an unusual convenience for all depositors who are busily engaged during the usual banking hours.

Second—Because we appreciate the worth of, and try to promote the welfare of the motion picture business.

Third— Because our many satisfied depositors bring their friends to the bank, who, in turn, become satisfied depositors.

Fourth—Because all of the stock of this bank is owned by The Citizens National Bank, the total resources of both banks being over twenty-five million.

CITIZENS TRUST AND SAVINGS BANK
Third and Broadway Los Angeles, Cal.

UNCALLED FOR LETTERS AT THE STUDIO DIRECTORY

Run your eye down the list and see if there is a letter for you.

Just drop us a postal card with your present address and the letter will be forwarded at once.

The Studio Directory

maintains this Post Office service for actors, actresses, directors and others connected with the production end of the film industry.

MOTION PICTURE NEWS STUDIO DIRECTORY

Published by MOTION PICTURE NEWS, INC.

729 Seventh Avenue New York City

Adler, Lester W.	2	Frances, Eva	1	Nelson, Frances	1
Akers, Jean	1	Frederick, Alma	1	Nichols, Norma	1
Alexander, Sara	1	Frost, W. A.	1	Nielsen, K. N.	1
Allen, Estelle	1	Furry, Ella	1	Nires, A.	
Allen, Winifred	3	Fuld, Mr.	1	North, Tom	1
Altman, William	2	Fuller, Mary	2	O'Dental, Marie	1
Anderson, Augusta	1	Gabbe, A.	1	O'Malley, Pat	1
Anderson, Claire	1	Gail, Mrs.	1	Ostriche, Muriel	9
Angel, R.	1	Gibson, James	1	Pagano, Marie	2
Apfel, Oscar	2	Gilbert, Henrietta	1	Pagano, Mrs. G.	1
Argot, Lange	1	Gilbert, Maude	2	Palmer, Violet	2
Atcheson, Stuart	1	Girard, Charles	1	Pantill, Robert	2
Ayrault, W.	1	Gish, Lillian	3	Pardee, Madeline L.	3
Baldwin, Jean	1	Glaum, Louise	2	Paton, Georgia	1
Barber, G. R.	1	Godsil, Kid	1	Paul, Fred	1
Barrows, H. A.	1	Gonzales, Myrtle	1	Pawn, Doris	2
Barry, Frank	1	Gordon, Frank	1	Perry, Fayette	1
Beaumont, Grace	1	Gordon, Paul	1	Peters, George	1
Bellen, Cosmos	1	Gray, G. A.	2	Petit, Wanda	3
Bennett, Enid	1	Green, Dorothy	3	Pettus, Zuleme	1
Bennett, T. W.	1	Greenwald, Abe	2	Pollock, Helen	2
Bennett, Walter	1	Greeson, Elsie	1	Potel, Victor	
Benoit, Victor	1	Grey, Jane	1	Prendergast, Betty	1
Benson, Curtis	1	Griffin, Frank	5	Pretty, Arline	2
Bird, Frank	1	Hall, G. E.	3	Printzlau, Olga	1
Birdstrop, A. J.	1	Hale, Alan	4	Putnam, Bob	1
Blair, Ruth	8	Hale, W. M.	1	Quinn, J. W.	1
Blessing, Christine	1	Hakes, Helen T.	1	Radcliffe, Violet	1
Blinn, Jack	1	Hansen, Bill	1	Raleigh, W. Stuart	1
Bonde, Cosimo	1	Harenglon, J. H.	1	Rand, Anthony	1
Bondhill, Gertrude	1	Harron, Robert	1	Reach, Emil	1
Boyd, Clarence	3	Hart, William J.	1	Reed, Florence	8
Boyle, Miss	1	Hart, Betty	2	Reiff, Helen	1
Buars, Tom	1	Hawkins, Michael	1	Robinson, Olive	1
Burke, Buel	1	Hawks, Wells	4	Rockwell, Florence	2
Burns, Edward J.	2	Hawley, Orrin	1	Roden, J. B.	1
Burns, Vinnie	1	Heywood, Doris	1	Roseman, Ed.	1
Burrough, Tom	1	Hirsh, P. H.	1	Ross Lee G.	1
Cagerio, Katie	1	Hodges, Runa	1	Roth, Michael	2
Campbell, Webster	1	Holmes, Luly	1	Rotherhan, P. J.	1
Carney, Harry	1	Holt, Edwin	1	Rubini, Jan	1
Carter, Nan	2	Hopkins, Jack	2	Ruchti, J.	1
Casper, George	1	Horner, Violet	3	Salzman, Aaron	1
Chapin, Fred	1	Howley, Irene	1	Sapp, Harvey	4
Chenet, George	1	Hoyt, Marion A.	1	Saunders, Earl	5
Christians, Margue rite	2	Huhn, A. O.	1	Schwarz, Charles S.	1
Claflin, A.	1	Hunter, Kenneth	1	Schwerlind, Fannie	1
Clare, Frank	1	Hulse, Vaughan	1	Scott, William	1
Clarke, Mrs. H.	1	Hunger, E.	1	Sears, F.	2
Clark, Jack	1	Huntley, Fred	1	Seward, Arthur J.	1
Coburn, Gladys	2	Johnson, C. W.	1	Sharkey, Anna	1
Collier, Constance	1	Jones, Arthur	1	Shields, Ernest W.	1
Collins, Nick	1	Jores, E. F.	1	Shipman, Nell	1
Connolly, William	1	Kathe, Leo	1	Shirley, Florence	1
Coobs, Royce	1	Kaufman, Ethel	2	Shirley, William	1
Costello, Thomas	1	Keeley, Frank	1	Sibley, Laura D.	1
Courtleight, William	8	Keith, June	1	Sidney, C.	1
Courtney, Jane	1	Keough, M.	1	Siegel, Mary	1
Craig, Charles	1	Kennedy, Anita	1	Sissing, J.	1
Crawford, Florence	1	Kimball, George	1	Smith, Alfred	1
Crocket, Davy	1	Kingston, Ethel	1	Smith, Cameron	1
Crowe, Eleanor	2	Kinsman, Mr.	1	Smith, J. M.	1
Curtis, Marie	2	Klaxton, Kale	1	Spencer, Ernest	1
Daly, Arnold	2	Klinger, Yetta	1	Spong, Hilda	1
Darling, Grace	4	Kolker, Henry	1	Spurgeon, Robert	2
Daryean, Fred R.	1	LaGrassa, P.	1	Stark, Leighton I.	1
Davies, Griffith T.	1	Laird, Margaret	5	Sterling, Mr.	1
Dawn, Hazel	1	Langan, Frank	1	Stuart, Austin	2
Daye, June	3	Langford, Edward T.	2	Sullivan, Daniel	4
DeCamp, Frank	1	Lauillard, Edw.	6	Sweet, Blanche	13
Decker, James	2	Laurie, Frieda	1	Swensen, Albert	2
DeCordoba, Pedro	2	Leavitt, Harry	1	Taggart, Ben. L.	3
Deely, Ben	5	Lee, Frank J.	4	Taylor, Walter	1
DeForest, Hal	2	Leeds, Cecilie	3	Thomas, H. H.	1
Delaney, Bert	4	Lehr, Anna	3	Thorne, Ruby	1
DeLopez, Mme.	1	LeMond, Frank	1	Thorp, Ruth	4
DeTorre, Calles	1	Lennon, Alice	2	Tarves, James G.	1
Diamond, James R.	3	Leno, Al	1	Tincher, Fay	1
Diamond, Virginia	2	Leod, John	1	Titsworth, N. R.	1
Dickson, Lydia	1	L'Estrange, Julian	1	Trent, Viola	1
Diggs, Ida May	1	Lewis, A. Lloyd	2	Tucker, William	1
Dillon, John W.	1	Linden, Einar	2	Turner, Alcie	2
Dix, Richard	1	Loeffler, Velma	1	Tyler, Harry A.	1
Doerr, L.	1	Lowry, Lilla M.	3	Ulrich, Lenore	1
Donnelly, Dorothy	1	Laurie, Elfrieda	1	Van Nosdall, G. J.	6
Doublier, Mme.	1	Luther, Anna	3	Varela, Louis C.	2
Drawer, P. O.	1	Lytton, L. Rogers	1	Vaughn, Arthur	1
Dwyer, James	2	McCann, V.	1	Vaughn, Jackie	1
Ebersley, Miss	1	McCord, Mrs. Lewis	1	Volare, Baby Lorna	1
Eckstrom, Carl	1	McCormick, J. Lyle	1	Walker, R. D.	1
Evans, Frank	1	McCullough, Walter	1	Walsh, William	1
Fair, J.	1	McDermott, Vincent	1	Walters, E. J.	3
Farnum, Franklyn	1	MacGregor, Eugene	1	Ward, Mr.	1
Fenwick, Irene	1	Machado, M.	1	Ward, Carrie C.	1
Fielding, Margaret	1	Marcel, Sonia	2	Warshauer, Joe B.	2
Finch, Flora	2	Marcus, Miss	1	West, Lillian	1
Fineley, Ruth	1	Marcus, Lillian H.	1	Weston, C. H.	1
Flegelman, L.	1	Marks, Aaron	2	White, C. T.	2
Flemings, Claude	1	Marquez, F.	1	White, John J.	1
Fleming, Ethel	1	Mayall, Herschell	1	White, Olive	2
Ford, Charles	1	Mayfield, Charline	2	Whitmoyer, Mr.	1
Ford, George	1	May, Natalie	1	Willis, Lloyd D.	1
Forde, Victoria	3	Maynard, Myra	1	Willis, Paul	1
Forest, Alan	14	Mayne, Eric	2	Willis, George H.	
Foster, A.	1	Merkyl, Wilmuth	3	Wilson, C. T.	1
Foster, William C.	1	Messinger, Walter	1	Wise, Moses	2
Fouche, Ella May	1	Miller, Jane	2	Woods, Mr.	1
Fowler, Henry	1	Munsey, Edna	1	Wortham, Eddie	1
Fox, Julius C.	1	Murray, J. K.	3	Yarnall, R. B.	1
		Musselbach, William	1	Young, Fred G.	1
		Nansen, Betty	1	Young, Whitney	1
		Nelson, Anna	1	Zabelle, Flora	1

THE CENTRAL STATES

WISCONSIN ILLINOIS MICHIGAN INDIANA IOWA

Here It Is!

A place where YOU---reader and advertiser---can meet YOU---buyer and seller---in intimate, "Hello Bill!" fashion. Get together in

The Central States

Communications pertaining to "The Central States" should be sent to our **Chicago Office, 110 So. Dearborn St.** Telephone 755 Randolph

The Doll-Van Film Corporation presents

CONSUMERS BLDG., CHICAGO — *MERCHANTS BANK BLDG., INDIANAPOLIS*

"The Cold Deck"
With
Wm. S. Hart
A New Production

The Big **3**

"The Mad Lover"
With
Robert Warwick
A Lavishly Staged Success

Hart's Greatest — Warwick's Best

"TODAY"
with **FLORENCE REED**
The greatest society drama ever screened
From the sensational stage success by George Broadhurst

HERE AT LAST!
THE NU-MOVIE LITE

An appliance especially adapted to the "Motiograph," but can be applied to All Standard Makes of Motion Picture Machines.

"You simply remove the Arc Lamp and Handles—insert this new attachment in its place, using the SAME CONDENSERS WITHOUT DESTRUCTION OF ANY KIND."

We use the Mazda "C" 25 Volt-30 Ampere Projection Lamp in conjunction with our appliance.

No Carbons—Noiseless operation.
U Save One-Half on Light Bills.
Maximum Efficiency.
Operation automatic—No adjusting after installation.
Volume of illumination on screen uniform at all times.
Is easily adapted to all makes of Motion Picture Machines.
Eye strain and flicker eliminated.
Lower insurance rates.
It replaces all resistance appliances formerly used.
The breakage of condensers a thing of the past.
Every claim made can be proven by letters from users or demonstration in your own theatre.

INVESTIGATE AND BE CONVINCED — WATCH FOR LATER ANNOUNCEMENTS

NU-MOVIE LITE COMPANY, Inc.

503-05 FULTON STREET, PEORIA, ILLINOIS

M. H. LIVINGSTON, President

We still have good territory open for live distributors. Write us.

THE CENTRAL STATES

December 22, 1917

A Word of Introduction

MR. EXHIBITOR, Mr. Supply Dealer, Mr. Exchange Manager, Mr. State Rights Buyer and all the rest of the trade in Illinois, Indiana, Wisconsin, Iowa and Michigan meet the CENTRAL STATES EDITION! It is yours. We have promised you this second of territorial sub-editions. Here it is. We modestly offer it to you in this rich and active center of the great United States as a separate and exclusive medium.

THE CENTRAL STATES EDITION, to make a homely but nevertheless plain simile, is your own back fence in your own back yard over which you may chat or bargain in a manner never before offered you. Hereafter every issue of MOTION PICTURE NEWS you receive will contain this sub-edition of yours. Take advantage of it, use it in informing your neighbor what you are doing; make your complaints or place your praises here. Learn what your fellows in your rich, compact and well knitted territory are doing. Take advantage of this unique opportunity of receiving a big national weekly trade paper with your own little local newspaper bound within it.

OFFERING as it does to you of the Central States the first opportunity of having your news, views and information segregated within its pages, the CENTRAL STATES EDITION is bound to be constructive. Remember that, besides being geographically the center of the country, your territory is also well reputed within the film industry as being one of the most active and up-and-doing centers of the trade. To keep it so there must be contact, one with the other. Before the advent of the Central States this was only secured as one met the other in an exchange office, at the poster window, on the street, or lined up at the supply house counter. Most of the time when these chance associations offered, time and mood were absent to take advantage of them.

Now you can choose your time or your mood. Instead of you seeking the news and information it now seeks you, and regularly every week at that. In all the towns of any size in these five states, able correspondents have been engaged to furnish this news of you and others for the Central States. More will be added as time permits until practically every worth while part of the quintet of states is covered. Our Chicago office will be the headquarters.

TO the state rights man, to the territorial program distributor, to everybody with an appeal; for within this territory it offers unprecedented advertising opportunities and facilities. It causes to fade that old fear of waste circulation for the price paid. It offers intensive circulation with rates based thereon, but still with all the prestige of MOTION PICTURE NEWS that the national advertiser enjoys.

Let us know immediately what you think of it, readers! Tell us without hesitation what we may still do to make the CENTRAL STATES EDITION one hundred per cent. welcome and worthy to you of the trade in Illinois, Indiana, Wisconsin, Iowa and Michigan.

WM. J. MCGRATH.

Major "Funkie" Entertains Chicago's Aldermen

THE aldermen on the subcommittee of the Chicago City Council who have been investigating the censorship problem for the past few weeks and finding much of interest were still further entertained and initiated into the workings of the censorial shears last Tuesday when Major Funkhouser invited them to sit in with him at a performance of the Fox Film, "Cleopatra."

The aldermen primarily journeyed up to the tenth floor of the City Hall to see scenes which had been cut out of a miscellaneous lot of films during the past eight months. It was after these pictures had been shown that the major pulled his treat.

He ran off the ten-reel feature in which Theda Bara figures as the siren of the Nile and then turned to the aldermen for justification for making the forty slashes in the feature he deemed necessary. But there was a division of opinion among the aldermen. Some thought the picture should be cut and some felt that it shouldn't. Aldermen Steffen, Maypole and Woodhull were of the opinion that "Cleopatra" was all right as the producers made it, and that the forty cuts the major made were forty too many. Aldermen Kimball, Long, Norris and Johnson thought there were parts that should be cut, but wanted to see the expurgated edition before saying they agreed with Major Funkhouser's ideas of what should be cut and what should be left.

The picture men and exchange managers felt that it was unfair to look at just the cut-outs, and suggested that they bring in the pictures themselves so that the aldermen could get the true atmosphere of the pictures. The pictures were not on hand, however, when the aldermen went up to the tenth floor of the City Hall, so they looked at only the "obnoxious" parts.

Major Funkhouser got himself still deeper into the bad graces of the film men earlier in the week by clamping down the lid of secrecy on the censorship office and refusing to allow a representative of Attorney Herbert J. Friedman access to the book showing the cut-outs ordered by the censors. The film men wanted to get a list from this book so they could have the pictures ready in accordance wth the plan and wishes of the aldermen. Major Funkhouser refused Attorney Friedman's representative the desired permission to see the book, so the cut-outs were shown but the pictures were not.

Doll-Van Co., A Live State Rights Organization

AMONG the more prominent of the recently established distributing companies is the Doll-Van Film Corporation, which has established offices in Indianapolis and Chicago to cover the central west territory. The president, Henry Dollman, and the vice-president and general manager, D. M. Vandawalker, Jr., are both well known, Mr. Dollman being a prominent Indianapolis business man and Mr. Vandawalker an exchange man for many years.

Evidence of the character and resource of the new organization is given by the nature of the first three pictures released, "The Cold Deck," with William S. Hart; "Today," with Florence Reed, and "The Mad Lover," with Robert Warwick. These pictures have procured already very gratifying and, in some instances, record-breaking results for the most prominent theatres in Chicago and Indianapolis, and give promise of still more remarkable performances.

Mr. Vandawalker said: "The chief advantage the state rights end of the exchange business has over the program end is that the state rights operator is not forced to take a picture until it is proved a box-office winner. Therefore our patrons are assured not only of big productions, but tried and proved features with a definitely established box-office value."

Mr. Vandawalker also announces that the Doll-Van Film Corporation has secured the Illinois-Indiana franchise in the State Rights Distributors, Inc., the newly founded national organization of state rights buyers. World rights to pictures will be bought by this company, and many big features are now being considered.

River Town Exhibitors in Iowa Organizing

WITHIN sixty days every motion picture man in the majority of the cities in Iowa will have become a member of the Iowa branch of the National Exhibitors' League, Davenport being recorded as the first city in the state to take action, the Quad-City Exhibitors' League, Local No. 1, being formed here last month. Since then Fort Dodge has also secured a charter, being termed Local No. 3. Several other towns are included in this.

Des Moines is Local No. 4. Local No. 2 is slated for Waterloo, near-by towns to be included. However, definite action is yet to be taken in reference to which towns will be recorded under the Waterloo charter.

The southeastern section of the state will organize shortly.

The Quad-City League is composed of Rock Island, Ill; Moline, Ill.; East Moline, Ill., and Davenport, Ia. The officers are: Samuel Greenabaum, Davenport, president; George Dehiele, Moline, vice-president; Edward Kraus, Davenport, secretary; George Covel, East Moline, treasurer, and H. S. Earle, sergeant-at-arms.

The executive committee is composed of Albert Petersen, chairman; T. C. Defore, Henry Hoffman, John Koletis, W. F. Bartley, A. G. Vogel and H. S. Earle. Moving picture men in this section of the country looked upon the new organization most favorably. Davenport men are most active in stimulating interest, local heads having made several trips to surrounding towns for this purpose.

Meetings are held the first Thursday in every month. After the gathering there is a social session. Plans are now under way to give a movie ball in Davenport some time in April.

Local No. 3, headquarters at Fort Dodge, includes Webster City, Esterville, Spencer, Mason City, Charles City and Algona.

Waterloo plans to embrace the towns of Cedar Falls, Waverly, Iowa Falls, Oelwein, Cedar Rapids and Vinton.

Theatres Planned for North Shore Loom Up Big

WHETHER the two new picture palaces announced last week to soon throw up their monumental hulks on Chicago's north shore ever get out of the paper stage and reach the point of realization is still more or less a matter of conjecture owing to the difficulties the government is throwing in the way of building on an extensive scale which doesn't directdly aid in the prosecution of the war.

However, the plans are made—and made for two houses which for size and magnificence will eclipse anything in the Windy City to date. Barney and A. J. Balaban and Morris and Sam Katz, who recently erected the Central Park theatre on West Twelfth street and Central Park avenue, are now planning a structure costing $750,000 to be erected at Sheridan road and Lawrence avenue. The proposed building, which will be of fireproof construction, will be five stories high, and in addition to the theatre with a seating capacity of 3,500, will contain ten stores on the ground floor and a 100-room hotel on the upper floors.

Architects C. W. and George L. Rapp are working on the plans, and it is expected, if the weather conditions permit, to break ground early in the coming year. The theatre will be modeled after the beautiful Central Park theatre, only it will be much larger.

The other big theatre Chicago will have in the near future, fate and the war not interfering too much, is to be located in the Wilson avenue district on Sheridan road. It also is to be extremely large having a seating capacity of 3,000 people. Walter W. Ahlschlager, the architect who has the construction in charge, has just completed negotiations for the purchase of three parcels of land which are to form the site of the proposed theatre. Altogether they comprise a frontage of 200 feet on Sheridan road, with a depth of 150 feet, for which Mr. Ahlschlager is said to have paid $260,000.

"The Pantheon," which is to be the name of this new house, is expected to cost another $325,000, so that this project also will run well over the half-million mark. In addition to the theatre, there will be ten stores fronting on Sheridan road and negotiations are already pending, it is stated, with a leading theatrical manager for a fifteen year lease.

"They Say in Chicago That—"

MANAGER BAYLEY of Vitagraph is working day and night on the new serial "Vengeance and the Woman." He spends his days in the office and at night travels around with the various salesmen, talking with the exhibitors and helping his men sign them up for the serial.

DECEMBER 26 will see the release of twelve one-reel comedies by James Montgomery Flagg under the Edison trade mark. The series is to be entitled "Girls You Have Met" and exhibitors will have to sign up for the twelve if they want them for there is to be no break in the bookings. It's a case of take all or none.

CAHILL-IGOE has come to bat with another help for exhibitors. This time it is in the form of a booking book and it is free for the asking. It's a blank book in which the exhibitor can keep track of his weekly bookings of features, specials and short features. And another thing in its favor is that it fits the pocket.

THE first episodes of "Vengeance and the Woman," the new Vitagraph serial that is to be released December 24, were shown last week in the projection room of the local Vitagraph exchange. The first day over one hundred exhibitors saw it.

ED DE BERRI has received his commission as First Lieutenant and will report shortly to the U. S. Signal Corps for his assignment. Mr. De Berri has been connected with the De Berri Scenic Company, makers of the well known DaLite projection screen.

JULIUS WIETANKA, collector of internal revenue, is now considering plans to have the Government print theatre tickets and attached coupons, in order to stop attempts of exhibitors to defraud the Government in the collection of the tax.

NAT WOLF, Goldwyn representative, enlisted last week in the Quartermaster's Department of the service. Sidney J. Goldman, formerly with Central Film Company, has been added to the Goldwyn sales force by Manager Brockell.

C. W. ECKHARDT, Fox exchange manager declared that he had an extremely hearty response in the shape of favorable testimonials on "Cleopatra," the multi-reel feature starring Theda Bara, which was recently given a special showing at Orchestra Hall. This, however, did not save the film from "Major" Funkhouser's omniverous shears.

FRIENDS of Philip S. Seelig, former exhibitor and manager of the Lucille theatre, on Erie street near Chicago avenue, were surprised to see him last week clad in khaki and looking as healthy as a north wind. He is now with Company C, 341st Infantry, headquarters Rockford, Ill., and he says the worries of the army are much easier to bear than the worries of the exhibitor.

MR. SKENK, of Skenk & Williams, architects, of Dayton, Ohio, was in Chicago a few days back looking over equipment for a new theatre he is building in his home town.

HARRY DAVIS, of the Harry Davis Enterprises Company, Pittsburgh, Pa., visited a number of Chicago theatres last week getting ideas for his big, new, 2,200 seat Grand theatre, which he is preparing to open soon for Pittsburgh movie fans. Among other things Mr. Davis purchased the largest size Bartola organ while in the city.

MANAGER BRANDON of the Interocean Film Company reports that his concern has just received some nice orders from Spain.

JACK HAIG, former manager of the Bandbox theatre, on Madison street, is back in the exhibiting end of the business again. He is the proprietor now of the La Salle theatre, on Division street. This house was taken over last week by Paul Sittner, who also owns the Criterion.

THE Marshall Square theatre, another new Marx and Goodman house, will soon open up on Twenty-second street and Marshall Boulevard.

John Emerson and Anita Loos were in the city last week taking scenes for Doug's next picture, along Michigan avenue. The Rothacker Company furnished the cameraman, J. Wesley Smith, and the actors needed for the Michigan avenue shooting. The picture incidentally has to do with the way people are affected by the gas in the city. As the actors fell down along the boulevard, feigning to be overcome and choking, the public itself gathered around and without knowing it figured in the picture.

ABE TEITEL has in the past month used his special cleaning process on a goodly number of pictures, among them being "The Ne'er Do Well," "Mask of Life" and "On Trial," for the Central Film Company; "Parentage," "Babbling Tongues" and "Whose Your Neighbor?" for Unity, and "Efficiency Edgar's Courtship" and "Filling His Own Shoes" for K. E. S. E.

J. J. RUBENS, manager of the Fox theatre, Aurora, struck while the iron was hot recently in showing the picture featuring Dolly Ledgerwood Matters in "Mother Love and the Law." Mrs. Matters eloped to Crown Point and married Edward Fertner just as Mr. Rubens was about to show the Matters picture. With the publicity that this marriage brought forth, coupled with having Mrs. Matters' appearance at the theatre, Mr. Rubens simply stood 'em out of his 1,800 seat house.

Michigan Odds and Ends

THE Orpheum theatre, Lansing, operated by Manager Jarvis, is introducing a novel feature. Twice a week is "family night." The pictures shown are the Edison films. "It seems to me that the after dinner family fireside must be moved to our theatre," says Manager Jarvis. "We show a drama, a travel picture, instructive films and no blood and thunder."

THE old stunt of coming in late to a vaudeville show in order to escape a cheap film is not necessary at the Bijou, Lansing. Al Walle, manager of the Bijou theatre, first class vaudeville house, Butterfield circuit, is running the Mutual World series and people are arriving on time in order not to miss any part of the travelogue.

AMONG the other current attractions at Saginaw, Mich., theatres during the past week were "Who Leads the National Army?" at the Bijou November 27 and 28; Valeska Surratt in "A Rich Man's Plaything," at the New Wolverine, November 26, and "Retreat of the Germans at the Battle of Arras" and William Russell in "The Masked Heart" on Thanksgiving Day; "A Mormon Maid" at the Franklin on November 30 and December 1, and Marguerite Clark in "Bab's Burglar" at the Mecca-Palace for four days, starting November 25. The latter is showing Paramount, Artcraft and Metro pictures.

THE presence of the Livingston Film Company, under the management of Maurice H. Livingston, established here scarcely a year ago, has added to the motion picture interests of Peoria. Motion picture machines, supplies and films are all to be procured at this establishment, which has been adding some valuable devices to the science of motion pictures.

FRANK ANDERSON, proprietor of the Star theatre at Cadillac, says the patrons of his house seem rather to like the idea of paying the war tax. "Not one have I heard grumble," says Frank, "over the fact that the 10 per cent. addition has been tacked on. They push their pennies over the window with a grin and usually remark, 'there's m' war tax.'"

LOBBY DISPLAYS

POSTER FRAMES MIRRORS
SIGNS PAINTINGS

If a Lobby Display Is Correct It Was Built By Hamburg; If It Was Built By Hamburg It Is Correct.

Detroit Office—304 Joseph Building

M. S. BAILEY, *Manager*

JOBBERS OF HAMBURG LOBBY DISPLAYS TO BE FOUND IN ALL LARGE CITIES

Main Office and Factories

102-112 North Fifth Avenue

CHICAGO, ILLINOIS

ADMISSION TICKETS, (8 COLORS).....$9.00 PER 100,000
SLIDE INK.....15 CENTS PER BOTTLE
ED-PATH FILM CEMENT.....$1.50 PER DOZ. BOTTLES
⅝x12" BIO CARBONS (CORED).....$5.00 PER 100
¾x12" BIO CARBONS (CORED).....$7.00 PER 100
GLASS SLIDES.....5 FOR $1.00
MUSLIN BANNERS MADE TO ORDER, 3 FT.x10 FT.....$1.00
All kinds of signs, posters, show cards, etc.
MOVIE SUPPLY CO., 207 South Wabash Avenue, Chicago

COMEDY FILM EXCHANGE
Room 511 Maller's Building Chicago
WM. S. HART'S BEST PRODUCTIONS
EXCELLENT FEATURES AND COMEDIES

MOTION PICTURE FILMS CLEANED BY HAND
Old Films Cleaned and Renovated
A. TEITEL
112 N. La Salle St. Chicago

THE CENTRAL STATES
Service Plus—to Readers
Circulation Plus—to Advertisers
TAKE ADVANTAGE OF IT

Exhibitor and Trade Events in Illinois

Livingston Film Company Launch New Light Invention

M. H. LIVINGSTON, manager of the Livingston Film Company of Peoria, has invented an electrical appliance for motion picture machines which promises to be of great benefit not only to exhibitors, but patrons of theatres as well.

The Nu-Movie Lite is the trade name given the appliance. It was given a demonstration recently before prominent business men of Peoria and neighboring cities. The invention eliminates practically every trouble and annoyance in the past that patrons have been subjected to because of eye strain. It eliminates entirely the flicker from the screen which has always shown such bad effects on the eyes of the motion picture fans.

The appliance becomes advantageous to the theatre owner and operator, because by installing it in any standard machine the operators's work in projecting a picture is reduced to about 75%. One of the features of its use and make up is the fact that in placing it all that is necessary is the removal of the old lamp from the projecting machine and the placing of the new appliance in its stead. Unlike others of this type of light, this change is made without the taking away or adding of parts to the projection machine. The seven controls are handled by a single one in this attachment, and there is consequently no big line up of control handles to watch in securing a uniform light from the carbon. While giving the patrons a powerful projecting light, secured from a direct current of electricity, the operation, it is said, is also cutting expenses of projection to one quarter the usual amount in the expenditure of carbons.

Mr. Livingston has already started the distribution of his invention throughout the country. State rights have been granted to M. H. Koch of Harrison, Neb., who takes the rights for Wyoming and Nebraska. W. L. Augustine of Decatur has been given the rights for distribution in Indiana and Kentucky. Just last week G. F. D. Zimmerman of the big law firm of McRoberts, Morgan & Livingston of Peoria signed up articles with Mr. Livingston to the amount of $10,000 for the placing of machines in Pennsylvania and Ohio. Several of the machines are already in use in Peoria—one at the Gem theatre on South Adams street, the other at the St. Boniface School. Felix Greenburg, manager of the Orpheum theatre, has also expressed himself as favorably impressed with the invention, and has declared that he will install the system in his theatre.

General Central West Notes

IT is doubtful if there is a town of its size in the State of Wisconsin where the people are more critical or more appreciative of picture offerings than Waupun. The people ask about the attractions in advance and criticize them afterward, and the criticism takes on the constructive type. The managers of the two theatres—the Davison and the Scenic—have been quick to appreciate the value of this situation and have catered to it, with the result that Waupun has wholesome as well as attractive programs offered and they are well patronized.

GROUP No. 3, Daughters of the American Revolution, sponsored the presentation of Mary Pickford in "Her Little Pal" at Waupun, Wisconsin, November 28, for the benefit of the Waupun Chapter of the Red Cross. As a result the treasury of that organization was enriched by $128.

AT least one Wisconsin town has lost its movie house as a result of the war tax. That town is Green Lake, famous as a summer resort. The large summer population makes for a liberal patronage during that season but business invariably suffers a depression in the winter, a situation which was made worse by the war tax this year. As a result the Green Lake people are motoring to Ripon, six miles away, for their movies.

E. R. HICKEY, who has managed the Auditorium theatre, Ripon, Wisconsin, for the past year, retired December 1 and left for his home in Vermont where he will enjoy a short vacation. Later he will be connected with the Griffith film productions. He will be succeeded at Ripon by A. W. Stewart of that place. Mr. Stewart is a son of City Clerk C. W. Stewart of Ripon and has had considerable experience in theatre management.

"WOMANHOOD" was produced at the Auditorium theatre, Ripon, November 26 and 27, under the auspices of the League of Woman's Service of that city. The several women's organizations sold tickets and a large attendance resulted.

"THE WHIP," produced by Maurice Tourneur, a Paragon film, drew packed houses recently at the Gladmer theatre, Lansing. Manager Fred Williams states that he had orders for seats for the picture from ten towns in the near vicinity of Lansing and that he never witnessed a more enthusiastic reception of any film.

Gossipy Bits from Peoria

EXHIBITORS of Peoria have so far been unable to estimate the aggregate sum which will be raised monthly through war taxes because they have received no definite information as to whether motion picture houses will fall within the scope of the war tax act.

That the extra penny on 10 cent tickets is much annoyance to the public is the opinion expressed by H. J. Wisbruck, manager of the Hippodrome motion picture and vaudeville house. It has been found almost impossible to keep a supply of pennies for change and he has been compelled to offer a silver dollar and one children's admission ticket for each 100 pennies brought to the theatre. This has served to alleviate the penny shortage.

Dee Robinson, manager of the Apollo, one of the most popular picture houses of the city, says he was fortunate enough to have a supply of pennies on hand and so far has avoided any great inconvenience.

ANNOUNCEMENT has been made in Peoria of a new motion picture house costing $15,000 which will be erected early in the spring. Property at Main and Madison streets, recognized as one of the most valuable lots in the city for a theatre site, was recently purchased by John W. McDowell, as agent, at a cost of $150,000.

At the time of the purchase Mr. McDowell, who is a leader of finance in Peoria, stated he was informed that a large motion picture house would be erected there. Theatrical men have so far refused to give any further information, saying that plans for the erection of the building and its exact nature are not yet completed.

Peoria is now the home of nine motion picture houses and several others combined with vaudeville. While several are of a character which would be a credit to much larger towns, the one planned will exceed any of them.

Peoria is coming to the front as a motion picture producing city. Not only home talent plays but those featuring prominent actors have found in the central Illinois city many beautiful homes, picturesque drives and daring cliffs, suitable for the staging of the film dramas.

The play, "Mother Love and the Law," which featured Dollie Ledgewood Matters, was produced in Peoria, with the leading homes here used as the setting for many scenes and the court house rooms for the place of the sensational trial. Producers of the play expressed themselves favorably impressed with the opportunities afforded for their productions and no doubt this will become one of the centers of the Middle West.

Brief Bits from Springfield

SPRINGFIELD is paying the amusement war tax without a murmur. The Gaiety, Vaudette, Lyric and Princess theatres, the four largest theatres downtown, are charging the war tax extra and having no trouble. Business does not show any noticeable falling off since the tax went into effect.

THE CHATTERTON, long the home of "legitimate" attractions in Springfield, has gone over to vaudeville. Hearst-Pathe Weekly is used. The change is merely an experiment. The Chatterton is paying the tax.

THE MAJESTIC is showing "The Retreat of the Germans at the Battle of Arras" in addition to their regular show. Universal Weekly is also used at the Majestic.

The American theatre, Eleventh and Cook streets, which was recently destroyed by fire, has not yet started rebuilding. Manager Forsythe was, at last report, not yet settled with the insurance company.

The Gaiety and Vaudette theatres are showing Paramount, Artcraft and Triangle pictures, with special features for fillers-in.

"The Spy," William Fox's picture with Dustin Farnum, has been booked by the Lyric theatre.

THE VAUDETTE has undergone considerable change in the past two months. The boxes have been removed and the space utilized for main floor seats. This makes for a larger seating capacity. The Royal has recently installed a balcony, which also adds many more seats to the Sixth street playhouse. Manager Kerasotes has booked the Paramount service, the pictures which have lately been put on the market, and is doing a nice business.

THE Superb Film Company, with studios at Jacksonville, Fla., have opened offices in Springfield. Harry A. Kelly, who put on "Fighting the Flames" at the Fireman's Emergency Fund Benefit for W. R. Hearst at Los Angeles several years ago, is the manager. This company intends producing "Lincoln, from Cradle to Grave," a ten-reel super-feature, which it is planned will be the feature extraordinary at the Illinois Centennial in 1918. Henry Belmar, formerly with Thomas H. Ince and an author and actor of long standing, has prepared the script.

Many of the scenes will be taken in Springfield, as this was long the home of Abraham Lincoln. Petersburg, Salem and other historical places will also figure in the production. One hundred prints of "Lincoln, from Cradle to Grave" will be released simultaneously, in one hundred cities in Illinois in 1918. Manager Kelly is now at Jacksonville, Fla., getting things in shape.

MANAGER ED KUNZ of the Princess has been showing some big pictures lately. "Within the Law" and "The Bar Sinister" will be followed by "Womanhood, the Glory of the Nation." Alice Joyce and Harry Morey are big favorites ever since the days of the old General Film Company's pre-eminence.

THE CAPITOL shows Triangle two days a week and has contracted for the Hart and Fairbanks re-issues. Billy West, Keystone and Arbuckle comedies are shown each week.

Wisconsin and Michigan News

Wisconsin to Send Sherwood to Washington Conference

AT a special meeting of the Wisconsin Exhibitors' Association, Friday, November 30, at Milwaukee, J. E. Sherwood of Madison, Wis., was delegated by the exhibitors of the state of Wisconsin to attend the exhibitors' conference of Washington to aid in the effort to get some adjustment of the admission taxation. The exhibitors of Milwaukee and the State of Wisconsin feel that they have done so much in aiding the Government in Liberty Loan, Red Cross and all the other campaigns that they should be relieved of the burden of the admission tax at least, as they are now paying two taxes, one on their films and one on the admission. Either this or let the Government collect this tax from the five-cent house as well as the ten-cent house, is their spirit.

The war tax has left Milwaukee and state exhibitors very much up in the air. Though the exhibitors have been collecting it regularly up to date they have had no blanks to make any reports on and do not know to whom the tax is payable. At present they are banking it in a separate account, but do not know whether they would be entitled to the interest that accrues on this money while it is waiting for the Government to take it over or whether the Government is entitled to the interest.

Another puzzling situation has occurred which is giving some exhibitors worry. Many of the houses in Milwaukee have five and ten-cent nights. According to the exhibitors understanding when the war tax went into effect all houses that at any time charge ten cents were to be considered as ten-cent houses and would have to collect a tax on all admissions. With this understanding the exhibitors went ahead and collected the war tax on the five-cent nights only to learn recently that the Government will not require tax on the five-cent admissions. Now the question arises, what are they to do with the money they have collected for taxes? The Government won't take it. They have no way of knowing who it was of their patrons that paid the tax on these nights.

Film Tax Not Ticket Tax Worries La Crosse Exhibitors

WHILE cinema theatres throughout central and western Wisconsin and southeastern Minnesota, as well as all of the thriving Mississippi river cities from Minneapolis south to La Crosse, Wis., and for fifty miles below this point, have failed to report any marked falling off in attendance from the war tax on admissions, having "educated" the patrons to pay their one, two and three cents with a cheer, the managers are wrangling with theatre managers the country over about the reel tax.

With hardly any two localities having the same plan for collection and payment of the admittance tax, the photoplay fan pays a varying rate. Some houses are failing to charge more than the old admission price, while others retain their past scale but force the patron to add the tax. The balance of the managements are increasing their prices by five cents and allowing this to care for the government levy. But the fact remains that the public, uncomplaining, is standing for whichever plan the management assumes.

But the story of the reel tax on the upper Mississippi valley trail of the movie is a different story altogether. F. L. Koppelberger, manager of two of the largest theatres in La Crosse, Wis., and theatres in Rochester, Minn., is not paying the tax to any of the exchanges from whom he purchases service. He contends that he does not have to do this for the reason that none of his contracts call for the payment of any extra sums of money, and in this decision he is backed up by the law fraternity. Some large theatre men are paying the tax.

Only a very small percentage of the "little men" are holding out, and practically all of their checks to film exchanges include the tax.

Lansing Legit House Playing Pictures

MOVIES have scored another triumph in Lansing, Mich., usurping the policy of the largest opera house in the city, the Gladmer theatre. Manager Fred Williams of the Gladmer theatre co-operated with Manager Claude Cady of the Colonial theatre, Lansing's largest movie house, and leased the Gladmer theatre to Manager Cady on all open dates.

The plan has been in operation for four weeks. Considering the crowds in regular attendance, the music and the high-grade films, the system promises to become a Lansing fixture. The seating capacity of the Gladmer theatre is 1,500 and of the Colonial 800.

F. B. Hathaway, well-known Chicago violinist, is leader of the nine-piece orchestra. In accordance with larger city motion picture houses, Lansing is making an effort to suit the music motifs to the films.

Mere Mentions from Milwaukee

JACK GRAUMAN, head of the Milwaukee Metro exchange, sold his last two picture houses last week, the Murray and the Miramir. James Boden, owner of the Star theatre in Racine, bought the Miramir, while A. Loewenstein purchased the Murray. These are two of Milwaukee's best known outskirt houses and it is expected that under the directions of their new owners their business will increase.

THE Super-Attractions Film Company, Toy Building, B. K. Fisher, manager, has purchased a number of new features recently, among them being "The Awakening of Bess Morton." Mr. Fisher reports that business among the smaller houses of the State has been very good despite the war tax. In fact he says that the war tax is not hurting the business of the Super-Attractions Company in any way.

THE Walter A. Baier Film Company is meeting with wonderful success in this city with "A Modern Mother Goose." The production is proving a find as a drawing attraction and is playing to big business all over the State. Mr. Baier has also purchased a number of other features and is negotiating for one or two big ones, the names of which he expects to be ready to announce in a few weeks.

THE New Crystal Terrace Garden, Milwaukee's only cabaret, has been recently opened. Strange as it may seem all of the electrical fixtures and lighting system were installed upon motion picture basis by a motion picture supply house, the Wisconsin Theatre Supply Company. The lighting fixtures, which have much to do with the success of the performance, are entirely controlled from the front of the house, no stage hands or electricians being required. The lighting is attracting much attention from Milwaukee theatre men as it is a splendid installation.

THE motion picture is being used more and more for educational purposes. Hardly a day passes but what announcements are received of another school putting in a picture machine for educational purposes. The latest school in this vicinity to realize the value of the motion picture for teaching military as well as scholastic studies is St. John's Military Academy, at Delafield. They have just had installed by the Wisconsin Theatre Supply Company a booth, Motiograph, etc., complete in their gymnasium. This school has just been recognized by the United States Government as a military training school and it is said that a large portion of the military theory will be taught by means of motion pictures.

The Milwaukee Public Library has also installed a motion picture machine in their lecture room and will use it at the many interesting lectures which are given there weekly on varied subjects.

THE proprietors of the Fond du Lac picture theatres have been giving splendid co-operation to all of the various war service movements. A place has been made on their programs for four-minute speeches on Liberty Loan, Red Cross and other campaigns, while patriotic mass meetings have been advertised on their screens without cost.

The war tax has not perceptibly affected the attendance at Fond du Lac theatres nor has it called forth a protest from a single patron. The managers of the four theatres—the Henry Boyle, the Ideal, the Bijou and the Orpheum—held a meeting shortly before the new law became effective and entered into an agreement that they would not increase the price of admission and that they would merely add the amount of the war tax. Large display was used in the local papers explaining this policy, with the result that the public was fully advised and entirely satisfied.

THE theatre business through the State of Wisconsin does not seem to have suffered very much by the war tax or war times. New theatres are opening in various parts of the State almost daily and the smaller the town the more apt it is to have a theatre bill. William Wagner, of Richland Center, Wisconsin, opened the new Rex theatre there December 1. This house, which is modern in every respect, has been equipped by the Wisconsin Theatre Supply Company, Toy Building, with a 1917 Motiograph and the latest equipment. The Strand theatre, at Schlesingerville, was also opened the first of the month by C. A. Stearles. It was also equipped with a 1917 Motiograph by the Wisconsin Theatre Supply Company.

The Jackson theatre, in Milwaukee, which has been closed for some time was opened on Thanksgiving Day with G. S. Bleatman as its new owner. The house, which is one of the prettiest in Milwaukee, had had a varied career. However, all indications point to the fact that Mr. Bleatman has reopened the house at a rather auspicious time in this immediate neighborhood.

Live Notes of Michigan and Wisconsin

Live Items from La Crosse

THAT an "up-town" theatre can be made a big success in a city of thirty-five thousand is being demonstrated by the Strand theatre in La Crosse.

In the face of "foolish," and "you can never make a go of it," the Strand was erected in a part of the city fifteen blocks from the business section. The Strand fails to resemble in any way the converted store-theatre, and is, in fact, a model show place.

La Crosse has three large photoplay theatres down town, two slightly smaller than these, and two more in another business section of the city, but the Strand "pulls" big houses at nearly every performance. And the peculiar part of this is that it has not hurt down town showshops, but is believed to have actually helped them, for it has been an "educator" to scores of people who, strange to say, seldom went to a picture, principally on account of the car-fare.

HARRY H. BURFORD, manager of the Bijou theatre, La Crosse, who is associated with his brother, William Burford, in the Burford string of theatres in Aurora, Ill., is making a decided hit at the La Crosse house with Perfection Pictures. He varies these with World-Brady, Mutual, and other productions. Mr. Burford recently did a big business with Hart's "The Cold Deck," and with Geraldine Farrar in "Joan the Woman."

W. D. BURFORD, manager of the extensive string of photoplay theatres in Aurora, Illinois, and brother of H. H. Burford, of the Bijou theatre, La Crosse, Wis., will represent the La Crosse house at the Washington exhibitors' convention. Thus far no one else from La Crosse has made known his intention of going, and it is probable now that this locality will be lightly represented.

LA CROSSE came into possession of its first woman photoplay theatre manager last week. Mrs. A. R. White, formerly connected with the Armory Music Bureau of Detroit, Michigan, has taken charge of the Dome theatre, a medium sized house. The theatre is being thoroughly redecorated and remodeled to some extent. The front of the house is being changed extensively.

"THE ITALIAN BATTLE FRONT" has been booked by the La Crosse theatre, La Crosse. The management assumed a "show me" attitude when approached by the booking agent. The latter brought the picture to La Crosse for a private showing. Before the films had all been shown McCoy, representing the Supreme Feature Film Company of Minneapolis, had a contract in his pocket. Part of the proceeds of the exhibition here will go to the Boy Scouts of the city and they will purchase Christmas presents for La Crosse boys now in France or at American cantonment camps.

FROM the box office angle "A Trip to Norway," the Scandinavian government-directed film, was a huge success in La Crosse, but this was because the film showed here but one night. It could never repeat. The pictures are badly photographed and the real beauty spots of Norway seem to have been the only places not visited by the cameramen.

AS far as La Crosse is concerned, Goldwyn productions are welcome. There cannot be too many of them if they are all like Mae Marsh's "Polly," Madge Kennedy's "Baby Mine," and Jane Cowl's "The Spreading Dawn." This is being said altogether upon splendid reports of the box office man at the La Crosse theatre, where they are being shown.

THE luckiest stroke of business ever done by the management of a La Crosse theatre was that in the case of the La Crosse, when that house left off vaudeville (with the exception of one day in the week) and stock, for the straight and narrow trail of the movies. It required only a few weeks of education during the latter part of last season to start the fee: toward the home of the legitimate, and now they flock there. The house is featuring all of Artcraft's productions, the better Paramounts, better Selznick and the Goldwyn productions.

Exhibitor Doings in Bay City

THE Government seating tax, so far as the public of Bay City is concerned, has caused no objection, for the reason that the Bay City Managers' association had foresight enough to organize far enough in advance to be able to take care of the tax situation when it was first announced. The managers banded their advertising under one head and gave the city a thorough newspaper advertising campaign that did not leave the public in doubt as to who should pay the tax, and in some instances the patrons offered to pay even before November 1.

Only one theatre in the city absorbed the tax, but this theatre also raised the admission price. All others are charging the former prices plus the tax. There has been no appreciable falling off in business since the enforcing of the tax law that could be laid to that cause.

ON December 5, the Bijou theatre at Bay City, one of a string of houses in Michigan, Indiana and Iowa, operated by Col. W. S. Butterfield, instituted a new policy of running vaudeville on Sundays only and pictures the other six days of the week, proving that the silent drama is gradually replacing the spoken drama in the favor of the theatregoing puglic Col. Butterfield has always operated the Bijou as a purely vaudeville house, with the exception of last spring, when the week's programs were split between vaudeville and pictures.

Whether or not the new policy will prove a success remains to be seen, but the public is promised some big films.

RICHARD P. LEAHY, owner-manager of the Washington Strand theatre in Bay City has put to rout the theory that the speaking drama and the silent drama cannot be mixed in one house. Manager Leahy has brought some of the best shows on the road to Bay City this season and is keeping his house crowded on other days when pictures are shown. Manager Leahy attributes his success to the fact that he has selected his motion picture productions in keeping with the size of his speaking productions.

THE Bay City Managers' Association, recently organized by the theatre managers of the city for the purpose of assisting each other in matters that come up pertaining to the business, has been invited to Saginaw to assist in organizing a similar organization in that city. The officers of the local organization are: President, George McBride, Majestic; vice-president, Fred B. Williams, Regent; secretary, Lloyd Simpson, Woodside; treasurer, Bernard Shanley, Wenonah. Besides these officers the directorate includes R. P. Leahy, Washington Strand; W. S. Butterfield, Bijou; William Parkinson, Avenue; William T. Favorite, Grotto, and W. D. LaTour, Family.

PROCEEDS from one afternoon's matinee at the Star theatre during the week in which Elgin raised $38,000 for the Y. M. C. A. army fund, were given it by Manager Ralph Crocker of the Star theatre.

TWO sons of Manager Frank Vanston of the Temple theatre, Lemont and Wellington Vanston, are subject to call in the next draft. The former is assistant manager of the theatre, the latter drummer there. Both have joined the Elgin Home Guards.

Horace Berga, an electrician at the Temple, is also subject to call.

PLANS for remodeling the Grand theatre to extend its capacity as popular patronage is urging, have been postponed on account of war conditions. Rumor that the Thielen circuit, which controls the Grand bill now, will build a $75,000 playhouse, is denied by its heads.

Elgin Items of Interest

THE Pathe Weekly is shown in conjunction with pictures shown the first three days of the week at the Grand. Picture feature dates and their stars to lead the holiday month bill there are:

December 3, 4 and 5—Billie Burke in "Arms and the Girl"; 6 and 7—Fannie Ward in "On the Level"; 8—Mae Marsh and Robert Harron in "Sunshine Alley"; 10 and 11—Charles Ray in "Son of His Father"; 15—Rex Beach's "The Auction Block"; 17, 18 and 19—Marguerite Clark in "Bab's Burglar"; 20 and 21—Ann Pennington in "The Antics of Ann"; 22—Sessue Hayakawa in "The Call of the East"; 24, 25 and 26—Dorothy Dalton in "The Price Mark"; 27 and 28—Alice Joyce in "Within the Law"; 29—Madge Kennedy in "Nearly Married."

NEGOTIATIONS between Chicago theatrical syndicates and Elgin, Ill., property owners, reported intermittently for the past several months, culminated recently in the report of the acquiring of the Mrs. Dee Miller property on Grove avenue for a theatre site.

The rumor persisted that Chicago men would build a playhouse with a capacity of 1,400 for the accommodation of road shows, vaudeville and high class moving pictures, to be managed by Charles Smith, former manager of the Globe, Lyric and Star theatres. Smith refuses to talk and local movie men expressed little faith in the rumor. Later report was made of abandonment of negotiations on account of the war situation.

The Miller property is located in Grove avenue and, in common with the Plummer property, of the sale of which for theatre purposes, there has been frequent negotiation, is near the Star.

The Aschers, Lubliner and Trinz, Jones, Linnick and Schaefer syndicates were mentioned as possible purchases. Local architects were asked some weeks ago to figure on the building.

Chicago syndicates started negotiations not long ago for the Clark property in Spring street and for the Orpheum theatre.

News Notes from Madison

A BUILDING permit has been issued to Dr. W. G. Beecroft for the erection of a new theatre building which will include part of the Strand at Madison, Wisconsin. Three dwelling houses have been razed for a site. The theatre proper will occupy the back part of the lots, the old Strand being used for a foyer, sixty feet long. The seating capacity will be over 1,200 and a long lease has been taken on it by the Heilman Amusement Co., who run the Fuller and the Orpheum, the latter a vaudeville house. The building company is incorporated at $100,000.

THE Varsity theatre on State street, Madison, will close the last of the month when the lease expires and the building will be converted into a store. Harry Chappelle, the lessee, is in Oshkosh, and the theatre has been run by a local manager.

The Varsity is giving continuous shows on Sundays from 1.30 to 11 p. m. and the Grand has just started the plan of running continuously from 2 until 11 p. m.

MADISON theatres all took part in the special benefit performance Friday afternoon, Dec. 7. The gross receipts were contributed to the Red Cross. The Fuller raised its price for the picture from 15 to 25 cents for the purpose of getting as large a fund as possible for the most worthy cause. Special effort was made by the local Red Cross to get people out for the matinee in one or more of the theatres so that Madison may go "over the top" as it usually does in any patriotic or charitable enterprise.

THE newest moving picture house in Madison is the Bandbox, owned and operated by M. J. Flom at 207 East Main street, which opened Oct. 20. It uses the new incandescent lighting and has a Cremona for furnishing the music. Its prices are fixed at 5 and 10 cents and it pays the war tax out of that. O. Henry stories have been featured on Sundays and have drawn a good business. The theatre is using General, Mutual and Perfection service. The seating capacity is about 400.

The Reader Has His Say

Views of a Small Theatre Man on the War Tax

MOTION PICTURE NEWS,
New York City.

Gentlemen:

I am taking the liberty of giving my experience and views on the much discussed fifteen-reel tax. My theatre is one of the small theatres seating 386, located in working class residential district.

The following are my experiences:

In trying to raise prices, my regular prices are adults, 10 cents; children, 5 cents. Some months ago I tried to charge adults, 15 cents and children 10 cents for the extra big attractions about one in two weeks. The result was absolute failure. Since November 1 I added the 1 cent Government tax charging adults 11 cents and children 6 cents. The receipts for three weeks after November 1 averaged $15.00 per week less than three weeks before November 1. The weather for the three weeks after November 1 was ideal so I cannot blame it to the weather. To attempt to increase prices above 11 and 6 cents will surely prove ruinous, so it is impossible for a theatre like mine to pass the additional 15 cent reel tax along to my patrons as the producers request me to do. There must be a great number of theatres situated like mine and the producers claim that they cannot pay the tax and stay in business. The question arises, can the small exhibitor who is unable to increase prices pay that tax and stay in business? Just as sure as two and two are four the additional $7.00 a week that the 15c. per reel will cost most exhibitors would drive a great number of the smaller exhibitors to bankruptcy. It would seem to me that in the case of a small exhibitor who is unable to pass that tax on to their patrons that the producers ought to share the burden of that tax with the exhibitor, each paying half of the tax. I for my part would be willing to pay half of the present 15 cents reel tax feeling reconciled to the loss in the knowledge that the producers are sharing the loss with me, and I feel certain that the majority of exhibitors would willingly agree to share the burden of that tax equally with the producers.

Yours very truly,
(Signed) J. E. STOCKER.
Myrtle Theatre, Detroit, Mich.

Never Writes Letters—But Here's a Crackerjack

Gentlemen:

I read with interest the comments that are made by the different people in the PICTURE NEWS, both by the producer and the exhibitor, and especially the producer trying to explain why the exhibitor should pay the reel tax.

I do not jump at conclusions, but think if Congress intended for the exhibitor to pay a 11 cent tax they would not have been backward in saying so, but the big fellow always finds a way out, so the producer is not ashamed to ask the exhibitor to pay for him.

If the producers did not lose their heads over some of the stars and pay them such fabulous salaries, the exhibitor could get his service reasonably, and the producer would have money left to pay his tax.

We have had one month of the war tax, I have been collecting it off the patrons, and my business for last November, 1916, was $1,950.00 at 5 and 10 cents. This November, $1,050.00 at 10 and 15 cents. Still the Nabos will sit in their offices furnished up to the last minute (by the exhibitor) and tell you to raise the price. A pity some of the wise heads are not in the exhibitors place when his bills come due. Some few houses may raise the price and get away with it, but I have been traveling some and find in seven out of ten cases where the price has been raised they lost more than the raise amounted to, but the picture game has advanced so fast that the small town exhibitor is left behind. And when you overlook the smaller houses you are overlooking the people that made motion pictures what they are today, and if they are crowded out the motion picture has lost its best friend.

For an example I will give you what one of my patrons told me, and he represents 90 per cent of my patrons. The average wage paid the laboring man is $3.00 per day. He pays $20.00 a month rent, $6.50 for ton of coal, that is $26.50 or a little over $1.00 a day, counting 26 days a month of his wages gone before he begins to live. It will take one ton of coal to heat an ordinary house a month. Then he wants to go to a picture show, he has two children, twelve and fourteen years old, making four in the family. He goes up to the window, lays down 15 cents a piece or 60 cents in all—he is told to come across with 8 cents more, making 68 cents in all; there is $1.68 worth of his day's wages gone before he starts to buy groceries, meat, clothes, shows, or pay doctor's bills, and a hundred other things that are really needed in a home. Do you wonder that patronage is falling off? It is not so long ago that he could take the family to the show for 20 cents. If the people that are telling you to raise the price were working under these circumstances, how many nights a week would they attend the show? And that is the circumstances of 75 per cent of the picture patrons.

I know that MOTION PICTURE NEWS has been avancing the argument to advance prices, but there are lots of conditions they are not familiar with. They say do not go down to Washington with a poor story. I think Washington should be shown the true condition, and if the producers still insist on paying such fabulous sums to the stars—let them pay the tax. The producer is taking no chances. He knows how many prints can be sold before he makes them, and gets his money. The exchange wants a deposit, and if they do not receive the check in advance the film comes C. O. D., so he is taking no chance. The exhibitor pays out his money before he gets the goods. If the public does not respond to the amount of the day's expense, who pays the bill? That has been my experience several days in the month of November. No man dare say to me, I am not patriotic, but if there are laws passed to tax me out of business, I cannot do anything but quit, and I have several thousand dollars invested too. But, when the smoke clears away and the smaller town houses are gone, the producer will not have to work so hard to furnish enough productions, and I think that will be a benefit to the business—when there are not so many fine offices and so many high salaried officials, and stars. Then the exhibitor can make a living out of his business.

I did not intend to write so much, but when I see the space that is given to the producer to air his side of the matter I do not know when to stop.

I have a lot more I would like to say but will wait and see if this is printed first. I have been in the game for ten years and this is the first time I have tried to say anything through the press.

J. C. FLACK,
La Grande theatre, Conneaut, Ohio.

Suggests Percentage System of Film Rentals

Dear Sir:

In the first place I want to say that your editorials are always very interesting and I have felt like answering them on several occasions but always thought you were better informed, and therefore felt that my letter might be only a personal opinion.

Well, this letter is a personal opinion, and I am writing it because your editorial in the last issue of the NEWS has made me feel that you are a bit pessimistic. I cannot agree with you that the picture business may go to smash. I agree that there will be great changes and am looking forward to the time when they will come. In the coming year I believe that the men who will be able to stay in the business wil lbe the ones who know something about the business. One of the biggest jokes in this respect has been the salesman for the exchanges. I have to meet the first salesman who knows what he is selling. Whenever one calls on me to use the service of the exchange that he represents I ask him whether he has seen a certain picture that has been extensively advertised as a wonderful production by his exchainge. Invariably the answer is NO, I have not

(*Continued on page* 4320)

ONCE OVER

Squeeze Your Dime—Hard!

DO you, when you buy a sandwich, take one bite and throw the sandwich aside?

That is comparable with what you do when you thumb rapidly through Motion Picture News without digesting its contents.

Of course the ads, the editorials and the newsy "front of the book," are a generous mouthful. But why toss the sandwich aside then?

Every department is cramfull of interesting, serviceable articles, written by experts. You'll find the Accessory section, containing Camera, Projection, Music and New Theatre Departments especially timely and worth while this week.

Turn to the back of the book.

Educational and Peter Pan Not Connected

Former Makes Announcement Concerning Relations, and States Films of the Latter Are Distributed Separately

THE Educational Films Corporation of America last week made the following announcement: "Neither Educational nor any of its officers or stockholders have ever had any interest whatsoever in the Peter Pan Film Corporation. Neither has the Peter Pan Film Corporation nor any of its officers or stockholders any interest whatsoever in the Educational Films Corporation of America.

"Due to the fact that Mr. Allen, about a year ago, was connected with the Educational Films Corporation of America for three months, this announcement is made to anticipate any erroneous idea from that fact, and the fact that the Educational Films Corporation of America distributed the Motoy comedies in the State of New York for them.

"The Pater Pan Film Corporation, upon deciding to discontinue business, has turned all their pictures over to the Educational Films Corporation of America to place in the unsold territories.

"All together the Peter Pan Company made eighteen Motoy comedies, which are about five hundred feet each, and show animated dolls acting some interesting stories. These comedies are particularly adapted for children's matinees, and also appeal to the grown-ups as well.

"'The Honeymooners,' taken in the Hawaiian Islands, as well as the two-reel picture showing the Plattsburg Training Camp, will be distributed by the Educational Films Corporation.

"None of these pictures produced by the Peter Pan Company will be released on the regular Educational program. They will be placed on the market through exchanges other than those of the Educational Films Corporation."

Overland Makes Announcement to the Trade

Overland Film Company, in an announcement last week over the signature of S. Krellberg, said in part:

"The Overland Film Company has no connection of any kind, nature or description with Harry Berg or the Berg Productions and has never had. Harry Berg nor the Berg Productions have no interest in the Overland Film Company, and no one is authorized to sign any contracts nor incur any obligations on behalf of Overland except the owners and officials of the same."

Second Series of Italian Film Released Shortly

It was announced from the offices of the Fort Pitt Theatre Company, of Pittsburgh, in the Times Building, last week, that the second series of the official Italian war films, which are said to show the terrific fighting between the Italians and Austrians on the Adige Plateau and the Piave River, which will reach America some time this week, will be released for the United States between January and February 1. The first series of official Italian war films, known as "The Italian Battlefront," caused much interest in New York, Philadelphia, Boston, Chicago, San Francisco, and other cities.

William Moore Patch, president of the Fort Pitt Theatre Company, arrived in New York last week after an absence of a fortnight, during which time he visited the West and Middle West. Mr. Patch stated that the demand for "The Italian Battlefront," west of the Mississippi, was extraordinary, and that people who thought the West was apathetic toward the war, or lukewarm in their enthusiasm for America's Allies, had another guess coming.

The one feature that is said to stamp the official Italian war films with individuality is that they are a combination of scenic beauty and constant action. Mr. Patch says this is especially true of the second series which show the brave sons of Italy performing prodigious feats of valor over almost unsurpassable barriers.

Jones Corrects Impression Concerning a Picture

Aaron J. Jones, president of the Chicago firm of Jones, Linick & Schaefer, is incensed over the continued announcements by the exploiters of a film called "The Birth of a Race," that they are to show that picture at the Colonial theatre.

"I have written these parties and warned them upon several occasions that they must not use the name of the Colonial theatre to sell stock in their company," says Mr. Jones. "It is by holding the Colonial theatre engagement as a bait before the eyes of prospective buyers that they are able to continue their stock jobbing campaign. I wish to state that the Colonial theatre is now devoted to the spoken drama playing the highest class of theatrical attractions, and there is no thought of changing the Colonial policy whatever. 'The Birth of a Race' will not be shown at this time or at any future time in the Colonial theatre, and I wish to take this means of correcting a false impression which has been created by the continued assertions of the promoters of this film."

Marion Arrives in Spain

According to a cablegram received at the Kalem offices last week from the American Vice-Consul at Barcelona, Spain, Francis E. Marion has safely arrived in that port.

Mr. Marion, a member of the Foreign Cinema Commission, of which George Creel, through the Committee on Public Information, is the head, left for Cuba, and thence to Spain about two weeks ago.

He took with him a large supply of motion picture film, dealing with the work and play of the American people. These pictures are to be projected before Spanish and Italian audiences, with the view of acquainting these people with the ideals of America in hopes that a friendlier relation can be established and maintained with these nations.

It is believed that Mr. Marion will spend some time at first, becoming acquainted with Spanish conditions. After a visit in the important cities of Spain he will embark for Italy.

Brooklyn Exhibitors Answer Distributor's Complaint

The exhibitors of Brooklyn and Long Island were Monday of this week aroused to a full realization of the possible embarrassment and uneasiness likely to ensue as a result of a complaint last week by the Distributors' Branch of the National Association to Hon. Melville J. France, United States Attorney, concerning the alleged boycott said to be impending in Brooklyn, and which would cut the products of eleven distributors off from that city. To forestall the probably injurious effects caused by the publicity of the affair, the Brooklyn exhibitors issued on Monday an announcement of which the following is a part:

"The Associated Motion Picture Exhibitors of Brooklyn and Long Island is being charged by the combined and concerted action of the Distributors' Branch of the National Association of the Motion Picture Industry with a criminal offense. Evidently the felony charged is of such serious character as requires the employment of the most eminent counsel to represent them. Notwithstanding the usual method of first presenting the case to the authorities, it simultaneously gave such complaint the widest publicity in the public press.

"The exhibitors of Brooklyn and Long Island do not intend to try the issues in the public press, and therefore will welcome an investigation by the proper authorities provided that the complainants will be put under oath, to ascertain the real true facts, and the exhibitors will welcome at the proper time an opportunity to present their side.

"Ex-Senator Harvey Hinman, of New York, who was counsel for the New York Legislative Investigation of the Motion Picture Industry, will probably present the exhibitors' side of this issue."

General Enterprises Denies Government Takes Building

General Enterprises, Inc., of New York, in a letter last week to MOTION PICTURE NEWS, intimates that the recent report from Washington that the Government has requisitioned the Mather Building, now being constructed in the Capital City for various film exchanges, is premature.

The report concerning the taking over of the building for Government purposes, temporarily, came from a Washington correspondent, and was published in MOTION PICTURE NEWS.

The letter from General Enterprises said, in part: "Under the caption of 'Washington Worries Over Lack of Film Building,' in your last week's issue there was a paragraph which stated that 'a prospective film building on G street, near Ninth, in which several of the exchanges had subscribed as renters' has been taken by Uncle Sam for executive or army and navy purposes.

"The only building of that description is the Mather Building, which is now under process of construction and which is being built for the film exchanges in Washington. This company promoted this building and is handling the rentals for same, and has already, as you state, leased space to some of the exchanges.

Eastman Warns Producers of Impending Film Shortage

Government Advises Raw Film Manufacturers That Nitric Acid Is Needed for High Explosives—Broulatour and Eastman Instruct Producers to Return Scrap Positive and Negative After Feb. 1

ANOTHER bomb was dropped into motion picture circles last week when the news leaked into New York from Rochester that the Eastman Kodak Company had been informed by the United States Government that a definite shortage of nitric acid existed and that the manufacture of motion picture film might have to be curtailed.

Needed for T. N. T.

Nitric acid is one of the chief ingredients used in making film; and it is also one of the basic chemicals employed in the production of Tri Nitro Toluol and other high explosive powders of warfare in many of which cellulose derivatives are also required.

That cellulose bases are also limited is further intimated.

The rumor which was first traced through Chicago by a MOTION PICTURE NEWS representative indicated that the Government's long requisitioning arm might pluck away the nitric acid and cellulose bases from the eastern sources. This caused a temporary flurry which was quieted by the reassurances of Eastman's New York representative, J. E. Broulatour.

Broulatour said that the situation was "serious but not fatal"; that a nitric acid shortage did exist, but that prompt measures of economy on the part of producers would forestall radical methods by the Government requisitioners.

The following circular letter was sent out last week by J. E. Broulatour and the Eastman home office to all producers:

Immediate Shortage Likely

"As there is likely to be an immediate shortage of ingredients entering into the manufacture of motion picture film, the Kodak Company is forced to take steps to safeguard the industry against this possible shortage.

"One important step which the Kodak Company will immediately take will be the recalling of all old, unusable Positive and Negative Film and wornout prints which is usually disposed of as scrap. This material can be handled by the company in such a manner as to make it available for the base of motion picture Positive Film. Therefore, the Company has advised me by letter that on and after February 1, 1918, it will probably be necessary for all my customers to return to the Kodak Company all the old Positive and Negative scrap film that they have on hand and can accumulate before that date. The Kodak Company is very anxious to have its customers understand that this is a very vital matter and that unless the fullest co-operation is extended it may mean in the future the curtailing of manufacture of motion picture film and the reduction of shipments to customers.

New Film for Old

"The customers who send in the largest quantity of old film in proportion to their purchases will be the ones to get the largest quantity of new film in case of shortage.

"I trust you will appreciate the gravity of the situation and will make every effort to meet it by giving specific and positive instructions that no more old film is to be sold—notwithstanding prices that may be offered to you. Specific shipping and packing directions will follow in due course."

SANTA CLAUS MUSIC

A Christmas Idea for You

JINGLE—jingle—jingle! Sounds like old Kriss Kringle galloping across snowy roofs with his sleigh load of treats for good boys and girls.

How can you reflect the Christmas spirit in your theatre?

Christmas music.

That's the answer!

Next week in the music department we will publish a list of the latest, best, most "Christmasy" music for your orchestra leader to select from.

Give your patrons a real treat. Help to distract their tired minds for a few minutes from the war. Take them back to the good old Santa Claus days!

Pathe Appoints Genet Inspector Booker

Henry E. Genet has been appointed to the position of inspector booker by J. A. Berst, vice-president and general manager of Pathe Exchange. Through this appointment he becomes an important member of the sales organization.

Mollie King Helps Red Cross in Brooklyn Benefits

Mollie King was given a hard task the past week when she was placed in charge and made personally responsible for the seven benefit performances for the Red Cross in seven Marcus Loew theatres in Brooklyn last Friday morning, Red Cross Day. The fact that every theatre was filled for the performance, and that every ticket was sold in each theatre, is due largely, no doubt, to the untiring work of Miss King to make the benefits a financial success.

Artcraft Gets Decision in Wm. S. Hart Case

Justice Goff Denies Application of New York Motion Picture Company for Injunction on "The Narrow Trail" Feature

JUSTICE GOFF, in a recent decision denied the application of the New York Motion Picture Company for an injunction pendente lite restraining Artcraft Pictures Corporation from distributing the first William S. Hart production entitled "The Narrow Trail," and vacated the temporary stay granted pending the argument of the injunction.

Judge Goff in his opinion said: "Upon an examination of all the papers submitted upon this motion, and the extensive briefs and arguments of counsel for both sides, I am of the opinion that there is not such certainty or even probability of the plaintiff succeeding upon the trial of this action as would warrant the granting of the relief sought herein. Nor is there even any such preponderance of creditable evidence as would justify the plaintiff's assertion of ownership of the scenario of the picture "The Narrow Trail," or even its assertion that its rival producing corporation induced the employes of plaintiff to leave its employment. The defendant served in this action, Artcraft Pictures Corporation, is not reasonably chargeable with any act of the William S. Hart Production, Inc., so far as appears by the evidence before me to justify the restraint sought for before the determination of the issues in the action. The claim of ownership by the plaintiff is sufficiently refuted, and upon this claim alone there appears to be no reasonable ground for granting the relief sought herein. The unique and extraordinary services alleged by the plaintiff are, as I have heretofore indicated, not such as would justify the granting of a restraining order. Upon these considerations I am constrained to deny the motion for an injunction pendente lite and to order the temporary stay granted in the order to show cause, vacated."

Joe Brandt Again on the Job

After an illness that came dangerously near ending has career, Joe Brandt returned to his desk Monday morning, of this week, looking better than he has at any time during the past year. Four weeks ago the general manager of Universal overdosed himself with calomel and mercury poisoning resulted.

Ten days ago he had recovered sufficiently to be removed to a rest cure in New Jersey, and there he completely recuperated. The fact that Mr. Brandt had returned to work was noised around Monday, and his principal occupation, since then, has been receiving a stream of visitors, who have been congratulating him upon his narrow escape from death.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Hodkinson Uses General Film for Distribution

Former Will Have Own Salesmen in Twenty-eight Exchanges of the Latter—Does Away with Opening Up New Offices

IT was announced last week by W. W. Hodkinson and the General Film Company that the former organization, recently formed and news of which has been published by MOTION PICTURE NEWS, will use the exchange organization of the latter as the service end of its distributing plans.

Under the arrangements made, the Hodkinson Corporation will have its own salesmen in the twenty-eight General exchanges, where the actual shipping, inspection and other services will be handled. The Hodkinson Corporation saves the cost of opening and operating offices, while the General, with its already equipped organization, is thrown at once into the field of feature program distribution.

The first product to be handled by the new channel will be the Paralta Plays, two of which, "A Man's Man," with J. Warren Kerrigan, and "Madam Who?" with Bessie Barriscale, are ready for immediate bookings through General Film exchanges.

In addition to the announcement of United States distribution, the W. W. Hodkinson Corporation also announced this week that the world rights, exclusive of Canada, for all its product, including the new "Motion Picture Plus," have been arranged with the Inter-Ocean Film Company. Announcement is also made that the Canadian rights to all the Paralta Plays have been sold to Globe Films, Ltd., of Toronto.

There has been much talk of the advantages of exchange consolidation, but not until the news of the Hodkinson move was announced Friday, did the industry have any visible sign of a tendency in this direction. The Hodkinson-General arrangement, it is pointed out, is the first step in elimination of waste and the plan to return a share of the distribution profits to the exhibitor which Mr. Hodkinson announced last week.

The General Film Company announces, in co-operation with the Hodkinson Plan, that it is prepared to offer its exchange facilities to other national distributors, on a basis similar to that which it has now arranged with Mr. Hodkinson. As indicated in the announcement of General Film Company, a broad extension of the Hodkinson plan of co-operation of such elements as already exist in the business is involved, an idea which has been Mr. Hodkinson's motive for innumerable moves in the past.

Associated Theatres Call Meeting Next Week

Stockholders Will Gather in Minneapolis on December 17 to Elect Directors and Look After Other Business on Hand

THE first big meeting of stockholders of the Associated Theatres, Inc., has been called for Minneapolis on December 17, at the West Hotel, according to an announcement last week from Secretary T. H. Hamlin, of Minneapolis.

The purpose is to elect a board of five directors and adopt the franchise and information blanks after discussion, and also make any corrections decided upon.

This is the organization of exhibitors which incorporated October 16 for $100,000 under Minnesota laws to operate booking offices and film exchanges in Minneapolis, Duluth, Milwaukee, La Crosse, Sioux Falls, Aberdeen, Fargo and Minot.

Six hundred theatres was the goal to be reached before starting actual operations and according to General Manager Hamlin in a statement issued December 1, the five hundred mark has been passed.

The present officers are: President, H. L. Hartman, Mandan, N. D.; vice-president, W. S. Smith, Menomonie, Wis.; chairman, C. W. Gates, Aberdeen, S. D.; treasurer, H. P. Greene, Minneapolis; secretary and general manager, T. H. Hamlin, Minneapolis.

"Although our plan is a radical departure from the present expensive methods of marketing and distributing film, supplies and equipment, we do not expect to revolutionize the motion picture industry in a single day," declared Mr. Hamlin.

"At the start we will not be able to serve all our members all of the time, but we can start serving part of our members all the time and all of our members part of the time.

"In the meantime they will continue dealing with the individual exchanges direct as under the present system. When we have the film that each member desires for every day in the week at a price which he feels he can individually afford to pay, then and only then will we be able to serve the entire membership every show.

"While this evolution is going on the members have no dues or assessments to pay so there can be no dissatisfaction.

"It is just eleven hundred miles across our zone from Sheboygan, Wisconsin, to Beach, North Dakota, and it is a losing territory for the producers and distributors.

"We will either play film on a percentage or buy exclusive rights and pay for our own prints. Associated Theatres, Inc., is not in the business to make a cent of profit from anybody. It is here to give the best service to its members at the very lowest cost.

"If there is very little film handled at the start our overhead expenses will be correspondingly low as they can be made very slight," concluded Mr. Hamlin.

The Reader Has His Say

(*Continued from page 4317*)

seen the picture but it is great. I have been in business for the past twenty years and I have learned that to sell goods I must first know what I have to sell. This should be applied to the motion picture business as well as to any other business.

I am not writing this letter, however, to find fault with existing conditions but to offer suggestions. I agree with you that amalgamation of picture interests is not the thing that will overcome the present crisis. Here is a plan that will overcome all difficulties and will mean money for all concerned in the business. The war tax on tickets will be a proof to all exchanges of the amount of business done by each exhibitor. Why not have exchanges charge film rental according to war tax paid? As an illustration: I paid for the month of November $48.07 war tax. Now I am willing to pay the exchange that serves me just double the war tax for service during the month of December. In January I would pay double my December war tax for film rental, etc. I have figured over this and find that this is the proportion that can be paid by any exhibitor and still keep him on the safe side. I have often wondered why some exchange had not offered its picture on the percentage basis and whenever I asked an exchange about it I found that there were too many CROOKS in the business and that they could not trust them to make correct returns. Now with the war tax going the returns must be correct, and I believe that the exchange who will offer the pictures according to business done will get the business in the future. I could write a whole lot more about this scheme but feel that this letter is getting too lengthy. I might mention that the above is figured on an eight-reel program, and in my case it means about 33⅓ per cent of my receipts for film rental. This is all that any exhibitor can afford to pay. This scheme may not appeal to you but I feel that it is the best that can be offered. If you want me to elaborate on it write and I will do so. You need not answer this letter, however, as I am simply writing to offer a suggestion. Not because I think I know it all but because I know that if I want to stay in business under the present conditions the exchanges and producers must get their share of the money as well as I.

If I pay the exchange one-third of my receipts, and if all other exhibitors would do the same, I feel that we all could make a comfortable living. On the other hand, the pictures that draw would pay the biggest rental. This, I think, is the first thing that should be done. I am paying the same price for a rotten picture as I would pay for the best picture made. This is because exchanges are anxious for business and do not care how they get it. If the percentage basis could be put into operation the producer would soon realize that the best paying picture is the one that gets the money.

I offered a suggestion to Mr. Hebrew, of the Vitagraph Exchange of Philadelphia the other day, and I hope he will take it up with his company. It was this. Why not make good serial pictures of eight and not more than ten episodes in length? I am sure that the exchange that will get out the first serial of the length will be able to rent it to all the theatres, provided, of course, that the action is sustained in the ten episodes. I find that my patrons tire of serials as soon as they have seen the tenth episode, and I think the best plan would be to have ten episodes of one serial and then start another. Think this over,

(*Continued on page 4322*)

Texas Amusement Managers' Association Meets in Dallas

Promises to Put Entire Resources into an Organization That Will Combine Exhibitors' League and Exhibitors' Association—Names Men to Go to Washington Convention

IF the M. P. E. L. of A. and the A. E. A. will amalgamate, eliminate dissension and fight shoulder to shoulder for the common good in this critical period of the motion picture, Texas, the largest State in the Union, will throw its entire motion picture influence into this combined body.

A resolution to this effect, with unanimous sentiment favoring the A. E. A. and its policies, and a denouncement of Lee Ochs, president of the M. P. E. L., who was declared in open meeting to have been "influenced by the manufacturers rather than the exhibitors," featured the semi-annual convention of the Texas Amusement Managers' Association, held in Dallas, December 3 and 4.

Two Washington Delegates

The appointment of two representatives to go to Washington to help in the tax fight, a discussion of ways and means of tiding the small theatres over in this crisis, and the resignation of President E. H. Hulsey were other important features of the convention.

P. C. Levy, of Fort Worth, and Hirschel



P. C. Levy

Stuart, a Hulsey manager, were the delegates selected.

San Antonio will be the next place of meeting, and the dates will be either April 15-16 or 22-23 of next year.

A resolution to join an amalgamated body composed of the A. E. A. and the M. P. E. L., and to stay independent as heretofore in case such a thing could never happen, was suggested by President Hulsey. This brought E. L. Engelbrecht, of Temple, Tex., to his feet.

"There isn't a chance on earth for these two bodies to get together," Mr. Englebrecht exclaimed.

"They will at Washington," replied President Hulsey. "Like competitive exhibitors in a small town, facing ruin because of taxes and high film rentals, eventually they will be brought together. The mere fact that Texas will join this body if they go together, ought to have a little influence."

A motion providing that the secretary write the heads of both organizations that Texas is willing to come into a combined body brought J. T. Hatch, of the Wonderland theatre, Kaufman, Tex., to his feet. "I will not favor having anything to do with Lee Ochs' organization," fairly shouted Mr. Hatch, "because I believe Ochs has been influenced by the manufacturers rather than by the exhibitors." Several exhibitors shouted that they would resign from an organization which Ochs would head. The motion passed, and reel and admission tax talk followed.

Reel Tax Discussed

A number of exhibitors believed that the fifteen cents a reel tax was equitable. No two, however, had exactly the same ideas about the admission tax. Some contended that the tax should be figured ten per cent on gross business, without the worry of pennies, but this idea was knocked in the head when it was explained that the latter method was the only way of collecting it from the public, who the Government intended should pay.

Endeavoring to explain the whys and wherefores of the manufacturers' tax of fifteen cents, and that the exchanges figured fifty bookings to a reel, President Hulsey was interrupted by Henry Meyer, of Tyler, Tex., who created the first hearty laugh of the convention when he said, "some I get have been run 150 times." Another exhibitor wanted to know whether or not "the exchanges added five or six cents for bookkeeping." Another Texas showman brought up the point that most reels he received were only about 850 or 900 feet in length, and this further complicated matters.

The consensus of opinion was that the fifteen-cent tax was fair and equitable. At any rate, the opinion was sufficiently divided to render a vote on the proposition well nigh impossible, according to President Hulsey, who ruled that a vote not favoring the tax would be used to too much advantage by the companies now absorbing the manufacturers' tax.

Mr. Hulsey, who owns a number of theatres in Texas, said he favored a ten per cent gross admission tax, all tickets included, but, on the other hand, Mr. Hulsey said, this scheme had its disadvantageous points, inasmuch as on a fifteen cent ticket, for example, raised from ten cents, the exhibitor paid a tax figuring about thirteen and one-third per cent.

Opinion Divided

Opinion was divided as to the five cent shows, one exhibitor contending that they should not have escaped the tax, while another said additional taxation on theatres



Hirschel Stuart

of this variety would mean closing of doors. A Texas showman claimed that his patrons paid the war tax with a smile, and that he had installed a Red Cross box next to the cashier's window which was always well filled with pennies. On motion of one pictureman, a vote was taken on those who had raised the price of admission five cents and were paying the admission tax, and on those who were collecting the pennies. It was ascertained that exhibitors who had raised admission prices and absorbed the tax predominated by a ratio of ten to four.

Treasurer Levy read the report for the last quarter, and it showed the organization to be in a healthy financial condition. President Hulsey then announced that two months ago he had mailed his resignation to the executive committee. No action was taken on this, however, and Mr. Hulsey will remain president until the San Antonio meeting. This action was taken by Mr. Hulsey because of pressing business cares.

Selection of dates and city for the annual meeting in July was laid over until the San Antonio meeting in April. It is planned to have the San Antonio meeting occur during the week that city has on its Flower Fiesta, an annual event bringing thousands of visitors. A resolution was passed requiring every member to attend the annual meeting or have his representative there, the penalty being a fine of $7.50.

Business Over Quickly

The convention practically finished its business the first day, and the second-day affair was in the nature of a social session. Discussion developed that there was a need in Texas of a school in which to train moving picture operators. This idea is being worked out by President Hulsey.

The usual "after convention" sessions were held. On the first night the General Film Company and its manager, Frank E. Garner, played host to a number of Texas showmen at its spacious building in Commerce street, Ned Depinet, manager of the Consolidated Film and Supply Company, packed exhibitors in his car for a ride around the city. All exchanges report that the exhibitors were in a buying mood.

Our First-Aid Course to be Used in Educating Your Patrons to War Taxes and Coming Admission Boosts

Secrets of the Movies

A Series of Heart-to-Heart Talks With Our Patrons

No. 2

DO you remember the amazement that you experienced the first time you ever went to the "movies"?

Maybe you saw that old epoch-making picture, "The Great Train Robbery."

Wasn't it simply marvelous?

Or was it?

Really, didn't you grow a little more critical as time went on? Didn't you begin demanding better pictures, better settings, better actors?

A couple of years ago—not much longer—a "film magnate" recruited his Wild West company by buttonholing the first half-dozen or so men he met outside his office door on Broadway. He took them across the river to the wilds of New Jersey and—"shot the piece." But you soon saw through that subterfuge—that thin imitation. You demanded realism, real scenery, real cowboys, and real actors.

The film magnate scratched his head, obeyed your royal demands and bought ranches, mobilized cowboys by the hundreds, and hired Broadway's best talent right under the nose of protesting theatrical managers.

Prices? They simply had to go up

And then along came the war. Up went the prices a few more notches.

Chemicals used in films are also used in war. That item alone meant an enormous increase. And actors have to eat! Eggs and meat and bread and butter cost them more now, just as they cost you more.

It costs over 200 per cent more to put the pictures on the screen in this theatre than it did three years—two years ago. And every point of the picture industry is bearing a heavy tax.

We are fighting hard, and we feel that you are standing with us. We simply want you to realize that—

We Are Doing Our Bit

The Reader Has His Say

(*Continued from page 4320*)

and if you find anything in it that you agree with put it up to some of the producers.

With best wishes, I am

Sincerely yours,

(Signed) QUINTON D. HERMAN,
Herman's Playhouse.

Katztown, Pa.

Admission Tax Makes Big Cut in His Receipts

Editor, MOTION PICTURE NEWS.

DEAR SIR: I am a small town theatre man, in a village that has almost three hundred plus a few children. It is a poor town and can only show once a week, that being Saturday night. My admission is ten and twenty-five cents, which I must get (and which I did get cheerfully) to make a fair profit

The first night the admission tax went into effect my business dropped an even twelve dollars. They were aware of the tax, and the price was twenty-eight cents, and the majority stayed away rather than pay the extra three cents.

And it has been that way ever since. I ran the "Honor System" and I didn't have the nerve to charge thirty-nine cents, but charged them thirty-five cents and the Government got my personal check instead of the public's.

It makes me laugh to read the advice to all exhibitors to raise their prices. The public won't stand for it. A nearby exhibitor raised his prices five cents, including the tax, and you should have heard the howl that went up.

The whole trouble is that the exchanges and leading mucky-mucks have an idea that the country house is in the class with the city house. We can't run from twelve to eleven as they do and oh, boy, if it storms that Saturday night we are lucky to take in enough to pay the janitor.

Let the United States tax the country house five per cent. like the state tax is cut fifty per cent. in towns of five thousand or less.

Yours very truly,

ROBERT E. JENNINGS.

Croton Falls, New York.



Mary Pickford is the first and, so far, the only star to give support to the tobacco fund. The boys in the trenches appreciate it.

Eleven Distributors File Complaint in Alleged Boycott

Difficulty in Brooklyn Was Caused, It Is Said, by War Revenue Act Which Imposes Footage Tax on All Film—Fox and Vitagraph Were to Be the First Distributors Affected

COMPLAINT has been filed with Hon. Melville J. France, U. S. Attorney for the Eastern District, it became known last week, by eleven motion picture distributors through their attorneys, Cadwalader, Wickersham & Taft, regarding a boycott which the Associated Motion Picture Exhibitors of Brooklyn are alleged to have threatened.

It is claimed in an announcement from the National Association of the Motion Picture Industry that the Brooklyn association proposed to put into immediate effect a boycott against the Fox Film Corporation and Vitagraph, and later to follow it up against Artcraft, Goldwyn, International, Paramount, Pathe, Select, Universal, World and Metro.

The complaint is said to set forth that the Sherman Act is being violated.

Footage Tax Is the Cause

Concerning the nature of the misunderstanding, the announcement of the National Association reads: "The matter has been precipitated by the War Revenue Act of Congress of Oct. 4, 1917, in which a tax of ¾ of a cent per linear foot is imposed on films. To meet this heavy tax, certain distributors determined to add to the rental charge of the reel (which rental charge ranges from $1 to $100 per day), a charge of fifteen cents per day per reel. The Associated Motion Picture Exhibitors of Brooklyn take exception to this, and although the patrons of theatres pay the ticket war tax the members of this association object to pay any of the film footage tax, thereby attempting to divide the war tax between the distributor and the public—the exhibitor paying no share of it at all."

The complaint filed with Hon. Melville J. France by the attorneys, says, in part: "We are directed by certain distributors of motion picture films to complain to you in regard to a boycott which the members of an organization known as the Associated Motion Picture Exhibitors of Brooklyn are threatening to put into immediate effect against two of the distributors with the purpose of subsequently using a similar boycott against the other distributors, in order that by concerted action and the unlawful means of a boycott they may coerce the distributors to their ends.

Delves Into Tax

"The two distributors against whom the boycott it about to be instituted are: Fox Film Corporaion and Vitagraph Company of America.

"In this letter we shall give you the salient facts, and we shall be pleased to amplify this statement in a personal interview at your convenience.

"The concerns above named are engaged in interstate commerce in distributing motion picture films throughout the United States, the total business aggregating many millions of dollars annually. That this is an interstate business within the Sherman Act has been held by the Court in *United States* vs. *Motion Picture Patents Company* (225 Fed. 800).

"By the War Revenue Act of October 4, 1917, Congress imposed three taxes affecting the motion picture business, namely, (1) a tax of one-quarter of a cent per linear foot on film which has not been exposed; (2) a tax of one-half a cent per linear foot on film containing a picture, and (3) a tax on admissions to theatres.

"The tax upon admissions, as the exhibitors have arranged, is paid by the patron of the theatre when he purchases his ticket.

"In order to determine how to apportion the tax of three-quarters of a cent per linear foot on films, an exhaustive examination of the subject was made by Price, Waterhouse & Company at the request of some of the distributors. As a result of their examination, certain of the distributors determined to add to the rental character for a reel (which charge ranges from $1 to $100 per day, according to the character of the subject and the reputation of the actor), a charge of fifteen cents a day per reel (each reel comprising approximately 1,000 feet) on the assumption that the average life of a reel is fifty days. In this manner something less than the amount of the tax will be collected by the distributors.

Vitagraph Canceled

"On November 19, William Brandt, president of the Motion Picture Exhibitors' League of Brooklyn, called on the telephone one of the principal officers of the Vitagraph Company and requested a conference, stating that the exhibitors of Brooklyn had selected the Vitagraph Company for their cancellations, and that cancellations from exhibitors all over Brooklyn had been placed in the hands of the Committee of Fifteen, to be served on the Vitagraph Company, and that such cancellations meant that the Vitagraph Company would be shut out of Brooklyn. Similarly the officers of the said Brooklyn exhibitors association and the Committee of Fifteen have waited upon the officers of the Fox Film Corporation and have stated to them that they have obtained signatures from practically all, if not all, of the customers in Brooklyn of the Fox Film Corporation, consenting to and authorizing cancellations to be made by the Committee of Fifteen of their contracts with the Fox Film Corporation, which cancellations, if effected, would destroy the business of the Fox Film Corporation in Brooklyn.

"These announcements have been made in the form of threats and with the declaration of an intent to bring about concerted action on the part of all the exhibitors and customers of the Vitagraph Company and the Fox Film Corporation, in order by their united action to destroy the business in Brooklyn of those corporations.

"We have advised our clients that such concerted action is in violation of law and is a conspiracy in restraint of interstate trade, and accordingly our clients have considered it their duty to direct us to present the matter to you for your consideration, with a request that you inquire into the matter, by grand jury proceedings or otherwise as may seem to you advisable.

"It has been stated by the officers of the Brooklyn Exhibitors Association and by the members of the Committee of Fifteen, at the conference above referred to, that the singling out of the two corporations named is but one step in a plan which is directed against all of the distributors. For the reason that they are all equally affected by the scope of this combination and boycott, all of them join in this complaint."

FROM THE FIELD

More Hot Shots from the Center of Things

"DOWNHEARTED," our feature article last week, written by two small, hard-working exhibitors in the field will be followed by other down-to-bedrock articles, in which spades are called spades and treating specifically of interesting conditions.

Mind you—no "Times Square Dream Stuff," but sincere, outfrom - the - heart informative articles.

We're going to have all sorts of treats for you this winter. Remember that this is your clubroom where you can meet and talk things over to your heart's content. Whatever you do—don't miss a copy!

Government Again Thanks Industry for Good Work

The Government again has officially thanked the motion picture industry for the work done through the National Association in connection with the war.

J. A. Berst, vice-president and general manager of Pathe, who was appointed by the National Association as chairman of the Motion Picture Aircraft Division, has received the following letter: "Your prompt and complete reply in regard to the directors and cameramen is greatly appreciated. Also please accept the thanks of this office for the splendid cooperation and work in connection with the recruiting Moving Picture Weekly showing.

"By direction of the Chief Signal Officer. (Signed) E. Z. Steever, Major, Signal Corps."

Rowland Asserts Distribution Needs a Change

Favors Centralized System with Quartet of Releasing Concerns Circulating the Prints—Would Reduce the Overhead

THE chief trouble of the motion picture business at the present time, according to Richard A. Rowland, president of the Metro Pictures Corporation, is the system of distribution. While being distinctly opposed to any amalgamation, monopoly or trust, Mr. Rowland favors a centralization of distribution with four or five big releasing concerns each independent of the other through which all manufacturers shall distribute their pictures. Mr. Rowland believes that a monopoly in the picture business is an impossibility, as well as being undesirable, but that the tremendous overhead—now the bane of the industry—can be materially reduced if five big clearing house organizations or less are put into operation.

"There is room, all kinds of room, for improvement of distribution in the motion picture industry," said Mr. Rowland. "We do not want an amalgamation, a monopoly or a trust, because such a thing as well as being undesirable, could not survive in the motion picture industry. What we do want is a sale system through clearing houses, and it makes no difference whether the number be three, or four or five so long as they are a few, whereby each manufacturer shall retain his identity and place his goods through these clearing houses to the exhibitor. The manufacturer, in the last analysis, must be content to depend upon the merit of his attractions for his profits.

"Under the present system, the overhead charges on distribution are such that it is necessary for a concern to make at least one feature picture a week. As a result, there is a production without reference to real show value, and it would be better if fewer pictures were made in order that time and care could be given, so that each production would be a box office attraction. This lower production rate would only be possible by clearing house or centralized system of distribution. Each manufacturer could have a man in the office of the clearing house through which his product is distributed, to look after his interests and to see that his product was given proper attention."

Liberty Film Incorporates With Exhibitors

Independent Exchange Intends to Try Out Plan of Buying and Renting Film in Collaboration with Mid-West Managers

THE Liberty Film Renting Company, an independent exchange of Pittsburgh, of which Mayer Silverman is manager, last week announced its intention of launching a plan to incorporate its holdings with the exhibitors of western Pennsylvania and West Virginia for the purpose of buying and selling film.

In a letter to exhibitors, Mr. Silverman said: "Time has shown that the selling cost of film service which is wasteful must be eliminated, with sixty to seventy exhibitors directly interested in their own product and a reasonable advance for selling cost. Productions that are out of reach of the exchange and the exhibitors can be purchased and to the exhibitor at a much lower figure than if the exchange is compelled to send representatives on the road: Instead of one copy of a subject being secured we will purchase two copies. One copy can be used among other theatres, not members.

"This company has a contract for single reels, owns a fifty per cent. interest in 'The Submarine Eye,' two copies; owns the Lillian Walker in 'Gold or Lust of the Ages,' thirty-three Art Dramas, owns a number of new state rights subjects; 'The Mutt and Jeff' cartoon comedies, now buying two prints; the Christie Comedies in its thirty-seventh week and a large stock of new and run state rights subjects, and has received three and has contracted for sixteen two-reel William S. Hart reissues. Contracts are now pending for additional subjects.

"We propose to incorporate for $70,000, Mayer Silverman retaining $10,000 worth of stock. Deposit $15,000 in the treasury to purchase subjects that become available. With about sixty exhibitors we can purchase for our company any subject made.

"The western Pennsylvania and West Virginia exhibitors' circuit will be followed by new circuits in all parts of the United States. We will affiliate with them. We will purchase and pay cash for bookings for our exhibitors. The central office will distribute this service."

Pathe Distributes Bonus to Number of Sales Force

Pathe, it became known last week, has distributed another bonus to a large number of the sales force. This, it is understood, is for the September-October period.

Among those who earned the extra coin are L. E. Kennedy, A. M. Holah, W. W. Kofeldt, R. Junet, C. W. Perry, G. W. Fuller, L. A. Sheridan, R. V. Anderson, G. L. Hanes, B. H. Bogart, C. D. Hammer, D. C. Stearns, E. A. Helouis, L. A. Samuelson, G. Laundra, J. B. Dumestre, J. Sievers, J. Fontaine, M. Come, L. Adler, W. J. Busch, T. F. Holden, E. E. Heller, J. F. Toner.

Universal Takes More Steps to Help Government

The Universal Film Manufacturing Company, through its world-wide organization, will enter largely into the purchase and distribution of War Savings Certificates and Thrift Stamps that have been put into circulation during the past week to raise $2,000,000,000 through the savings of the people. Universal took a quarter of a million in the first Liberty Loan and sold the bonds on weekly payment plan to its employes. In its move to promote the War Savings Certificates, every employe will be invited to participate, and Universal's Accounting Department will propose that every bill it pays for merchandise, supplies and other business obligations shall be partially accounted for in Thrift Stamps or Certificates.

New Corporations

A LIST of new motion picture corporations in the States of New Jersey, Virginia and New York for the week ending December 8 as furnished from the records of the Corporation Trust Company, 15 Exchange Place, Jersey City, N. J., is as follows:

NEW JERSEY

METROPOLITAN AMUSEMENT CO.—Amusement enterprises, incorporated for $100,000, at Camden. Francis J. Smith, William S. C. Roray and Charles A. Cogan, of 509 Federal street, Camden, N. J., are the incorporators.

NEW YORK

MOVETTE, INCORPORATED.—To manage moving picture cameras and projectors; incorporated for $1,250,000, at Rochester. Asher P. Whipple, William F. Strang and Cornelius R. Wright, all of Rochester, are the incorporators.

STERLING PICTURES CORPORATION.—To manufacture motion pictures; incorporated for $100,000, at Manhattan. H. R. Ebenstein, New York, Ada Beck, 135 West Thirty-seventh street, New York City, and A. F. Beck, New York, are the incorporators.

VIRGINIA

THE CATHOLIC ART ASSOCIATION, INCORPORATED.—For the purpose of taking and producing motion pictures, photographs, or other pictures of public or private events and occurrences, and of scenes, acts, plays, etc.; incorporated for $1,000,000, at Richmond. Arthur W. Britton, George C. Reilly and Samuel B. Howard, all of New York, are the incorporators.

"Johnnie" Waters Leaves Yorke to Join the Colors

Yorke Metro this week contributed another of its forces to the service of Uncle Sam when "Johnnie" Waters, assistant director in Harold Lockwood's company, left the organization at its location in New Hampshire, where the exterior scenes of Mr. Lockwood's forthcoming Metro wonder play, "The Avenging Trail," are being made under the direction of Francis Ford, to return to New York, where he was ordered to report for military service on December 7.

Members of the company gathered a little fund for their departing co-worker and presented it to him as a smoke contribution before he left.

Mr. Waters is the tenth member of the Yorke-Metro company to be called to the colors since the beginning of the war.

Raymond Cavanagh and Burton Rice Open Offices

Raymond Cavanagh and Burton Rice, it was announced last week, have opened offices at 2005 Times Building, New York, for the purpose of carrying on a representative advertising business, in all its branches. It is understood the new concern will be one of the most complete and thorough, from every viewpoint, in the industry.

Mr. Cavanagh was connected with the advertising management of Universal for three years, and his experience in this line covers a period, prior to that, of several years.

Burton Rice is best remembered for his Bluebird inserts which have been admitted throughout the trade to be among the best in the way of artistic designing and printing.

In addition to the two heads of the concern, a staff of artists will be maintained under the direction of Rice.

Maryland Exhibitors Plan Fight on Censorship

Maryland exhibitors are preparing for a rigid fight against state censorship of motion pictures and every effort will be made to repeal the act providing for a state board of censors in the next Maryland Legislature, which convenes at Annapolis in January.

The fight, in fact, has already begun. A series of slides telling the public of the disadvantages of censorship under state control are now being thrown on the screens of the various motion picture theatres. This is being done with a view to educating the public and arousing sentiment against the present method of governing the kind of pictures to be shown in Maryland. All of the Maryland newspapers will be asked to support the move of the exhibitors in this fight, and from present indications the press is heartily in favor of the movement.

At Last Someone Explains Regarding the Footage Tax

The Cleveland correspondent of Motion Picture News this week contributes what is probably the first explanation offered regarding the footage tax, insofar as the distributors are concerned.

The motion picture exhibitor has been quite prolific as well as vehement lately, in stating his reasons for objecting to the footage tax. His chief objection is based on the ground that the manufacturer is making money on this tax. So far, the exchanges have said little in the way of explanation or retaliation. When Mr. Berst was in Cleveland he said he thought it was a mistake on the part of the manufacturers, not to have explained the methods by which they had arrived at 15 cents as a just tax, but he did not explain it. However, a local exchange man did state his side of the case recently, in an interview, and his explanation might bring to light some facts that the average exhibitor either doesn't know, or knowing, doesn't take into consideration.

"The exhibitor's pet argument," he said, "is that a picture has one hundred, or one hundred and fifty runs, and makes all the way from $15 to $30 for the exchanges, in excess of the tax imposed upon him (the exhibitor). He is fully informed about the pictures that have long runs, but he doesn't take into consideration that some films run five days, and are ruined by abuse at the hands of an operator; or some films run ten times, and are so scratched that we have to send them back to the junk heap. He forgets that the manufacturer uses thousands of feet of film in making a picture, that are not included in the picture when it is put on the market. The manufacturer pays a tax on all these films, no matter how few times they are run. The average exhibitor fails to realize that this brings our runs down to an average of fifty times as a maximum. Now fifty is a long way from 100 or 150. And it is upon the actual amount of film used, whether profitably to the manufacturer, or not, that the 15 cent per reel tax was based."

Harold Edel Takes Stand in Favor of the Tax

Managing Director of Strand Endorses Increase in Admission Prices, with Better Entertainment Provided for General Public

CONTRARY to the usual cry of the exhibitor throughout the country, Harold Edel, managing director of the Strand theatre, New York, last week stated that it is up to the exhibitor to pay the extra war tax, or rather, it is up to the exhibitor to collect it for Uncle Sam.

"The trouble is," said Mr. Edel, "that most exhibitors have been in the habit of trying to give too much for a very small admission price. Since the tax went into effect, the Strand theatre has not shown any decrease in returns at the box office. The mere announcement that admission prices will be raised, commencing with a certain date on account of the war, will not be sufficient to many patrons who are accustomed to a certain show for a certain price. An improvement in the entertainment offered, however, will justify an advance in admission prices in the mind of the patron. Such an improvement does not necessarily mean the extra expenditure of money, but it does mean extra effort on the part of the manager in the presentation of his show. Such things as a rearrangement of the orchestra, new ideas in lighting, little novelty bits and new ideas in the manner of presenting a show and many other things which will not appear on the weekly expense sheet will add materially toward maintaining the weekly receipts.

"In other words, with the increase in prices, the exhibitor must show something for it and must more than ever depend upon his showmanship in order to make money. The business of eliminating all unnecessary expense and using his weekly appropriation in the channels which will do him the most good is now more important than ever. Now is the time to study his theatre and its every feature. Each week he must give his audiences something new, something different, and he must give it to them in a new and different way. The exhibitor who realizes that the success of his theatre means more than merely throwing a film on the screen, no matter how good it is; the manager who appreciates the value of good advertising and exploitation, who knows his organization and his public and who has the proper amount of initiative, will find that his weekly receipts will not be less on account of an increase in admission prices.

"As in the case of every other article, it is up to the public to ultimately pay the tax on films. It is usually up to the retailer to collect the tax. The exhibitor in the film industry is the retailer and, therefore, he is the agent who should collect the tax for the Government. A proper explanation of the exhibitor's position in the matter, to the public, to gether with an improvement in the merit of his entertainment, without exceeding the usual monetary expenditures, as mentioned above, will solve the problem, as evidenced in the case of the Strand."

SMOKE NIGHT

A Hint From New Orleans

E. V. RICHARDS, JR., Manager of the New Orleans branch of the First National Exhibitors' Circuit, has written us the following letter through his manager, C. J. Briant.

"At Mr. Richards's request we have written to all important exhibitors throughout this territory requesting them to put on a 'SMOKE NIGHT' for the 'Our Boys in France Tobacco Fund.'"

This suggestion was inspired by the recent Thanksgiving week drive for the smoke fund.

Are you going to help?

Consistent patriots are wanted.

Cleveland Exhibitors Decide to Keep Up Fight

Committee Is Appointed to Attend Washington Convention in Hopes of Touching Congress—Find Encouragement in Defeat

THE motion picture exhibitors of Cleveland are going to fight. They are going to fight everybody and everything that stands in the way of their making a livelihood.

At the Exhibitors' League meeting last Tuesday, they definitely decided to continue their efforts to restrain the exchanges from charging them a fifteen-cent war tax for every film used. They also appointed a committee to attend the convention to be held in Washington on 11, 12 and 13 of this month, for the purpose of influencing Congress to repeal the war tax on films.

While the dismissal of the injunction suit against the exchanges by Judge Phillips week before last was a decision apparently in favor of the exchanges, the exhibitors received sufficient encouragement from the judge to continue the fight, but along other lines. Just what procedure will be taken is left to the discretion and judgment of the counsellors who are defending the exhibitors.

In the meantime, the convention in Washington is called for the purpose of influencing Congress in favor of the motion picture industry. In order that the problem now confronting the exhibitor be properly placed before the committee in charge of such legislation, the organization appointed Sam Bullock and W. J. Slimm to attend the convention as representatives of the league. The feeling exists that, without the exhibitors to make known their side of the question, the manufacturers will have no incentive for pushing a repeal of the tax and matters would remain just as they are now.

"Exhibitors Optimistic" Reports Exchange Men

Branch Managers of Hoffman-Foursquare Exchanges Write That Exhibitors Are Optimistic Concerning Outlook

REPORTS received by M. H. Hoffman, Inc., from branch managers throughout the country, indicate that exhibitors are entertaining an optimistic viewpoint concerning the business. Among the representatives of the Hoffman-Foursquare Exchanges, who have expressed the sentiment of the exhibitors in their respective territories are Hy Gainsborg, manager of the New York exchange, who writes Pierre Key of the Hoffman organization as follows:

Hy Gainsborg, manager New York Foursquare exchange: "Our contracts would appear to be the best evidence that exhibitors will always book good pictures when they can be had at right prices. I am sure that our contracts for the next six months will materially surpass those of the past half year."

Samuel Rubenstein, manager Boston exchange: "New England exhibitors are not pessimistic. They are having splendid patronage and do not hesitate to book any picture they feel supplies the demand of their patrons."

A. G. Buck, manger Philadelphia exchange: "Philadelphia will do its full share, and the industry need have no apprehensions concerning bookings of pictures that have merit."

T. C. Bronstetter, manager Pittsburgh exchange: "I am so enthusiastic over the progress of our product that I haven't noticed that exhibitors were not optimistic over the future."

Harry Marsey, manager Buffalo Foursquare exchange: "The industry will experience the greatest era of prosperity in its history."

G. W. Erdmann, manager Cleveland Foursquare exchange: "There is a strong undertone which is most encouraging."

Paul E. Krieger, manager Cincinnati Foursquare exchange: "Personally I can only say that our own business shows a steady increase. As for prospects, they are bright. An optimistic attitude is beginning to show among exhibitors in this part of the country."

George Weeks, manager Detroit Foursquare exchange: "Hoffman-Foursquare pictures are progressing so nicely that perhaps I haven't noticed any feeling among exhibitors that hasn't been optimistic."

Frank J. Flaherty, manager Chicago Foursquare exchange: "Business improving every day."

Sidney J. Baker, manager St. Louis and Kansas City: "Continue giving us as fine pictures as you have and nothing but fine prospects, as well as present business, will prevail."

J. J. Unger, Toronto, head Metro Film Service and Foursquare exchange: "Our business is exceptional in every respect."

M. C. Hughes, manager Montreal exchange: "Business is great."

Charles W. Harden, manager Atlanta Foursquare exchange: "Exhibitors down here are doing well and expect to continue to do so."

Blackton Shows "Judgment House" to Friends

Producer Expresses Himself as Highly Pleased with Comments Referring to His Paramount Picture—No Release Plan Stated

"THE JUDGMENT HOUSE," J. Stuart Blackton's first Paramount feature, was shown privately on Monday evening, December 3, to an invited audience composed of the producer's friends at the Hotel Des Artistes, 1 West Sixty-seventh street, New York. Mr. Blackton received hearty endorsement of his efforts from all sides and expressed himself as being more than pleased with the comments referring to his work.

Following the showing of "The Judgment House," a five-part subject of a patriotic nature which Mrs. Blackton supervised was projected. Just how this will be put within reach of the exhibitor has not yet been decided by Mr. Blackton. It is a timely feature and closely resembles in treatment and material the Country Life series which the Blacktons produced not so long ago.

Mr. Blackton's guest list included a number of persons prominent in society, municipal circles of the city and the theatre.

Among those present were, Mr. and Mrs. E. H. Sothern, Wilfred North, William P. S. Earle, Harry Morey, Stanley Olmstead, Alice Joyce, Martin Justice, Mr. and Mrs. Alan R. Hawley, Mr. and Mrs. Eugene V. Brewster, Count and Countess Tamborini, Howard Chandler Christy, Mr. and Mrs. Penryn Stanlaws, Florence Turner, Mr. and Mrs. Walter Russell, James L. Breese, Mr. and Mrs. Howard Bridge, Mme. Nazimova, Mr. and Mrs. Charles Richman, Antonio Moreno, Admiral Charles Sigsbee, Mr. and Mrs. Oliver Harriman, Hamlin Garland, Paul Doucet, David Bispham, Frank Daniels, Robert Edeson, Count Pompeo Parri, Emma Frohman, Rachel Crothers, Mr. and Mrs. Hudson Maxim, Mr. and Mrs. William C. Storey, Mr. and Mrs. Robert Adamson, Cleveland Moffett, Mrs. James Speyor, James K. Hackett, Mr. and Mrs. Sidney Drew, Frank De Mund, Pauline Frederick, Ellis Parker Butler, Mr. and Mrs. W. H. Barnard, Paul West, Mrs. L. B. Woodruf, Arthur Train.

Representatives of General Film Report Business Good

President T. A. Hubley and General Manager J. F. Clancey of the General Film Company, Limited, of Montreal, were New York visitors at the home office of General Film Company last week. They reported that the film business in Canada is in a very interesting condition. The O. Henry pictures, in particular, are said to be proving great favorites with exhibitors throughout Canada.

Cleveland Manager Cites Another Flaw in Tax

Joseph Grossman, manager of the Standard theatre, Cleveland, brought up an interesting point in regard to the war tax which the Government collects from the motion picture exhibitor on the first of each month. "My house is a 15-cent house," said Mr. Grossman, "consequently I have to charge 2 cents war tax on each ticket. However, the ruling says that the tax shall be 1 cent for children under twelve years of age. Now what is there to prevent a person going to the box-office and buying one adult admission and one child's admission? The girl in the cage can't inspect everyone who accompanies the person buying the tickets. Naturally in her accounts, she places the taxable admissions in the columns corresponding to the taxes she collected. The next day, say, a government inspector looks over the books, sees the number of children listed and says that he was on watch the preceding day and that he saw no children enter the theatre. What happens? I have to pay the difference. I can't see any way to correct the evil. Can anybody else suggest a remedy?"

Government Approves William Fox Feature with Bara

It was announced last week from the William Fox offices that the United States Government, through the Committee on Public Information, of which George Creel is chairman, has stamped its approval on "The Rose of Blood," the William Fox Standard Picture which depicts the efforts of revolutionists to overthrow the government of the Czar.

This approval has been given in the face of the statement of Major C. L. M. Funkhouser, Chicago film censor, that he had refused a permit for showing the production in Chicago because the Committee on Public Information, which exercises much the same sort of supervision over motion pictures that it does over newspapers, had requested such action.

As a matter of fact, according to Mr. Creel, Major Funkhouser was responsible for calling the attention of the Government to the film. He wired the Department of Justice requesting assistance in preventing the production from being shown, his telegram being referred to Mr. Creel, who turned it over to Director L. M. Rubel of the Division of Pictures.

Chicago Exhibitors Attend Washington Convention

Several prominent members of the Motion Picture Exhibitors' League of Chicago, hearkening to the call recently spread broadcast by Lee A. Ochs, left Sunday for Washington to attend the convention called to meet the war-tax crisis and consider remedial legislation. William Heaney, Joseph Hopp and Ludwig Schindler were appointed by the Chicago local of the league to represent them at the Washington meeting. In addition to this trio William Sweeney, national secretary of the league; Maurice Ruben of Joliet and Peter J. Schaefer of Jones, Linick and Schaefer were among the party.

What Kind of a Fellow Is—Powers?

Being a Glance at the Real Human Side of the Big Men of the Picture Game—Caught in Action!

By William A. Johnston

"GOOD morning, P. A."

"Good morning."

"Mr. Powers, you're a man of mystery and we don't want to pry; but what is your full name?"

Mr. Powers affected surprise.

"Patrick," said he.

"Ah, yes, but the second name."

"Well, it's Anthony," said Mr. Powers reluctantly. "And kindly put it down that way. Some funny fellow—like you, you know—printed it 'Aloysius.' What's the idea? Did he want to make me seem Irish?"

"Patrick Anthony Powers, then."

"That's the ticket."

"But you are Irish, Mr. Powers."

P. A. grinned the infectious grin that foes and friends know equally well; it's the same for all. "Say," said he, "you didn't have me down as one of the Bolsheviki, did you?"

"Well now, Mr. Powers, they say you have a keen sense of humor,—"

"What's that?" asked Mr. Powers, quickly.

"I don't know either; but anyway, people will expect a funny interview. Now, what can we talk about?"

"The film business," suggested Mr. Powers. "It's funny enough."

"It strikes you as funny?"

"If it didn't," said Mr. Powers, "I'd go crazy."

"Well then, the film business."

"The film business," said Mr. Powers, seriously, "reminds me of Russia."

"Of Russia? Why not of Ireland?"

"Because Ireland's a peaceful country — comparatively. They're friendly people. Sure, they crack a few heads now and then, but in a playful way. It's a merry pastime—at fairs and the like. That's why they wear plug hats. And it's only personal, understand me?"

"Whereas in the film business—"

"In the film business," continued Mr. Powers, "it's fundamental. They fight in groups and you wouldn't call it friendly. We have the Bolsheviki, and the Cossacks and the I. W. W. and the Finns and the Sinn Feiners and the Siberians and—"

"Will they ever get together?"

"Do the Russians get together? For a week maybe."

"Well, you see, Russia is a young democracy and we have a young industry—"

"It's old enough to know better."

"Perhaps we need a Czar."

"And what happened to the Czar?" asked Mr. Powers.

"Then the situation is hopeless?"

"I wouldn't say hopeless. You might call it somewhat brainless."

"Is the industry settling down, do you think?"

"Like a Seidlitz powder," said Mr. Powers.

"But that stops gassing after a while."

"That's what we ought to do—work without gassing."

"But, of course, you still believe in the future of the industry?"

"I've got to," said Mr. Powers. "And, frankly, I do. It will work out all right."

"Do you think we'll have a trust?"

"I'd rather have it C. O. D."

"Excuse me," said Mr. Powers, suddenly, "I've got to go to Washington. Is there anything more I can do for you?"

"No, thank you."

"You're welcome. Don't forget the middle name — it's Anthony."



OTHERS SAY:

"Everyone likes him, even his enemies."

"He goes like a flash, to the root of things."

"P. A. has the brightest mind in the industry."

"His wit is alway refreshingly sensible."

"He has dignity."

"He enjoys kidding. People who assume to, but don't know the film business as he does, prefer to pass him on the other side of the street."

"A magnetic personality."

"He never tells a story to illustrate a point. He gets enough apt fun out of the immediate situation."

Disabled Canadian Soldiers Appreciate Film

Joseph F. Lee Receives Letter of Thanks from Canadian Soldiers to Whom He Sent Pictures—Others Wanted

JOSEPH F. LEE is in receipt of a letter from Captain J. A. Couillard, M. O., in charge of Lake Edward Sanatorium, Lake Edward, P. Q., Canada, in which he thanks Mr. Lee for his contribution of film to be shown for the amusement of the disabled and crippled soldiers who are confined at this place. Captain Couillard's letter follows and explains how Mr. Lee's contribution was received and how much real benefit is derived by these disabled soldiers from the pictures:

"DEAR MR. LEE:

"I intended writing to you many weeks ago, in connection with your generous offer of films for our patients, and I was waiting merely until the trouble we are having with the free entry of these films be settled, to tell you how grateful we are.

"I am inclosing herewith a letter received some time ago from the Commissioner of Customs, Ottawa, in connection with the free entry of these films. I hope it will help matters along.

"All the boys and staff have been looking forward to the coming of those New York films, as the first shipment was the best we had seen. I regret that these films only reached you last week. I do not know how to account for this delay, because they left here a long time ago.

"I can assure you, Mr. Lee, that no offering would be more heartily appreciated by every one here than those films. The boys under treatment here are all returned men who suffer from lung trouble. It is always difficult to find any entertainment for these boys, as it would be harmful to engage in any kinds of games. We were presented with a moving picture machine and it sure was a 'God-send.' The few shows we had proved a success, and I am looking forward to the day that I will be able to have an evening of moving pictures, at least once a week.

"If you can possibly arrange to send us films from time to time, I assure you we would be very grateful, and you will contribute materially in helping these poor returned soldiers to while away the time in a most pleasant and entertaining way.

"I beg to remain,

"Yours most gratefully,

"J. A. COUILLARD, *Capt.*,

"M. O. i/c Troops Lake Edward Sanatorium, Lake Edward, P. Q., Canada."

Mr. Lee states that anyone desiring to send prints for this cause can do so, through David A. Harvey, 1426 Broadway, or through Mr. Lee himself. Mr. Lee or Mr. Harvey will see that the film donated for this purpose reaches the soldiers. Mr. Lee's address is 729 Seventh avenue, New York, Room 705.

Frank Hall Discusses Conditions in Industry

President of United States Exhibitors Booking Corporation Says, Better Productions Are Needed—Special Feature Production of the Future

FRANK HALL, president of U. S. Exhibitors Booking Corporation has the following to say on the conditions in the independent field.

"With America engaged in the greatest undertaking of its history," declared Mr. Hall, "this is the time for all of us in the film industry to pull together for the general welfare of the trade. The calamity howler should be muffled. The moving picture business is not suffering any more from war conditions than other industries.

"Representatives of my company have made a careful survey of the domestic field and reports which have been submitted to me indicate that conditions are not nearly so distressing as some would lead us to believe. The main fault appears to be the lack of good productions, pictures upon which the exhibitor can depend for a reasonable profit.

"On all hands we hear reports that the nation has been so absorbed in the war since the soldiers of America entered the trenches in Northern France that interest in moving pictures is waning. Shortage of money also has been advanced as another reason for business depression.

"From what I have been able to learn, however, the mediocrity of photoplays has been more responsible than war conditions for the falling off of business.

"The remedy for such conditions as have impelled certain gentlemen to fear for the future of the industry is mainly in better pictures.

"The 'special feature' is the production of the future. The sooner the manufacturers cease grinding out their grist of mediocre features the sooner the tide of business will swing in their favor.

"The U. S. Exhibitors Booking Corporation was organized for the express purpose of distributing special productions. We have found a tremendous demand among exhibitors the country over for the special production based upon a successful play or popular book, or possessing exceptional advertising qualities.

"We selected 'The Zeppelin's Last Raid' and 'Those Who Pay,' both Ince specials, and 'The Belgian,' the Sidney Olcott subjects because they conformed with our ideas of what a 'special' production should be. Each of the foregoing pictures possesses exploitation qualities far above the average. Given such productions at a fair rental cost, the exhibitor is reasonably certain to derive a profit."

Lesser Returns to Coast After Stay in New York

Sol Lesser, of San Francisco, left New York last week for the Coast. Mr. Lesser stopped off in Cleveland for a few hours, to confer with Leon Netter, with whom he is associated in the Masterpiece Film Attractions, of Cleveland. Mr. Lesser was in New York attending a meeting of the State Rights Distributors' Association.

Pyramid Gives Trade Showing of New Comedies

A special trade showing of the four completed Pyramid comedies will be given this week by the Pyramid Company, according to announcement.

Palmer, Werner and Abrams, controlling factors in the new comedy company, in order to gauge the possibilities of their completed products, last week gave a private performance of four pictures to a number of exhibitors controlling fifty-seven theatres. The consensus of opinion was that the pictures came at a particularly happy moment. A well-known Brooklyn exhibitor, who stated that there was a dearth of consistently good comedies on the market, said that his clientele is constantly demanding a lighter program, and because of the depressed state of mind of the people the market was in a particularly susceptible mood to absorb new and good comedies.

The four completed comedies of the Pyramid concern were directed by William A. Seider, with Ray Hughes featured in all of them. The four productions are said to be novel in point of construction and are to be known under the titles of "In and Out," "Love and Lunch," "Beach Birds," "Beauties and Bombs," and will be released semi-monthly in the above order. The concern will produce twenty-four comedies a year, releasing twice a month.

Clune and Shallenberger Combine to Sell Features

W. E. Shallenberger, president of the Arrow Film Corporation, has completed a deal with W. H. Clune of the Clunne Productions, Los Angeles, for the marketing of "The Eyes of the World" and "Ramona" for all unsold territory.

Robert W. Priest, who is associated with Mr. Shallenberger in the state rights business, is laying out the sales and advertising campaign.

Mr. Shallenberger is said to be pleased on account of his success in securing these two features, and has announced that already he has received bids for territorial rights that bespeak great interest among buyers. It seems that the history made by J. L. Adams in exploiting "The Eyes of the World" in the Western States has spread throughout the industry and wherever pictures for the state rights market are discussed some one mentions the fact that Mr. Adams took $131,000 with "The Eyes of the World" as a road show out of the Western States and that he is even now reaping a harvest with it in the picture theatres.

Baltimore Exhibitors Give Show for the Soldiers

A big benefit for the boys of the machine gun company attached to the Three Hundred and Thirteenth Infantry at Camp Meade was held at the New theatre in Baltimore recently.

Louis A. DeHoff and Frank Hornig, both well known motion picture men of Baltimore, had charge of the affair. There was a very attractive motion picture program together with several additional features.

Greene Asserts Critical Public Comes with War

"The conditions now existing in the motion picture business, on account of war, will eventually result in the betterment of the entire industry," said Walter E. Greene, president of Artcraft, last week.

"We have been a profligate nation, and much of the nation's wealth has gone to waste in the past. The big publicity propaganda launched by the Government to conserve the nation's resources has shed considerable light on loopholes of extravagance, which are being closed up.

"In war times, more than any other time, the public must have the relaxation of amusement to lighten the tensity of the great conflict in which our own troops are now taking part. The public has become discriminating, and following the resolutions they have adopted they are demanding their money's worth in amusements as well as in commodities and food. The exhibitor who in the past has been able to operate successfully with inferior pictures is now face to face with a serious problem.

Jewel Coaxes World to Smile and Win the War

Jewel Productions, Inc., is stamping all its printed matter with the motto, "Smiles Help Win the War."

It is apparently a good one to follow. There is enough suffering around us without "funeral faces," according to Jewel.

Exhibitors of British Columbia Strike at Tax

The chief reason the Moving Picture Exhibitors' Association of British Columbia is opposing the amusement tax in that province, according to reports from Vancouver, is that the tax is proving to be confiscatory as it works at present. When the subject of taxing the theatres was brought up by the Government, the exhibitors to a man volunteered their support and co-operation. They thought of course, that the amount of the tax would be the same as applied in the other Provinces of Canada but were astounded when the Government proposed a bill which called for an impossible amount which was finally modified to the present act which calls for two cents on fifteen-cent admission and three cents on twenty-five-cent admission. The act also says that in order to purchase a tax ticket you must at the same time buy an admission ticket. This makes the matter of giving the change in cents compulsory whereas in the other provinces where the tax amounts to one cent per admission ticket the tax tickets are sold in rolls of five and ten and change is given in tickets instead of cents. The patron by buying five cents' worth of tax tickets can use them in any theatre for purposes of paying the tax. In short they are as convenient as street car tickets or postage stamps. Copper cents are not used extensively in this province and the supply is limited. One theatre which tried making change when the tax started could not get enough cents from the banks and had to use postage stamps to make change with.

Kansas Town Kicks Up Row Over Sunday Shows

Army Official at Camp Funston Asked Theatres of Manhattan to Give Soldiers Entertainment, But Blue Laws Spoil the Plan

THE little town of Manhattan, Kas., near which is located Camp Funston, was last week in the midst of a heated battle concerning Sunday shows, and at latest reports the bombardment was going on with unabated fierceness, with honors about evenly divided.

The Sunday-show squabble, which has been the first Manhattan ever went through, centers about the request of army officials for Sunday shows to which the soldiers in camp could go, as there was no other form of entertainment and recreation available. J. J. Marshall, proprietor of the Marshall theatre, a combination motion picture and vaudeville house, being patriotic and anxious to do his little bit in any way possible, opened his theatre on the Sabbath, following which he was reminded that Manhattan has always been a closed town on Sundays and that the Blue Laws which have been reposing peacefully in the pigeonhole for all these years, with the cobwebs becoming ever thicker and the dust dustier, forbid anything in Manhattan that resembles "open" or any of its various meanings. As a result, it is said Exhibitor Marshall was told by the judge to contribute $15 to the city, the cash deposit being in the nature of a fine for opening his show on Sunday. In retaliation Mr. Marshall secured warrants for the proprietors of every kind of business operating on Sunday in Manhattan, and it looks as though the Kansas town is in for a winter siege, unless an armistice is arranged.

Following receipt of the army official's letter, asking for Sunday shows, it appears that a meeting was held by the business men of both Manhattan and Junction City, another town near Camp Funston. The Manhattan theatres agreed to keep open, but the sentiment in Junction City was too strong for the theatre men there. So the following Sunday both Manhattan theatres remained open, charged no admission, but passed the hat for a free-will offering. The city commissioners immediately got busy and enacted the old Kansas State "Blue Laws," passed about 1868, into a city ordinance, forbidding any and all kinds of work Sunday. The following day, Sunday, Marshall kept his theatre open and his arrest resulted. Marshall was open again Sunday and probably will be arrested again, it is said.

Backer, Impelling Force Behind Hoffman, Inc.

George Backer, President of M. H. Hoffman, Inc., Prominent in Commercial Life—Responsible in Large Measure for Rapid Growth of Company

GEORGE BACKER, president of M. H. Hoffman, Inc., in the short time in which he has been active in the motion picture industry has accomplished noteworthy work in the upbuilding of this institution. Mr. Backer is a prominent figure in the commercial life of New York city. He is prominently identified with the building and construction business and is recognized as a man of keen business faculty.

M. H. Hoffman, general manager of M. H. Hoffman, Inc., has the following to say on the rapid progress made by this organization and the part that Mr. Backer has played in this work:

"Not quite six months old, M. H. Hoffman, Inc., occupies a position among distributing organizations which could scarcely have been gained without wisest planning and administration. Its pre-eminent place among independent concerns reflects the application of business procedure as yet too little practiced in the motion picture field.

"From the beginning, this young concern has proceeded to get only the best pictures, to distribute them at the lowest prices consistent and to co-operate with the exhibitor, after each picture was booked, in securing the greatest number of patrons possible to see them. Throughout, M. H. Hoffman, Inc., has done business on big business lines, and all along its traveled course it has left nothing save what was constructive and based upon fair dealing.

"George Backer, our president, acquired his fortune through his own unaided efforts. His holdings are perhaps the best tribute to his industry, his capacity, his integrity. When I decided to engage in the marketing of pictures, which I did because I foresaw possibilities through a rightly administered organization, my first step was to invite as his chief associate and executive officer a man who had the confidence of the industry.

"This man recognized in Mr. Backer, the one capable of accomplishing those things awaiting the attention of an exceptional individual.

"What George Backer has done in the building industry it is more than likely he will do in motion pictures.

"The George Backer studio, now nearing completion in West Thirty-eighth street, near Broadway, is an example of the Backer foresight for what is needed; the last word in motion picture studios and in which will be made the few big features which the George Backer Film Corporation (of which Mr. Backer is head) is to produce each year."

Mary Pickford Starts American Red Cross Fund

In addition to her many war duties, Mary Pickford has started a unique fund for the benefit of the American Red Cross, it was announced last week.

The Artcraft star received a letter from Harry Green, Pasadena, inclosing four dollars, which he wished to donate to the Red Cross through Miss Pickford, as he desired a receipt signed personally by her. She realized the value of the idea and deposited the money in the Hollywood bank, as the nucleus of a new fund. More contributions have begun to arrive and Miss Pickford is devoting a part of each day to answering the communications from contributors.

Paramount Presents New Series With Chapin

Includes Ten Two-Reel Features Under General Title of "The Son of Democracy"—Pictures Five Years in the Making

PARAMOUNT PICTURES CORPORATION announced last week that it has completed preliminary plans for releasing, at a date yet to be selected, a series of ten two-reel features with Benjamin Chapin in the chief roles, under the general title of "The Son of Democracy." Each episode is said to be complete in itself, each telling a chapter in the life of Abraham Lincoln.

Benjamin Chapin, as is generally known, has given much of his time to the portrayal of Lincoln on the lecture platform, stage and screen, the most recent of his efforts in the latter field being "The Lincoln Cycle." It is said by Paramount that five years were required in making "The Son of Democracy," which is now to be available to exhibitors for the first time.

In the new features Mr. Chapin, it is said, portrays the martyred President, his father and the first Abraham Lincoln, grandfather of the President, to perfection.

Mr. Chapin's talent in directing children is said to be shown in charming stories of the boy Lincoln and his playmates. They were real boys and girls, Mr. Chapin shows. Throughout, he establishes the fact that Abraham Lincoln was, above all, a human being.

A part of Mr. Chapin's Lincoln pictures was shown at the Strand theatre in New York and later at the Globe. Hundreds of discerning men and women saw these pictures and wrote Mr. Chapin, congratulating him, it is said.

Back of "The Son of Democracy," a Paramount Pictures Corporation will place a huge advertising campaign, supplemented by circularization and special campaigns that should create a demand for this series. Details of this campaign and the release date are expected to be announced later.

A. Jules Benedic Goes with General Film in Texas

A change of companies and territory was announced this week for A. Jules Benedic, who last week left Pathe in the New Orleans territory to go with the General Film Company in Texas, under Frank E. Garner, Dallas manager.

Mr. Benedic is widely known in the New Orleans territory, which he traveled successively as salesman for Consolidated Film, later as manager of the New Orleans Bluebird office, and recently as feature representative for Pathe in Louisiana, Mississippi and Alabama.

Mr. Benedic's new position comes in line with General's recent purchase of new features, including that of "Seven Deadly Sins" from Triangle and the new Bernarr Macfadden "Physical Culture Films," and shortly he will visit exhibitors throughout all of Texas—south, east and west of Dallas—with this line-up.

Specialty Film in Vancouver Fetes Ruth Roland

During her engagement at Pantages theatre, Vancouver, B. C., Ruth Roland was tendered a banquet by the members of the Specialty Film Import, Limited, at which thirty-five of their members were present. The men attended the theatre in a body, occupying the boxes, and presented Miss Roland with an enormous bouquet. After the performance, they escorted the young star to the banquet room where a sumptuous repast had been prepared. The affair was planned as a surprise to Miss Roland and was carried out without a flaw.

Jacobs Acquires an Interest in Keystone Press

Arthur D. Jacobs, formerly president and general manager of the Exhibitors' Advertising and Specialty Company, has acquired a half interest in the Keystone Press, Inc., motion picture printers, 727 Seventh avenue, it was announced this week. He is now vice-president and treasurer of the latter company.

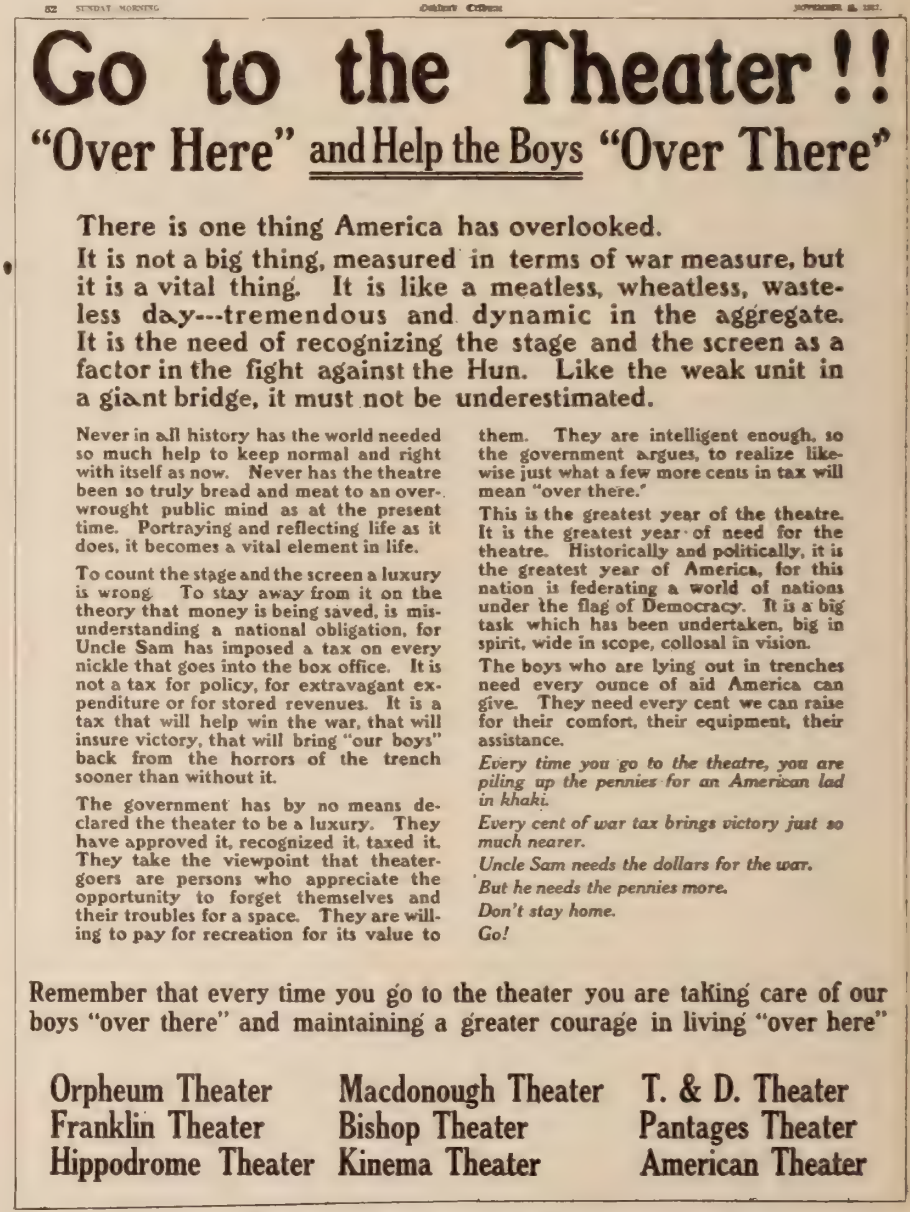
Fairbanks Organization Holds Executive Meeting

Douglas Fairbanks celebrated the opening of his new bungalow dressing-room on the West Coast with an executive meeting, at which time Directors Allan Dwan and John Emerson discussed the types of scenarios they thought would be advisable to purchase for production during the next year.

Scenario Editor Ruth Allen brought to the attention of those present the names of young writers who were starting to show great promise.

Letters were read from exhibitors commenting on the various recent Fairbanks' releases, in addition to a telegram from S. L. Rothapfel to the effect that "Reaching for the Moon" played to $21,000 during its run of one week at the New York Rialto.

In addition to those already mentioned, the executive meeting was attended by Anita Loos, Keene Thompson, John Fairbanks, Hugh McClung, Harry Thorpe, Art Rosson, Joseph Henaberry, James Hogan and Bennie Zeidman.



Go to the Theater!!

"Over Here" and Help the Boys "Over There"

There is one thing America has overlooked. It is not a big thing, measured in terms of war measure, but it is a vital thing. It is like a meatless, wheatless, wasteless day---tremendous and dynamic in the aggregate. It is the need of recognizing the stage and the screen as a factor in the fight against the Hun. Like the weak unit in a giant bridge, it must not be underestimated.

Never in all history has the world needed so much help to keep normal and right with itself as now. Never has the theatre been so truly bread and meat to an overwrought public mind as at the present time. Portraying and reflecting life as it does, it becomes a vital element in life.

To count the stage and the screen a luxury is wrong. To stay away from it on the theory that money is being saved, is misunderstanding a national obligation, for Uncle Sam has imposed a tax on every nickle that goes into the box office. It is not a tax for policy, for extravagant expenditure or for stored revenues. It is a tax that will help win the war, that will insure victory, that will bring "our boys" back from the horrors of the trench sooner than without it.

The government has by no means declared the theater to be a luxury. They have approved it, recognized it, taxed it. They take the viewpoint that theatergoers are persons who appreciate the opportunity to forget themselves and their troubles for a space. They are willing to pay for recreation for its value to them. They are intelligent enough, so the government argues, to realize likewise just what a few more cents in tax will mean "over there."

This is the greatest year of the theatre. It is the greatest year of need for the theatre. Historically and politically, it is the greatest year of America, for this nation is federating a world of nations under the flag of Democracy. It is a big task which has been undertaken, big in spirit, wide in scope, collosal in vision.

The boys who are lying out in trenches need every ounce of aid America can give. They need every cent we can raise for their comfort, their equipment, their assistance.

Every time you go to the theatre, you are piling up the pennies for an American lad in khaki.

Every cent of war tax brings victory just so much nearer.

Uncle Sam needs the dollars for the war.

But he needs the pennies more.

Don't stay home.

Go!

Remember that every time you go to the theater you are taking care of our boys "over there" and maintaining a greater courage in living "over here"

Orpheum Theater	Macdonough Theater	T. & D. Theater
Franklin Theater	Bishop Theater	Pantages Theater
Hippodrome Theater	Kinema Theater	American Theater

A splendid full page newspaper advertisement prepared by the up-and-doing exhibitors of Oakland, Cal., to inform the public upon the war tax. Reports indicate that the Oakland public paid the admission tax with enthusiasm!

EXHIBITORS BOX OFFICE REPORTS

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADVENTURES OF CAROL (Madge Evans—World)	Ave.	Poor	Ave.	Ave.	"Fair show; did not draw." "Star good, everyone liked it" (E.). "Don't care for child stars."
ADOPTED SON, THE (Bushman-Bayne—Met.)	Big	Big	Big	Ave.	"Meritorious picture; best thing he has done; but no improvement in business" (South). "Good story. Feud stuff well done. Gives Bushman fine chance." "Bushman is liked better in his later pictures." "Excellent, Bushman and Bayne fine" (East). "Very good" (South).
ANGEL FACTORY (Antonio Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Excellent role for Moreno."
ANTICS OF ANN (Ann Pennington—Para.)	Big	Big	Ave.	Ave.	"Good picture." "Delightful picture for all." "Star unknown" (S.). "Fine entertainment, fine for all classes." "Penney's best." "Star does not draw. (S.).
ARMS AND THE GIRL (Billie Burke—Para.)	Ave.	Big	Big	Big	"Very good picture—one that pleased everybody." "Very good—improvement over others." "Good picture but only fair drawing card." "Better than first picture." "Good, pleased all, second day even with first." "Good picture, only fair drawing card." "Very good—improvement over others." "Very good." "Very fine—pleased everybody." "Billie Burke very popular—picture pleased." "Pretty good picture." "Supporting cast not strong enough, and war film not popular" (Week run.).
ASHES OF HOPE (Belle Bennett—Tri.)	Big	Big	Big	Big	"Extra fine." "Jack Livingstone very good." "Very fine—played capacity—pleased all." "Above average—ran 2 days—business good."
BAB'S BURGLAR (Marguerite Clark—Para.)	Big	Ave.	Ave.	Big	"Not as strong as first 'Bab' picture." "Very pleasing star, clever actress, fine comedy." "Good picture, went well first day, not so well second." "Fine comedy, exceptional photography." "Not as good as Bab's Diary." "Stories of the Bab series are not big enough—something lacking." "Very good." "Not as good as most Clark pictures, but appealed particularly to young folks." "Last of series should go over big." "Very, very good."
BABY MINE (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Business better after the first day." "Great cast and direction." "Very ordinary production, drawn out and too long." "Rain hurt business, but picture great." "Business fair, production excellent; star unknown, but watch her grow." (For other comments, see issue of Dec. 15, 1917.)
BARBARY SHEEP (Elsie Ferguson—Art.)	Ave.	Ave.	Ave.	Ave.	"Very fine production, but the average patron does not like the foreign atmosphere." "Good photography and settings; no story." "Wonderful picture, but unappreciated." "Acting fine, setting fine, story rotten."
BARRIER, THE (Rex Beach Story—St. R.)	Extra	Extra	Extra	Extra	"Superb in every detail, perfect cast and splendid direction." "Pleased audience. 'Song of the North' rendered by singer in organ loft." "A great picture, a sure box-office winner."
BEAUTIFUL ADVENTURE, THE (Ann Murdock—Mut.)	Ave.	Poor	Ave.	Ave.	"Too long, and poor production." "Fair." "A lot of trash, six reels that mean nothing." "Bores the audience." "Poor picture, no story." "Not enough to it for six reels."
BLIND MAN'S LUCK (Mollie King—Pathe)	Ave.	Ave.	Ave.	Ave.	"As good, if not the best, 5-reel feature this house has shown" (N.).
BONDAGE (Dorothy Phillips—Blue.)	Ave.	Ave.	Ave.	Big	"Very fine production. Bluebird improving remarkably."
BOND OF FEAR, THE (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Fair picture." "Story not appreciated by the masses." "Nothing to rave about—not an attraction."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BROADWAY ARIZONA (Olive Thomas—Tri.)	Ave.	Ave.	Big	Big	"Very pleasing to all ages, desirable attraction." "The kind of a production people want to see; will please everybody."
BURGLAR, THE (Carlyle Blackwell—World)	Ave.	Ave.	Ave.	Ave.	"Splendid picture; stars lack draft." "Good picture, very sad, not kind that will draw." "Stars popular, good story" (N.). "Neglected wife, forget-me-not story, big business" (N.).
CALENDAR GIRL, THE (Juliette Day—Mut.)	Ave.	Poor	Ave.	Ave.	"Not up to Mutual standard." "A pleasing picture."
CALL OF THE EAST, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Big	"Best this talented Jap has done for some time." "Good picture." "A wonderful picture—excellent photography and direction." "He's an artist, but does not draw." "Fairly good." "Excellent." "Did not draw, but pleased all."
CAMILLE (Helen Hesperia—Gen. Film)	Poor	Poor	Poor	Poor	"Classics do not seem to draw unless people know star." "Foreign picture."
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Seven reel production made it difficult to handle crowds." "The story has been done to death." "Bara's followers liked the picture." "Well liked star.' "Big—Bara is great, but story has small appeal" (N.). "Not a good picture for Bara—women like it though" (W.).
CASSIDY (Dick Rosson—Tri.)	Poor	Poor	Poor	Poor	"Good picture—no name—no star—no business." "Most morbid production—a business killer." "Leading role very well done—fine storm scenes—holds interest—title only chance for improvement." "No attraction."
CLEVER MRS. CARFAX	Ave.	Ave.	Ave.	Ave.	"Clever female impersonator; not so good in this one, though they seem to like it" (S.). "Deserved better biz" (W.). "Just a picture, that's all" (E.).
COLD DECK, THE (William S. Hart—Lynch)	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture." "Best Hart has done—we think." "Wonderful picture—big money-getter."
COME THROUGH (Herbert Rawlinson—Jewel)	Big	Big	Big	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (West).
CONQUEROR, THE (William Farnum—Fox St.)	Big	Big	Big	Big	"All patrons pleased." "A little long."
CONSCIENCE (Gladys Brockwell—Fox)	Ave.	Big	Ave.	Ave.	"Did not entirely please—too allegorical" (Middle). "Interesting story, and the production end ranks well among the program class—average business" (South). "Fair only." "A very fine picture—only like others before, failed, too allegorical" (West).
CORNER GROCERY, THE (Madge Evans, Lew Fields—World)	Ave.	Ave.	Ave.	Ave.	"Star is not a drawing card." "Much too long to please." "A very pleasing picture."
COUNTESS CHARMING (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Fair program picture." "Business fell below average of Paramount." "This was a good subject but did not draw well. Patrons in the smaller towns do not know who Julian Eltinge is." "Good program picture—worth to us just one sixth the amount we paid for it."
DEAD SHOT BAKER (William Duncan—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good picture—pleased patrons."
DESIRE OF THE MOTH, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans." "Title not appropriate. Good picture. Monroe Salisbury a comer."
DEVIL DODGER, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good drama—Stewart a second Hart if properly directed."
DORMANT POWER, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Clayton a great favorite here; splendid cast; good scenario." "Picture made friends for the star and the house." "Miss Clayton gaining in popularity."
EASY MONEY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"A pleasing picture; this star is improving" (W.).
EFFICIENCY EDGAR'S COURTSHIP (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Very pleasing—patrons highly satisfied." "Light comedy. Not enough to it." "Good picture, no drawing power."
EXILE (Madame Petrova—Para.)	Ave.	Ave.	Ave.	Ave.	"Not on level with usual Paramounts. Not much story." "Just a fair picture—star does not draw here." "Fair Petrova picture—short length, but long enough." "Fair picture, not up to Petrova standard."
FIGHTING ODDS (Maxine Elliott—Gold.)	Ave.	Poor	Ave.	Poor	"Very good, but Miss Elliot does not draw yet." "Weak scenario for prominent star like Maxine Elliot." "Not up to Goldwyn's standard." "Rotten photography. N. G." "A big disappointment." "Did not draw at all." "Poor production. Star not popular." "Not a popular subject." "Weak picture." "Fair picture, but stage stars do not take very good." "Star will draw later story poor, far from what one would call 'feature.'" "A poor picture, far below the Goldwyn standard. A poor story with a good cast. Maxine has some oldtime followers—but few" (W.). "Very poor, not a picture star." "A very poor production, not up to Goldwyn standard."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
FIBBERS, THE (Bryant Washburn—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"A pleasant picture—good photography." "Fine. Well liked." "Good, but didn't draw." "Everyone liked it." "Splendid photography—pleasing."
FIREFLY OF TOUGH LUCK, THE (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western stuff—what they want." "Routine Western."
FLIRTING WITH DEATH (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good picture."
FOOLS FOR LUCK (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Fair picture."
FOR FRANCE (Edward Earle—Vita.)	Ave.	Ave.	Ave.	Ave.	"Audience pleased." "Good picture." "Went very well." "Picture' backs up a timely title." "Wid roasted this. Our patrons highly pleased.' "Picture such as an audience thoroughly enjoys." "Can be put over big if properly advertised." "Fine picture."
GAME OF WITS, THE	Big	Big	Big	Big	"Best Mutual we have ever played" (S.). "Patrons all satisfied" (N.).
GHOST HOUSE, THE (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Better features have been made with Pickford and Huff." "Good—patrons liked it." "Ghost House picture is a good one but will only do average business if they like the stars." "Not up to standard." "Poor business getter." "Good, clean entertainment."
GIRL WHO COULDN'T GROW UP (Marguerita Fischer—Mut.)	Ave.	Ave.	Ave.	Ave.	"Pleased and drew well." "She is clever." "Fine picture (comedy)."
HEART OF EZRA GREER (Frederick Warde—Pathe)	Ave.	Ave.	Ave.	Ave	"Good picture and cast." "Good."
HER COUNTRY'S CALL (Mary Miles Minter—Mut.)	Ave.	Big	Ave.	Ave.	"Fair patriotic feature, nothing out of the ordinary." "Very pretty picture—star becoming a favorite." "Fair picture—she always draws well" (Middle). "Good photography—direction poor in spots, some settings not elaborate enough." "Well liked." "Title killed this one" (West). "Patrons tired of war plots." "Poor story, star not popular here." "An appeal to patriotism."
HONOR SYSTEM, THE (Milton Sills—Fox St.)	Extra	Extra	Extra	Extra	"S.R.O. at extra prices, everyone pleased." "Has everything that makes a big picture." "Most wonderful." "Broke all records even on a rainy night." "The best picture I have had in my house. A real box-office attraction if properly advertised." "Broke box-office record."
HOSTAGE, THE (Wallace Reid—Para.)	Ave.	Ave.	Ave.	Ave.	"No life to play, poor, not suited to star." "Poor as to plot." "Reid is a favorite." "Popular star, weak plot." "Very good." "Will satisfy any audience—I consider Best Reid ever appeared in" (E.). "No good as money getter." "Above average." "Very poor picture." "Your review incorrect" (E.). "Poorest Wallace Reid yet" (S.). "Poor plot, picture slow." "Very average picture."
HUNGRY HEART, THE (Pauline Frederick—Para.)	Big	Ave.	Ave.	Ave.	"Good." "Picture did not please—climax melodrama of the 10-20-30 type." "Good picture, appealed mostly to women." "Interesting problem play with weak finish." "Very good, average business." "Good picture" (E.). "Average business" (S.). "Pleased fairly well; picture took an awful slump at finish" (W.).
INDISCREET CORINNE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Olive Thomas is a comer." "Good, very pleasing picture, star rapidly growing in favor."
JACK AND JILL (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Pickford a young Douglas Fairbanks. Huff also clever. Good picture with plenty of action."
JACK AND THE BEANSTALK (Fox Kiddies—Fox St.)	Ave.	Ave.	Ave.	Big	"Wonderful children's subject." "Adults afraid to venture, evenings small—beautiful feature." "This picture is only for children—it should draw adults." "Too deep, four reels too long, kids only." "Went big." "Great kid's picture, but fairy stories will not get the adult admissions—almost too long for this style of play." "Extra price to S. R. O "
JOAN THE WOMAN (Geraldine Farrar—Cardinal)	Big	Extra	Big	Big	"A wonderful production, played here seven days before, so that present engagement made a total of eleven days" (S.). "Big even on return (at popular prices, 15c, 20c, 30c), playing two shows a night and everyone satisfied" (W). "This is a wonderful production but poor business getter" (W.). "Best money getter we have had—best Paramount yet" (N.).
JOHN ERMINE OF YELLOWSTONE (Francis Ford—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Good Indian picture." "O. K."
LIFE'S WHIRLPOOL (Ethel Barrymore—Metro.)	Ave.	Ave.	Ave.	Ave.	"Best Barrymore ever appeared in, but did not draw." "Very ordinary." "A good picture—star just fair here."
LITTLE PRINCESS, THE (Mary Pickford—Art.)	Ave.	Ave.	Ave.	Ave.	"Interests children only; will hurt star unless given a play to interest grown-ups; substituted another picture to finish the week" (E.). "A good picture, but did not draw as most Pickfords do" (W.). "Not up to standard of last two pictures—good entertainment, but lacked the drawing and pleasing qualities of Rebecca of Sunnybrook" (S.). "Did not draw like Rebecca of Sunnybrook, or other late Pickford" (N.). "Poorest Pickford business ever in our history." "Too much of a kid picture, does not draw grown people" (N.). "Star had to carry the whole load—less than average business." "Too much fairy tale story, not a comparison with Sunnybrook Farm or Little American."
LOVE DOCTOR, THE (Earl Williams, Vita.)	Big	Big	Ave.	Ave.	"A winner." "Story 'impossible'—star going back as drawing card." "Star draws, picture not up to standard." "Good stuff." "Not up to standard, but went big."
MAGDA (Clara Kimball Young—Sel.)	Ave.	Ave.	Ave	Ave.	"Started good, but did not hold up." "Business poor in comparison to what she has done" (West). "Splendid" (Middle). "Very poor" (West). "Did not please audience" (W.). "American people want to laugh; star slipping." "Good picture, but did not get big money" (E.). "Didn't draw, picture fair" (N.). "Very pleasing, but did not draw—showing an actress of this type requires a punch to get over" (E.). "Fair picture—nuthin' extra" (E.).
MAN FROM PAINTED POST, THE (Douglas Fairbanks—Art.)	Big	Big	Big	Extra	"Not up to Fairbanks standard." "Gets over only on account of speed and melodrama." "Broke records" (West). "One of the best attractions of the year" (South). "Extra big on return date" (East). "Suited everyone—we need more like this." "Drew well and gave complete satisfaction." "Good."
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business." "High class picture."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave	"Good business, fine, pleased."
MORE TRUTH THAN POETRY (Mme. Petrova—Met.)	Ave.	Ave.	Ave.	Big	"Petrova's best picture." "Same old stuff." "Nothing extra." "Best Petrova yet." "Splendid picture, did not draw especially." "Went only fair."
MOTH, THE (Norma Talmadge—Sel.)	Ave.	Big	Ave.	Big	"Only fair—fine photography, but draggy." "Excellent picture." "Extra big business." "Star growing in popularity." "Excellent photoplay—star well liked here." "Don't come up to her previous releases." "People well pleased with star and picture. A coming big favorite."
NARROW TRAIL, THE (William S. Hart—Art.)	Extra	Big	Big	Extra	"Excellent picture" (East). "Only fair" (South). "Best Hart up to date." "Pinto pony excellent; caused as much comment as Rebecca of Sunnybrook Farm" (East). "Star well liked. Remarkable horse" (South). "House record—best Hart to date—big hit here" (West). "Best of its kind" (Middle). "Same old Hart—best drawing star in the business—cannot handle the crowds."
NORTH OF FIFTY THREE (Dustin Farnum—Fox)	Big	Big	Big	Big	"Cave man stuff." "This star draws well." "This type of play very popular here" (North). "Great picture " "Well liked." "Good picture, star well liked, and book very popular."
OH, DOCTOR! (Arbuckle—Para.)	Ave.	Ave.	Ave.	Ave.	"Usual Arbuckle comedy—not as good as others."
ONE SHOT ROSS (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good; lots of my patrons like him better than Hart." "Routine Western." "Picture fair; photography extra." "Good picture, but star not well enough known to have much pulling power."
ON THE LEVEL (Fannie Ward—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture." "Good show—better than usual." "Better than average Ward picture."
ON THE SQUARE GIRL, THE (Mollie King—Pathe)	Ave.	Ave.	Ave.	Ave.	"Clever little feature" (W.). "Popularity in serial carried over to feature—remarkable" (S.).
OUTSIDER, THE (Emmy Wehlen—Met.)	Ave.	Ave.	Ave.	Ave.	"Beautiful picture." "Poor title—fair picture." "Star always draws." "Good picture."
OUTWITTED (Emily Stevens—Metro.)	Big	Big	Big	Big	"Story unusual—pleased" (E.). "Wonderful picture" (N.). "Exceptionally good picture" (W.).
PARADISE GARDEN (Harold Lockwood—Met.)	Big	Big	Big	Big	"Broke all house records (South). "Theme offended a great many people, though a good production" (New England). "Good show only it is too long." "Very well liked. Best Lockwood in some time." "Exceptionally good picture. Photography very good. Star likable."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
POLLY OF THE CIRCUS (Mae Marsh—Gold.)	Big	Extra	Big	Extra	"Extra good, S. R. O." "Good clean picture." "Too long, too cheap an ending, some poor photography." "Good." "Well liked." "Good detail and direction." "An excellent picture." "It's the play that gets 'em here, instead of the star." (For other comments, see issue of Dec. 15, 1917.)
PRICE MARK, THE (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture of its kind. Too suggestive" (Middle). "Picture more for the H.B. (high-brow) than the average. Bad start for this program here" (South). "Good picture, but did not draw."
PRINCESS OF PARK ROW, THE (Mildred Manning—Vita.)	Ave.	Ave.	Ave.	Ave.	"Good picture, but stars not known." "Good picture, Miss Manning excellent." "Your review Oct. 20, Page 2770, is misleading." (We are not infallible. THIS IS WHAT THESE REPORTS ARE FOR.—Editor.)
PRINCESS VIRTUE (May Murray—Bluebird)	Ave.	Ave.	Ave.	Ave.	"A very artistic picture." "Liked by some, and not by others."
QUEEN X (Edna Goodrich—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very fair subject, star popular here." "Good picture." "Nothing to waste 5000 feet on" (E.). "Fair picture, star didn't show to advantage."
RASPUTIN, THE BLACK MONK (Montagu Love—World)	Extra	Extra	Big	Extra	"Excellent." "Very good." "Timely, pleased an intelligent audience—not for average fan." "Better than usual program picture." "Could be condensed. Well liked." "Star's best work." "Too long drawn out." "Very fine production, drew well, wonderfully timely subject."
REACHING FOR THE MOON (Douglas Fairbanks—(Art.)	Big	Big	Big	Big	"Good picture." "Kind of picture people like to see Fairbanks in, dressed in real clothes." "Decidedly divided opinion among patrons on merits of this—ranging from 'his best' to 'his worst.'"
REBECCA OF SUNNYBROOK FARM (Mary Pickford—Art.)	Extra	Extra	Extra	Extra	"Pleased all." "Great—credit to industry." "Wonderful." "Great—best Pickford picture ever released." "Great—went big." "Great—the most natural and appealing kid circus possible." "Work up children's matinees on this." "Our patrons considered this Mary's sweetest characterization. A great picture for the kiddies." "Pleasing throughout, our first successful week run." "Best she ever made. A money getter, capacity three days." "Dang fine biz on Artcraft." "Great." "You got to give it to her, it's a wonderful picture." "Third time shown here." "Third return engagement." (NOTE:—These return showings were in smaller cities, and both reported big business for the third engagement.—Ed.).
REDEMPTION (Evelyn Nesbit Thaw—State R.)	Big	Extra	Big	Big	"A big money-getter." "Extraordinary with us." "Extra big business—star draws—picture ordinary."
SCARLET PIMPERNEL (Dustin Farnum—Fox)	Ave.	Ave.	Ave.	Ave.	"Star popular, but this type play (costume) not wanted at all."
SEVEN KEYS TO BALDPATE (Geo. M. Cohan—Art.)	Ave.	Ave.	Ave.	Ave.	"We considered picture good, but star does not draw here." "Well liked by audience on account of star and good story—touching comedy and drama." "Heavy advertising to no avail." "Might be better known in East" (West.)
SHALL WE FORGIVE HER? (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Only an average production."
SILENT SELLERS (Mme. Petrova—Met.)	Ave.	Ave.	Ave.	Ave.	"Poorest Petrova we have had." "Good star, but picture not up to standard."
SKINNER'S BABY (Bryant Washburn—K.E.S.E.)	Ave.	Ave.	Ave.	Big	"Not as good as Skinner's Dress Suit, but nice type of picture." "Pleasing picture." "This is a positive hit and surpassed everything from a box-office standpoint" (West).
SLACKER, THE (Emmy Wehlen—Metro)	Big	Ave.	Ave.	Big	"A very good and timely production." "Went big, but Stevens too old." "Fell down." "Weather ideal, advertised big, picture good, business rotten." "One of strongest emotional artists, fine production, big." "Good photography, well staged and acted." "Went over great, patrons enthused, would have held up another day."
SLEEPING MEMORY, A (Emily Stevens—Met.)	Ave.	Ave.	Poor	Ave.	"Not attractive kind of picture." "Hypnotic plots unpopular." "Poor subject." "A good picture." "Very good, photography first class, cast good." "Very good in every detail; should draw." "Star exceptionally good. An unusual picture."
SOCIETY'S DRIFTWOOD (Grace Cunard—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Very good" (South).
SON OF HIS FATHER, THE (Charles Ray—Para.)	Big	Big	Ave.	Big	"Very good picture. Very good direction." "Very good from all angles." "Drew good business for a four-day run" (Middle). "Very good production." "Entirely satisfactory business on this" (West).
SOUTHERN PRIDE (Gail Kane—Mut.)	Ave.	Ave.	Ave.	Ave.	"Scenario weak." "Not much picture—star very popular."
SPREADING DAWN (Jane Cowl—Gold.)	Ave.	Ave.	Ave.	Ave.	"An unpopular type of picture." "Does not compare favorably with other Goldwyn's." "Patrons satisfied" (South). "Very pleasing story. Patrons well satisfied, comments." "Fine production, poor business." "All Goldwyn stars have to be made popular excepting Mae Marsh." "Excited no comment." "Good picture but did not draw." "Fair picture, but does not draw."
SPY, THE (Dustin Farnum—Fox St.)	Big	Big	Big	Big	"Unusually good drawing card for a war picture—best thing Dustin Farnum ever did." "Did not pay expenses." "This picture locked them out here four days, and would have stood four more" (N.). "Wonderful picture."
SUNSET TRAIL, THE (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Good show—fair star." "Good entertainment, fair business." "A very big drawing card." "One of her best pictures."
SUNSHINE ALLEY (Mae Marsh—Gold.)	Ave.	Ave.	Ave.	Ave.	"Fair picture, business bad." "Star never favorite here, production below Goldwyn standard." "Poor story, photography and star weak." "Patrons seemed pleased with this" (E.). "Good picture" (W.).
THEIR COMPACT (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"Pretty fair picture." "Seven reels too long for subject—Westerners are becoming too common." "Western melo.—ordinary title." "Very good picture." "Picture fine, business poor."
THIS IS THE LIFE (George Walsh—Fox)	Ave.	Big	Big	Ave.	"Walsh is a comer. About the best drawing card on regular Fox program." "Star becoming popular very fast." "Good Walsh picture." "George Walsh rapidly coming up to Doug. Fairbanks." "Star works well, story good." "Good, Walsh better than Fairbanks" (S.). "Star popular, picture good" (N.). "Fair picture only, not liked." "100% better than Fairbanks—he's coming fast" (S.). "Picture a knockout—great" (N.).
THOU SHALT NOT STEAL (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Too much of a detective drama." "Average feature—director-actor steals show from star."
TROUBLE BUSTER, THE (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Picture extra good." "Only fair."
WAR AND THE WOMAN (Florence Labadie—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good photography. Some striking effects." "As a whole too dry for a war picture."
WHEN A MAN SEES RED (William Farnum—Fox St.)	Ave.	Big	Ave.	Big	"A very fine picture." "Good picture." "A good picture but it will take a little time to bring back this star." "One great show—star ditto."
WHIP, THE (All star cast—Paragon)	Big	Big	Big	Big	"Ideal kind of big feature." "Very good." "Nearly as much business on return as first run."
WITHIN THE LAW (Joyce-Morey—Vita.)	Big	Big	Big	Big	"Very big, each day better." "Too long—great show, very interesting." "Picture good, but business slacking." "Alice Joyce is particularly well cast as Mary Turner. The subtitles make a fat part of Aggie Lynch." "A good picture with apparently no drawing power" (local). "Best picture I have seen in a long time." "A box-office record-smasher, everybody highly pleased."
WOMAN BENEATH, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Good." "Very good." "Picture well liked, star popular."
WOMAN GOD FORGOT, THE (Geraldine Farrar—Art.)	Extra	Extra	Big	Big	"Drew many strange faces" (West). "Very spectacular, wonderful production, yet not over-pleasing." "Grand, wonderful production." "Elaborate, great cast." "Star and title drew first day." "Big production, no heart interest." "Wonderful picture, good photography, excellent cast, but not a picture the public wants at this time. I take my hat off to De Mille as a director—now give us a change." "Cleaned up on this picture." "My patrons don't care for 'Jerry'—I can't understand this any more than you." "Great! You can't say enough for this production." "The most artistic picture I have ever played." "All pleased." "Splendid photography, wonderful sets, fair story—did not appeal very strongly to our Saturday clientele—big all week and Sunday extra big." "A little high-brow for the average public."
YANKEE WAY, THE (George Walsh—Fox)	Big	Big	Big	Big	"Star well liked—good entertainment." "Much better than average Fairbanks; great drawing card." "A relief from the usual murders, etc." "Wonderful personality—forget the war pictures." "A fine comedy drama, many pronounced it equal of Douglas Fairbanks' best work." "Picture pleased, but did not draw." "One of the best of the Walsh pictures."

WE TAKE OFF OUR HATS TO THEM!

Real Patriots—Is Your Name Here?

THE following exhibitors, sixty in number, came forward with the straightforward, pocketbook kind of patriotism that we always like to see, and donated five per cent of their receipts during Thanksgiving week to the Motion Picture Division of the Our Boys in France Tobacco Fund:

1 P. S. Smith, Ideal Theatre, Clanton, Ala.
2 Pittman & Higdon, Princess Theatre, Enterprise, Ala.
3 Hannaca & Morgan, Glasgow, Mo.
4 Grand Theatre, C. L. Blades, Mgr., Bottineau, N. D.
5 Erron & Giler, Gem Theatre, Wilson, N. Y.
6 Prince Theatre, Tampa, Fla.
7 E. W. Dozier, Mgr. Garrick Theatre, Madisonville, Ky.
8 Mike Thomas, Liberty Theatre, Clairton, Pa.
9 C. H. Fisher, Liberty Theatre, Cumberland, Md.
10 D. L. Wood, Prop. Palace Theatre, Plano, Tex.
11 T. V. Humphrey, Canadian, Texas.
12 Olympic Theatre, Natchitoches, La.
13 Mr. G. C. Whitcomb, Mgr. Cumberland Theatre, Harlan Ky.
14 J. Frank Stanley, Star Theatre, Newton, Ill.
15 E. Dye, Cypress, Ill.
16 Harry K. Hecht, Garden Theatre, Passaic, N. J.
17 City Theatre, Second St., Passaic, N. J.
18 P. Slustrop, Princess Theatre, Culbertson, Mont.
19 Alpha Theatre, Alf. Duty, Mgr., Lumberport, W. V.
20 W. D. Skinner, East Worcester, N. Y.
21 Empire Theatre, Glen Campbell, Pa.
22 G. P. Langham, The Palace, Pontotoc, Miss.
23 Grand Theatre, Bedford, Ind.
24 Frank P. Powell, Powell Theatre Co., Ponca City, Okla.
25 Deighton Calverley, Ellsworth Theatre, Ellsworth, Pa.
26 J. B. Marvin, Malcom, Ia.
27 F. L. Draper, Liberty Theatre, Kilbourne, Ill.
28 W. R. Black, Holbrook, Ariz.
29 Alfred Smith, Rex Theatre, Lakeview, Ore.
30 Strand Theatre, New Orleans, La.
31 Wells Opera House, F. R. Jacoby, Wells, Nevada.
32 O. P. M. Littlejohn, Tipton, Iowa.
33 S. B. Sturtevant, Majestic Theatre, Fruita, Colo.
34 J. T. Tonkin, Howard, Kan.
35 The Cozy Company, Inc., Austin, Minn.
36 C. E. Silver, Silver Family Theatre, Greenville, Mich.
37 William Maguire, Gem Theatre, Silverton, Colo.
38 J. F. Hickenbottom, Grand Theatre, Juliaetto, Idaho.
39 Otto Blume, Playhouse Theatre, Staunton, Ill.
40 L. B. Hancock, Knoxville, Ill.
41 Guy D. Primm, Athens, Ill.
42 A. G. Miller, Miller Theatre, Atkinson, Nebr.
43 I. W. Hartwell, Mgr. Gayety Theatre, Haxtun, Colo.
44 C. H. Landers, Opera House, Fredonia, N. Y.
45 Longley & Steenrod, Majestic Theatre, Nelsonville, Ohio.
46 Chas. W. Browne, Pastime Theatre, Mason, Mich.
47 Hess & Wells, Princess Theatre, Del Norte, Colo.
48 H. E. Hinrichs, Royal Theatre, Minonk, Ill.
49 Ellsworth Cameron, Como Theatre, St. Paul, Minn.
50 L. T. Barkett, Mgr. Amusu Theatre, Statesboro, Ga.
51 Mr. W. C. Yutzy, Olympic Theatre, Lebanon, Ind.
52 Harry D. Williams, Colville, Wash.
53 Frank W. Bronte, Gem Theatre, Yuma, Colo.
54 Comus Theatre, Gold Hill, Ore.
55 Frank Diamon, Nogales Theatre, Nogales, Ariz.
56 Auditorium Theatre, F. Crowley, Mgr., American Falls, Idaho.
57 Opera House, Greenfield, Ill.
58 S. A. McDonald, McDonald Theatre, Phillipsburg, Mont.
59 Henry Haas, Piper City, Ill.
60 E. Hansel, Lyric Theatre, Arkansas City, Ark.

Help Smoke the Kaiser Out!

Fund Total $114,956.20

Motion Picture Division Total $766.21

Previously Acknowledged	$418.75
Third Street Theatre, Easton, Pa., C. D. Buss	$4.51
Majestic Theatre, Oakland, Neb.	9.00
Pastime Theatre, Tuscumbia, Ala., J. W. Bowser, Mgr.	2.50
Lyric Theatre, Oroville, Wash., Geo. Stoltz	1.00
Pastime Theatre, Canadian, Tex., T. V. Humphrey, Prop.	12.71
Silver Family Theatre, Greenville, Mich., Bert C. E. Silver, Mgr.	10.00
Orpheum Theatre, Kalispell, Mont., F. W. Striker, Prop.	8.26
Cozy Theatre, Austin, Minn., F. F. Latta	9.60
Miller Theatre, Atkinson, Neb., A. G. Miller	18.80
Pleasant Hour, Newton, N. J.	7.80
Happy Hour Theatre, Mexico, N. Y.	1.85
Photoplay Theatre, Duncannon, Pa.	5.00
Arcade Theatre, Camden, N. J.	6.25
Opera House, Fredonia, N. Y.	13.25
Ridge Ave. Theatre, Philadelphia, Pa.	3.00
Victoria Theatre, Greenfield, Mass.	29.38
Imperial Theatre, Great Falls, Montana	12.90
Variety Photo Plays Co., 112 Third Ave., N. Y. C.	20.00
Jefferson Theatre, St. Augustine, Fla.	22.27
Electra Theatre, 75th St. & 3rd Ave., Brooklyn, N. Y.	38.10
Crystal Theatre, 425 Gay St., Knoxville, Tenn.	4.85
E. Dye, Cypress, Ill.	.92
Cumberland Theatre, Harlan, Ky.	11.30
Athens Opera House, Athens, Ill.	3.80
Dreamland Theatre, Sault Ste. Marie, Mich.	1.80
Amusu Theatre, Statesboro, Ga.	11.25
Deighton Calverly, Ellsworth, Pa.	4.48
The Grand Theatre, Jonesboro, Ark.	29.35
Empress Theatre Co., Fremont, Neb.	34.05
Wells Opera House, Wells, Nevada	1.50
Alpha Theatre, Lumberport, W. Va., Alfred Duty	3.67
Cozy Theatre, Oxford, Junction, Ia., Frank Shedak	2.50
O. R. Milan, Swans Island, Me.	1.91
	347.46
	$766.21

Long Arm of Mars Sweeps All Branches of the Industry

No Corporation Nor Organization Has Been Overlooked by Call to Arms, and Service Flags Add Star After Star—Universal, Fox and Metro Ranks Among the Latest to Contribute Men

THE mailed fist of Mars is beginning to make itself felt in the motion picture industry more than was ever imagined when the United States first declared a stand beside democracy and freedom.

Already the pages of MOTION PICTURE NEWS have bulged with the names of patriots from the industry who have joined the colors in one branch or another of the service. No phase of the motion picture business has been overlooked by the call to arms, and the ranks of Uncle Sam are still being swelled with additional recruits from the picture field. These embryo soldiers, as yet unaccustomed to army routine, are, in the majority, showing a decided eagerness to join their brothers of the industry who have preceded them across the seas, and when the cause of victory is summed up there is little doubt the motion picture industry can point to its men with pride as having been a deciding factor.

Gettinger Gets In

Some of the farewell receptions given motion picture men when they start on the first leg of the journey to Berlin will no doubt accompany them to the very gates of the German capital and beyond. Among the most recent of these memorable leave-takings was the one given in honor of "Big" Bill Gettinger, one of the most popular among the aggregation of cowboy players at Universal City, when he left Los Angeles to do his bit under the Stars and Stripes. Gettinger departed from the California city with other drafted men for Camp Lewis at American Lake, Wash.

For the past four years Gettinger has been employed at Universal City and he has appeared in numerous plays of the West and in many jungle and railroad pictures. When he received his orders to report for service he obtained permission to visit his mother in San Antonio and made a flying trip to the Texas city to bid her goodbye. More than half a hundred of Universal City's cowboys, with whom he has been associated for the past few years, were present at the railroad station when the train pulled out for the north and gave Gettinger a sendoff he will remember for the rest of his life.

Joseph Waddell, for several years cameraman at Universal City, is already with the Allies' aviation corps in Italy. Fred LeRoy Granville, of the Universal camera force has received a letter from Waddell, informing him that he is at Foggie, at the Venice front. Waddell was one of a dozen Pacific Coast men who were sent to Italy for war training under the Italian aviators.

The former cameraman writes that the fighting air men of Italy are masters of the aviation game and that he and the other Americans who now are at the front have been learning quickly under their expert instructions.

Publicity Men Called

Five members of the general publicity bureau of the Fox Film Corporation now are serving the United States Government, either in the army or the navy.

Arthur B. McGinley, formerly editor of the Exhibitors' Bulletin, one of William Fox's publications, is a private in a machine gun battery, being stationed at Camp Devens, Ayer, Mass.

Jay Vóorhies, who until his enlistment covered the Fox Eastern Studios for the publicity department, is a chief yeoman in the navy, at present being attached to the cable censor's office in New York City.

Robert Houghton, who was connected with the publicity bureau's photographic division, is now at Camp Upton, Yaphank, N. Y., as a private in the heavy artillery.

Two other members of the publicity staff have departed within the last week. A. B. Bernd, engaged in special work, and Gerald B. Spiero, who prepared the mimeograph and clipping sheet service, have enlisted in the Quartermaster's Corps of the army and will be stationed within a short time at Jacksonville, Fla.

Dwight Begeman, cameraman, is the latest Metro employee to enter the service. He has left for his home in St. Louis, to enlist in the navy, and he hopes to be assigned to the work of taking motion pictures for the Government. Jack Lamond, another of Metro's photographic force, is already engaged in taking pictures of naval manoeuvres. Mr. Begeman has been attached to the force of most of the Metro stars, among them Mme. Nazimova, Francis X. Bushman and Beverly Bayne, Emmy Wehlen and Ethel Barrymore.

Irving Flisser, formerly a member of Metro's electrical force, under the supervision of Frank Detering, is in the navy. Metro's men continue to answer the call to the colors, without waiting for the operation of the selective draft.

Smith Gets Letter from Front

Albert E. Smith, president of Greater Vitagraph, received a letter last week from his nephew, Vincent Smith, stating that he is now in a hospital in France recovering from wounds received during recent fighting on the Somme and also carrying the information that he has just been promoted to a full-fledged corporal. "Just to celebrate the occasion," the young man wrote, "I received a 'packet,' but my wounds are not of a very serious nature and I expect soon to be back at the Huns."

Corporal Smith, a son of George Smith, European manager for Greater Vitagraph, is only one of six blood relatives of the Vitagraph chief now fighting the Germans or training for the work of doing so.

Lieutenant A. V. (Victor) Smith, formerly studio manager in Brooklyn, a brother of Albert E. Smith, received a commission at Plattsburg in the first class of officers to take the training course, and now is an instructor at one of the National Army camps.

Sergeant G. H. Smith, another nephew who has just returned to London after a long period of service on the Ypres front, has been selected on the field for promotion to a second lieutenancy in the British army and soon will go into training for his commission. He was chosen for his valorous work during the late fighting at Ypres.

Jack Smith, a private in the British army, also a nephew of Mr. Smith, is on service at Salonica, and Corporal J. Smith, another nephew, is "somewhere in France."

Frank L. Smith, nephew, is a member of Battery A, California Field Artillery, and, so far as his uncle knows, may even now be in France.

In addition to the actual representation of his family in the armies of the United States and Britain, Mr. Smith and his brothers in the Vitagraph organization have shown their loyalty by liberal subscriptions to the war loans here and abroad, and also have lent substantial aid to the Red Cross and other charities.

Travers on His Way

No longer will "Dashing Dick" Travers cause thousands of feminine hearts to flutter as he romances across the screen in Essanay dramas. Instead Captain R. C. Travers soon will be "over the top" at the head of a band of square jawed American fighting men. Captain Dick was awarded a commission recently at the conclusion of the second officers' camp at Fort Sheridan, Chicago.

Another Essanay man awarded a commission at the Fort Sheridan camp is L. J. Scott. He has been made a first lieutenant of artillery and already is on his way to France where he will receive further instructions in field artillery work.

Essanay's contribution to the Illinois Home Guard, a complete company of men employed at the studios, recently was completely equipped with uniforms and expects to be sworn into the state service before the first of the year. The company drills each week in one of the Essanay Studios and has reached a high point of efficiency.

"Struggle Everlasting" Is Shown to Trade

Harry Rapf's latest production, "The Struggle Everlasting," a morality picture based on Edwin Milton Royle's play, was shown privately to members of the film and theatrical world, the press, city officials and heads of social organizations, last Sunday evening at the 44th Street theatre, New York.

Florence Reed stars in this picture, which Mr. Rapf considers the most pretentious of his efforts, and supporting her appear Milton Sills, Irving Cummings, Wellington Playter and others. James Kirkwood handled the production details. A review of "The Struggle Everlasting" will be found in next week's issue of MOTION PICTURE NEWS.

EXHIBITOR SERVICE BUREAU

A department devoted to the problems of every theatre manager

Where "Economy" is Waste

Bad Advertising Doesn't Pay—Its Just as Easy to Have the Good

THIS article closes, for the present, so far as the larger cities are concerned, the talks on advertising. Requests come from all sections of the country for discussion of displays in the smaller dailies and in the weeklies, for hints on how to get the best results where opportunities are limited. Discussion of these problems will be started next week.

But from all of these discussions the small theatre can get many excellent suggestions, which can be followed even if on a smaller scale. So let us sum up the conclusions that we have reached from the study of specimens of advertising in cities in which the theatres have full facilities and where they have the means to carry out proper exploitation.

And to illustrate this, we are showing you today the best and the worst in motion picture displays. On the opposite page there are reproduced from the Seattle (Wash.) *Times* three photoplay pages. They represent the best. The other page is taken from the Cincinnati *Enquirer*, and although it represents the exploitation of theatres in a city almost twice the size of Portland it represents the worst aggregate display with which we are familiar.

Before you read further, give one glance to the page. You will readily grasp the rights and wrongs of the advertising at a glance, even though you may not be an advertising expert. And remember that advertising is not written to appeal to experts. It is prepared to appeal to the greatest number of the readers of the newspaper. The advertisement that attracts the attention of every reader is the hundred per cent achievement. In one case the display has a *punch;* in the other, it is a mere mass of type.

It has remained for the west to establish the best in motion picture advertising. What is true of Portland is also true of the Portland, Ore., theatres, the American theatre, Butte, Mont., and a number of other theatres far from New York—and its supposedly influences. Cleveland, O., is another city that stands out for the work of all of its theatres and there are many other individual instances that will be cited from time to time. A study of good advertising is well worth while, especially the study of advertising that is so obviously good and the reasons for which are so obvious.

There is no excuse for bad advertising where the facilities are at hand. The greatest cause of it is that the theatre manager buys a certain amount of space in a newspaper and then seeks to put into that space as much as possible. He can see no reason why he should even double the space and put in less reading matter—the smallest possible amount. And yet that same manager, when it comes to the selection of his paper would probably use a twenty-four sheet every time in place of a one sheet, because he knows the larger would attract the attention.

Now, let us take the material which the ordinary exhibitor should have at his command for his advertising:

First, he should be well grounded in the character of his production from careful reading of the MOTION PICTURE NEWS. That is really a big asset, a necessary thing before he turns to the use of any material.

Second, he has the cuts of the players furnished by nearly all of the exchanges and in many cases cuts or mats of suggested displays supplied by the producers. Some of these are good; many of them very bad.

Third, he has the photograph of the stars themselves. At least, the exhibitor should keep for himself, in his file photographs of all the stars who regularly appear at his theatre, and the wise manager will constantly add to this collection and restore the ones that he destroys in the preparation of his advertisement.

Fourth, he has the "stills" which he can get with each production. These are extremely valuable for "cut outs" for use in the advertising, and striking effects can be secured with their use. *Pictures with few figures and large ones, pictures where the players are easily recognized and the meaning of the action simple should always be used.*

Fifth, as we advised in an article some weeks ago, he should have a distinctive "name plate" or design for his theatre, in different sizes, according to the display that he uses. There is nothing that attracts such immediate attention to the advertising. The reader does not have to *hunt* to find which is your theatre. He recognizes it almost unconsciously. If, in addition, he can have distinctive borders which are not used by other theatres or other advertisers, so much the better. We have already told you how to get these.

Sixth, the advertiser should confine himself to a few kinds of type. All of the larger newspapers issue "type books" which show the various faces that are in that newspaper office. Unless you are an expert, beware of trying to use a number of different sorts of types in your display. One has to be a real artist to do this and achieve a decent effect. If your paper does not issue a type book, pick out the sort of face that you want from some other advertisement, consult with your foreman and learn its name and its "count" to the column. (We are going to take up under the head of small town advertising some discussion of type faces with illustrated specimens and explain to you sizes, points, etc.)

Now you have all the material you need. You simply have to add to this good, common sense.

Let us take up the case of the Cincinnati and the Seattle showmen whose advertisements are illustrated on the opposite page. Certainly, they should have had equal material at hand. If anything, the Cincinnati men should have had superior facilities because they are closer to the source of supply and get material from the New York and Chicago headquarters earlier.

These three pages in the Seattle paper represent the display that the motion picture houses get in that paper. In this case the section is four pages, but it often runs six and sometimes eight pages. The last page in the section is given over to legitimate attractions and vaudeville. One will see at once the impression that is made on the public—that motion pictures are the overwhelmingly appealing thing. We have referred to the psychology of advertising before. Here it is well illustrated. The theatres of Seattle, by common consent have realized that they should use big space to attract attention and they have "gone to it."

Now there is a big mechanical result from using large space. It is apparent that you cannot jam two four column advertisements into a seven column paper. One result is more space and better position for all of the advertising. Another result is that there is more space devoted to reading matter about motion pictures. Every newspaper has rules of proportion of reading matter to the advertising on the page, though these vary.

Now turn to the Cincinnati page and see the difference. The theatres use very small space and the result is that the newspaper has jammed them together and no one gets any display that is distinctive or attracts attention. It is, as we have said, merely a confusing mass. Some one has come to the conclusion that the narrow strip across the page is an excellent advertisement. We cannot imagine anything very much worse except for the fellow who gets the top position. In the first place, there are few newspapers in the country who would grant such a position, because it sacrifices the whole page to advertising instead of giving it a clean, reading matter make-up. We can imagine everyone who is not absolutely hunting for the attractions at a particular picture theatre hastily turning over this page as unworthy of attention.

What is bad about each one of these individual advertisements?

(*Continued on page* 4338)

Here Are the Poles of Good and Bad Newspaper Advertising Display

The two pages at the top and the one in the lower left corner are taken from the Seattle Times, and the one in the lower right hand corner from the Cincinnati Enquirer. Give them your own study before you read the article on the opposite page.

NEWS SECTION, PART III. The Seattle Sunday Times AMUSEMENTS

SEATTLE, WASHINGTON, NOV. 25, 1917

MOTION PICTURE NEWS
Inca Star Has Successful Career



FIFTH AT PIKE Continuous, 11 to 11

COLISEUM

Admission Includes the War Tax — Admission, 20c; Children, 10c

TODAY



DOUGLAS FAIRBANKS IN REACHING FOR THE MOON

Fun, a Mile a Minute With Fairbanks Always in It

Also "A MILK-FED VAMP"—All Comedy
Sheeza Bear, Too—In Two Parts!

THE SEATTLE SUNDAY TIMES, NOV. 25, 1917

FAIRBANKS OPENS IN RIOT OF LAUGHS

STRENUOUS STAR HERO OF PLAY FULL OF ACTION AND COMEDY



UNUSUAL STORY SEEN ON SCREEN

LITTLE FEATURES DRAMATIC PLAY

FOURTH AVE. AND UNION CONTINUOUS 11 to 11

MISSION

FOUR DAYS ONLY STARTING TODAY

GRIPPING FILM COMES TO LIBERTY



THE HAND THAT ROCKS THE CRADLE

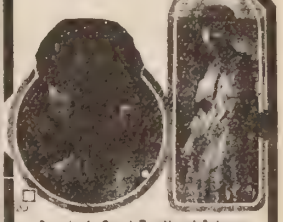
SEVEN REELS

Lois Weber, producer of "Where Are My Children?" and "Jewel," has created another Risk picture—big in theme, in handling and its infinite detail. It will make you think—and think hard, too! It will hold your eyes throughout the screening of its entire 7,000 feet, through its wonderful story.

Admission 20c — Children 10c

STRAND

NOW PLAYING ALL WEEK



America's Great Emotional Actress

JANE COWL IN "THE SPREADING DAWN"

From the Popular Story That Appeared in the Saturday Evening Post, by Basil King

COMING SOON! SEE HAROLD LLOYD'S "AUCTION BLOCK"

PHILIP PELZ

And His Famous "Pep" Orchestra

There Will Also Be a New Harold Lloyd COMEDY

HAMMERSTEIN'S GRANDDAUGHTER TO BE SEEN AT LIBERTY THEATRE



CLEMMER
SEATTLE'S BEST PHOTOPLAY HOUSE

NOW PLAYING "Jack and the Beanstalk"

COMING SATURDAY "When a Man Sees Red"

"The Painted Lady" with William Farnum

THE SEATTLE SUNDAY TIMES, NOV. 25, 1917

Today — FROM THE FAMOUS NOVEL "NOBODY" Comes the Play Everybody



"THE OUTSIDER"
6 Wonderful Acts
STARRING CHARMING
EMMY WEHLEN
Love's Young Dream — "Grit and Gratitude"

JOHN HAMRICK
REX
2ND & UNIVERSITY

SCREEN FAVORITE STARRED AT REX



LOIS WEBER IS MISSION FEATURE

CLEMMER OFFERS FAIRY TALE PLAY

LIBERTY

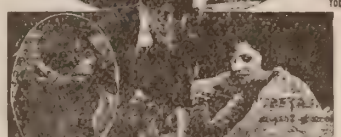
APPEALS TO THE MASSES BECAUSE IT SURPASSES

SUNDAY NOON CONCERT
March Meditation from "Thais" — Massenet
Song — Selected
Overture, "Pan and Peasant" — Suppe
WALLACE AT THE WURLITZER

STAR-LIBERTY NEWS WEEKLY



FOUR DAYS STARTING TODAY



TODAY AND WEEK — "THE LITTLE THEATRE" PIKE ST. Presents



Francis X. Bushman — AND — Beverly Bayne — IN — "THEIR COMPACT"

EXCLUSIVE FIRM SHOWING

THE LITTLE THEATRE — JOHN HAMRICK — 4th & PIKE

Matinees 10c

Your Home Theatre

SOCIETY — DOUGLAS FAIRBANKS in "The Americano"

COLONIAL — "MOTHER O'MINE" Chas. Ray in "The Claim"

MADISON — WILFRED LUCAS in "Cash Triumphant"

The Co-Respondent is a power-packed play of a girl placed at the mercy of an outraged wife and a merciless husband, while Duty insists on such exposure of her curious misfortune as Love will never tolerate

CO-RESPONDENT

Just as On Trial and Hell Morgan's Girl made their own stars, so will The Co-Respondent.

FIRST AT PIKE—CONTINUOUS 11 TO 11
ADMISSION 20c—CHILDREN 10c—Admission Includes War Tax

THE ENQUIRER, CINCINNATI, SUNDAY, DECEMBER 2, 1917

GIFTS THEATER — Every Show a Ten Blow! — Week Beginning Sunday, December 2 — "BABY MINE" A Screaming Farce Comedy — 1,000,000 Laughs! — MADGE KENNEDY Late Star of "TWIN BEDS" and Other Broadway Successes — MUTT AND JEFF "The Prizefighters" — ADMISSION 10c & 15c (1c Pay the War Tax)

LUBIN — Two Entrances — To-Day, To-Morrow, Tuesday, MAE MARSH in "POLLY OF THE CIRCUS" — Matinee Daily — For Ladies — DUSTIN FARNUM "THE SCARLET PIMPERNEL" — NORMA TALMADGE "THE MOTH" — TEMPLE, NEWPORT, HIPPODROME — ALWAYS THEDA BARA "CAMILLE"

ALHAMBRA — FIFTH NEAR ELM — TO-DAY, TOMORROW, TUES., WED. — BILLIE BURKE in "ARMS AND THE GIRL" — MACK SENNETT'S "Are Waitresses Safe?" — THURS., FRI., SAT. — DOROTHY DALTON "THE PRICE MARK" — "THE TANKS" "In the Battle of the Argonne"

ALL SEATS 10c — STAR — Sunday, Monday, Tuesday, WM. S. HART "Double Crossed" By Thos. H. Ince — Wednesday, Thursday, VIRGINIA PEARSON "ALL FOR A KISSAGE"

COLONIAL — TRIANGLE PLAYS — TO-DAY ONLY, William Desmond in "FIGHTING BACK" — Monday, Tuesday, Wednesday, Thursday, WILLIAM DESMOND in THE SUDDEN GENTLEMAN — Friday, Saturday, Sunday, All Star Cast "THE SHIP OF DOOM" Chas. Chaplin in "The Park"

LYRIC — To-Night and All Week — DWYER MOROSCO PRESENTS — SO LONG LETTY — Prices: 25c, 50c, $1.00, $1.50 — AT ALL NIGHT PERFORMANCES

STARTING SUNDAY DEC. 9th — HER SOLDIER BOY

Matters Musical

Strand 10c — MARGUERITE CLARK in "Bab's Matinee Idol" — SESSUE HAYAKAWA in "The Secret Game"

Walnut — ALL SEATS 15c — DOUGLAS FAIRBANKS in "REACHING FOR THE MOON" — LAUGHS! — THRILLS!

Family 10c — NORMA TALMADGE "SECRET OF THE STORM COUNTRY" — BUSHMAN & BAYNE "THE VOICE OF CONSCIENCE"

GRAND — ONE WEEK BEGINNING MONDAY — POPULAR MATINEE WEDNESDAY 25c TO $2. — JANE COWL LILAC TIME — NEXT WEEK Beginning Monday, Seth Sothern — THE WILLOW TREE — Direct From Half a Year in New York — WITH FAY BAINTER and the METROPOLITAN CAST

ROLLER SKATING — MUSICAL RINK

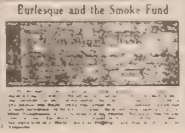
OLYMPIC — REAL BURLESQUE — DAVE MARION



GLUCK — MUSIC HALL TUESDAY EVENING, DEC. 4 — RECITAL

NOW OPEN DANCELAND

Burlesque and the Smoke Fund



KEITH'S — Adelaide and Hughes — LEE KOHLMAR — MOORE & WHITEHEAD — WILL J. WARD & 5 SYMPHONY GIRLS — HAMILTON & BARNES — Dolores VALLECITA'S INDIAN LEOPARDS — LEE HAWKINS — 3 DARING SISTERS — Special Red Cross Event — Harvey Dow Gibson's Mammoth Vaudeville — KEITH'S

EMPRESS — NEAR BIGELOW — ORPHEUM



Here is the excellent manner in which the Columbia theatre, Phoenix, Ariz., was able to get a "double truck," of two page advertisements, in the Arizona Gazette at the time of the showing of "Pants," an Essanay feature. By securing the co-operation of the newspaper over half of the space was sold to local merchants and in reality the theatre got value from the full space.

Theatres of Two Cities Show Best and Worst In Newspaper Advertising

(*Continued from page* 4336)

You know for yourself that the eye does not read across the full page, when it is small type and a lot of matter. One gets the big streamer line on the front pages or the more sensational pages because big type and few words are used. And they are used for the purpose of making a person buy the paper to see what it is all about. But the motion picture display is meant to appeal to the person who has already bought the paper.

If the same space that is used in these "strips" has been employed in space two columns wide the exhibitors would have had some chance to use cuts, distinctive borders and plain type or designs and would have gotten some real effect. But every man who had advertised here leaves the impression that he felt that he had to advertise—not with any particular purpose, but just because it was the fashion —and he proceeded to do it by taking a small space and then filling up said space with type—regardless.

Here is to large extent waste advertising. If the theatres can afford to spend the amount that they are spending on this sort of advertising they can afford to spend three times as much on real advertising that will pull business.

Of course, you know that advertising rates are based on the circulation of the newspaper. Your advertising appropriation should be based on the number of people that you can reach with your advertising AND the number of people that you will reach. In the case of Cincinnati, or any other city, there are a certain number of readers of the newspaper. It is your possible field. But you in your turn have to design the advertising that will make them read it. According to the theory that these theatres evidently follow, a half inch of display, if it got as much free reading space, would be worth as much as a page. And we would hate to see the amount of type that one of these theatres, if it followed the same policy as in these specimens, would undertake to put into a page of space.

In reply to these criticisms we are told that Cincinnati is not as good a motion picture city as Portland. We believe that, if we are to judge by the advertising. Take any city where the greater portion of the theatres advertise intelligently and get newspaper co-operation and you will find good patronage. It's mighty seldom that you find this where they are poor advertisers. Certainly they are not getting maximum results. If they are doing well in restricted use of newspaper space they could do probably twice as well with increased, progressive, intelligent display.

Now let's glance for a moment at the Seattle pages, and bear in mind that there are three of these pages BECAUSE the advertising justifies the granting of this space—gives motion pictures a section of their own—makes them DOMINATE the city's amusements.

The two largest advertisements are those of the Coliseum and the Liberty. Both of these have "name plates" and both of them play these strong, generally at the top of the display. Both use cuts and in case of this issue both have used big heads of the stars and a scene from the production. Coliseum has used the very minimum in reading matter. It was not necessary, for the public is familiar with Fairbanks and the Fairbanks type of picture. The Liberty has used more reading matter and it has done a daring thing by not mentioning the name of the star, although it does use the picture effect. Elaine Hammerstein is not so well known in Seattle as Fairbanks. But the smash is put on the picture itself and the character of the production is recalled to the patrons by the references to "On Trial" and "Hell Morgan's Girl."

Both of these are hundred per cent displays.

This same spirit has spread to the Mission, the Strand, and in fact to all of the other theatres. These announcements are a splendid example of what can be done when the exhibitors of a city, as a whole, wake up to the value of newspaper advertising and learn the proper sort of advertising to do.

And there is not a single avertisement of the three Seattle pages that was expensive to produce. The cuts were all made from photographs of the stars and scenes from the pictures.

Note the splendid cut work, and then look at the Cincinnati page again. The Walnut Theatre, which is the only one of the Cincinnati theatres that has prepared a really good display, is also the only one that has used a cut. And it was playing the same picture that was advertised by the Coliseum.

We have taken these contrasting pages with a purpose. We know that it would be folly to expect every theatre in the country, or even every big city theatre, to advertise to the extent of the Coliseum or the Liberty, but you can gather here the good and bad things in advertising.

But you can cut the waste out of your displays, no matter where you are. And, as we said just a moment ago, if you can afford to spend the amount that the Cincinnati theatres are spending in BAD advertising, you can easily afford to spend three times as much for GOOD advertising of the Seattle sort, and have a considerable amount more in your pocket as net profit at the end of the week.

Don't waste your money. Spend it for a purpose, and then it will work for you.

ASK ROTHAPFEL

Advice From the Greatest Exhibitor Ready For You

BEGINNING with the next issue the MOTION PICTURE NEWS will be able to accord you a service such as you have never dreamed of before—answers to your own questions on exhibiting problems by admittedly the great leader in motion picture presentation, Samuel L. Rothapfel, of the Rialto and Rivoli.

There are two conditions to this service. All questions must come through the NEWS and none must refer to the merits of pictures or film services. The questions will go to Mr. Rothapfel, his answers will be dictated and they will appear in these columns each week.

Watch for them, read them and then present any problem that you have had in exhibiting pictures, and you will have the aid of the greatest consulting expert in the industry.



Knitting Ushers at Liberty Theatre, Portland, Ore.

"Knitting Ushers" Prove Real Novelty; Another One of the Myrick Ideas

KNITTING ushers is the latest timely publicity stunt of E. J. Myrick, manager of the Liberty theatre, Portland, Ore., the largest photo playhouse in that far Western state.



E. J. Myrick, Manager Liberty Theatre, Portland, Ore.

Myrick surprised his patrons a week or two ago by ushering them into the Liberty via Colonial costumed maids deftly plying knitting needles. The innovation made a decided hit with the theatregoers, while the activity of the girl ushers—fifteen of them—means more mufflers, wristlets, sweaters and sox for the boys "over there."

The latest Myrick novelty was preceded by a course of knitting instruction for his ushers. Then he placed the brunettes, blonds and auburn-tressed lassies in the hands of an expert costumer and the result is a squad of lovely Dresden dolls, with cretonne knitting bags and flashing needles.

Cretonne and satin are mingled in brilliant and effective color combinations in these fetching costumes. The smartest of basque and nifty cretonne bustle effects are distinctive features. White organdy fichus soften the neck line, while quaint poke bonnets round the face. Black pumps with huge gilt buckles and white stockings give the final touches to the costumes. And then there are those fascinating cretonne knitting bags that are the envy of the army of Portland femininity "doing their bit," and their name is legion, for at every function and in every vehicle they may be seen.

Myrick is the man who introduced the afternoon tea as a feature of motion picture exhibition in the United States, startled Portlanders with his seasonal style shows with living models, introduced special usher costuming in keeping with photoplays, unusual lobby displays, and more recently Sunday organ recitals at the Liberty.

Exhibitor Lowers Price When Feature Is Below Standard

HERE is one manager who believes in playing fair with the public and who is making a hit doing so. He is Harry Newman, manager of the Victoria theatre, Ossining, N. Y. The policy of the theatre has been a 10-cent admission, but some of the larger features proved more expensive, and in order to get these Mr. Newman determined to have one 15-cent night each week, on Wednesdays.

His patrons were perfectly satisfied, because they realized that the Victoria was striving to give its patrons the best. But at the same time the manager determined that the productions should hold up to the high standard. One of them, in his opinion, failed to do so, and—well, let a statement that he placed in the newspapers tell the story:

"Playing fair is the only honest way—don't you think so?—the respect of our mental development demands that we get the best when raising our admission—our prices have always been based on our cost of film, which on these special feature days are from 100 per cent. to 200 per cent. more than on other days, but this does not always exactly fit the situation was proved last night, but we *fulfilled a promise*—that of keeping faith with our patrons—for after viewing the special attraction feature in the afternoon, we found the picture did not live up to all that was promised—we therefore discarded our 15-cent admission sign for the night and put the picture at the usual 10 cents admission price—however, the picture was very pleasing and well received by all who witnessed it and brought a round of applause. So we stand the freight—you can always depend on getting what you pay for at the Victoria."

Newspapers Co-operate with Ohio Theatre

Mutual Film Corporation points out the growing co-operation of newspapers with theatres, especially in small cities and cities the instance of the lifford theatre, Urbana, Ohio. Manager E. H. Hullinger had booked the Helen Holmes serial, "The Lost Express" and then went to the newspapers and laid out his advertising campaign. He told the newspaper managers frankly that the success of his advertising experiment depended on the co-operation that he secured, and he got it.

Mr. Hullinger took space in both of the local dailies. He began with small copy of the "teaser" type, as suggested in the Mutual plan book, and then broke out into big space a week before the showing of the first episode. At the same time he posted a number of twenty-four sheets on the first chapter. Both of the newspapers gave him more space than most feature pictures secured and the result was the theatre broke box office records. Mr. Hullinger is delighted with the result, and the newspapers pleased because they proved the value of advertising.

Your Idea—and Ours

IT requires real advertising ability to write into the spirit of a production, but this has been done by the Alhambra theatre, Indianapolis, in its announcement of Vivian Martin in "Molly Entangled." Using only a cut of the star and distinctive lettering, the theatre calls attention prominently to



the main things to be featured and then the rest of the reading matter is devoted to telling something of the picture. We have warned repeatedly against trying to say too much in displays. The reason for this is that too many writers of advertisement seem to write merely to fill space. It is different when you really have something to say and know how to say it. Note that every expression is in keeping with the Irish character of the production and anyone who reads the advertisement will at once be convinced that this is a charming production.

Write into the spirit of your productions, but first you must know about them. You must know about the picture and feel the charm of it yourself before you can do this. The genuine strikes home, but the artificial in such attempts are always so apparent that the object is lost.

Have you put your theatre "OVER—THERE?"

THERE isn't the least doubt that window displays are mighty good things—if you can get them. But the trouble is that practically every press book that is sent out on a production, advises you to get window displays, and if these suggestions were followed in their entirety we doubt whether the merchants would ever have a chance to display their own wares—or rather the things that they wish to display. Once in a while where a store is selling the book you may be able to induce it to consent to the display and give your theatre some free advertising at the same time, but don't try to work this too often. Not only will the merchants turn you down, but even if he didn't, the effectiveness of the appeal would be lost.

Here is an excellent display accorded the Jewel production, "The Man Without a Country," by Donaldsons, one of the largest department stores in Minneapolis. Note the simplicity of the arrangement, with only a few copies of the book and some scenes from the production. This is the sort of a thing that is worth trying for.



It takes more than merely a good old name to get "over the top."

WEEK after week we have printed pictures of stage displays by Harold B. Franklin, manager of Shea's Hippodrome, Buffalo. Here is another one, which was used Thanksgiving week. These displays are not expensive. Now if you noted the one last week you will see that the same background is used for the turkey effect. All that was necessary was to have an artist paint a large picture of the great American



bird and superimpose it over the background.

Here's something else. Along about Thanksgiving time you are seeing turkey displays everywhere, in front of stores and in newspaper advertising and even in the candy shops. But they were expected there and they didn't attract unusual attention. But you never saw it in a theatre before, and it was a novelty and that's one reason why it went over big.

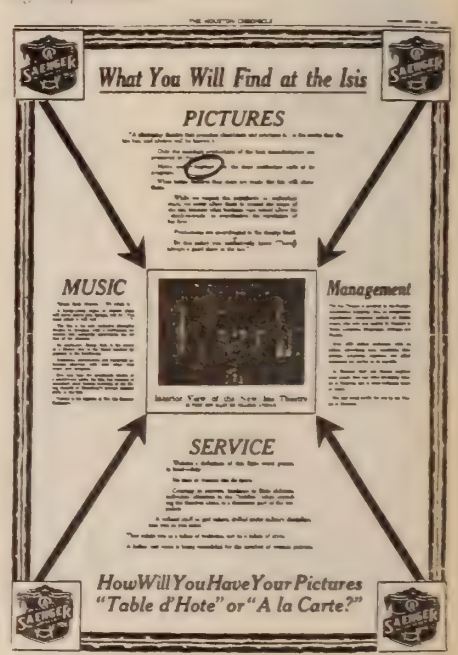
No war was ever won by relying on the RELICS of the last one. And the same is true of the motion picture theatre.



TALKING about simplicity in advertising, the specimen from the Standard theatre, Cleveland, easily takes the lead. Here is a case where a picture and its arrangement tells the whole story. Here is a case of a smashing advertisement without the name of any star and without reference to what the picture is about. It is the sort of display that will lead people to the theatre out of curiosity. Note the only explanation is that the picture is made from "Rex Beach's greatest story."

The photograph is one that has been used by Goldwyn in advertising in the NEWS. The Standard has used the same picture and below that has placed a block with the announcement of the title. The Standard, more than nearly any other theatre in the country, seems to watch the advertising in the trade papers and to adapt all possible to its own use. It is a case of taking the best advantage of the hundreds of dollars spent by the producers in designing their own advertising.

Christmas is a good time to take Enterprise under the mistletoe and leave a lasting impression



What Live Wires Are Doing

THROUGH Vitagraph we receive a copy of a page announcement used by the Isis theatre, Houston, Texas, in impressing SERVICE on the public. It is distinctly an appeal for the theatre itself. With the exception of references to the fact that Metro and Vitagraph pictures are used there is little space devoted to films, but the entire display is given over telling the public why the Isis theatre is worthy of patronage. Music, management and service are three of the points dwelt upon.

If you ever rEst on your exhibition problems, you'll find that the E's gone and you'll rUst.

AN inquiry from a patron says: "I own three theatres in the same city. Would you advise me to advertise them together or separately?"

There can be but one answer in our opinion—and that is SEPARATELY, and to make each one as distinctive as possible. We are taking from the Atlanta papers an example of four theatres under the same ownership that advertise together. These displays are excellently written, but the grave flaw appears to us to be that by following the same style in the typing of all, that the owner of the houses is deliberately inviting the patron to choose WHICH of the pictures he will see. That should not be the policy. Every advertisement should be written and displayed to make the patron come to that theatre. And again, every theatre ought to have an individuality, a particular appeal. It doesn't matter whether the four theatres are unanimously

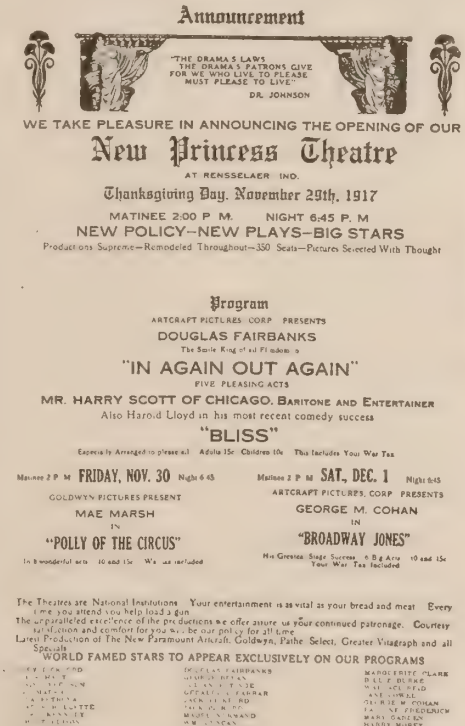


admitted to be the four best in the city, this sort of display is not calculated to get the most business for each theatre. Distinctive name heads and distinctive displays for each of the theatres would be much more apt to induce a patron to go to two shows instead of merely to one.

If you read this for instruction, why not let your own good ideas help other exhibitors?

HERE is one of the most artistic announcements of the opening of a new theatre that has come to our attention recently. It was sent out by the New Princess, Rensselaer, Ind. It is at the same time inexpensive and dignified. It is printed on white stock 8½ by 14 and folds twice, being about the size of an official envelope in its mailing state.

The man who prepared this has solved the problem of saying the most in the fewest words. This folder at once announces the date of the opening, the program for


Announcement

"THE DRAMA'S LAWS THE DRAMA'S PATRONS GIVE FOR WE WHO LIVE TO PLEASE MUST PLEASE TO LIVE" DR. JOHNSON

WE TAKE PLEASURE IN ANNOUNCING THE OPENING OF OUR

New Princess Theatre

AT RENSSELAER IND.

Thanksgiving Day, November 29th, 1917

MATINEE 2:00 P. M. NIGHT 6:45 P. M

NEW POLICY—NEW PLAYS—BIG STARS

Productions Supreme—Remodeled Throughout—350 Seats—Pictures Selected With Thought

Program

ARTCRAFT PICTURES CORP PRESENTS

DOUGLAS FAIRBANKS

"IN AGAIN OUT AGAIN"

FIVE PLEASING ACTS

MR. HARRY SCOTT OF CHICAGO, BARITONE AND ENTERTAINER

Also Harold Lloyd in his most recent comedy success

"BLISS"

Matinee 2 P M FRIDAY, NOV. 30 Night 6:45

GOLDWYN PICTURES PRESENT

MAE MARSH IN "POLLY OF THE CIRCUS"

Matinee 2 P M SAT., DEC. 1 Night 6:45

ARTCRAFT PICTURES CORP PRESENTS

GEORGE M. COHAN IN "BROADWAY JONES"

The Theatres are National Institutions Your entertainment is as vital as your bread and meat Every time you attend you help load a gun

WORLD FAMED STARS TO APPEAR EXCLUSIVELY ON OUR PROGRAMS

DOUGLAS FAIRBANKS MARGUERITE CLARK MARY PICKFORD

All Super DeLuxe Productions of the World's Master Producers

D W Griffith Cecil B DeMille Thomas H Ince and J Stuart Blackstone Also special comedy production of Mack Sennett, Roscoe Arbuckle and Harold Lloyd Hearst Pathe News, Current Events from all over the world in pictures

Keep in touch with our National Army—Twice a Week

With confidence of your liberal patronage which we believe our attractions will merit, and hoping to have the pleasure of greeting you on our Opening Day (Thanksgiving Day, Nov 29th)

WE ARE YOURS VERY TRULY

THE ALLEN M. ROBERTSON THEATRE CO.

Allen M Robertson Pres Chas B Viant, Managing Director

the first bill and the announcement for the following two days, together with a brief statement of the policy of the house and a list of the stars that will be seen there. This sort of an announcement is obliged to be a whole lot more convincing than a detailed, much adjectived lot of claims.

Here is a house that seats 350, but it is making the sort of appeal that is bound to get the very cream of the patronage.

Thought is a coin of the realm.

YOU could not beat this advertisement in a million years. The Eckel theatre, Syracuse, has used a half tone for its display on Theda Bara in Camille and with the lettering white has achieved a striking effect. Many theatre managers when once



Most Striking Effect Produced by a Discriminating Use of White Type on a Black Background

they employ an artist to design their advertisement, think that they have got "to get their money's worth" by having a lot of ornamentations. This display occupied a space three columns wide by fourteen inches deep and there is the smallest possible amount of reading matter. The picture of the star carries the appeal, and the name of the theatre, the name of the star and the title of the production are all that are needed. How many other managers who are running a picture for only three days would use an equal amount of space and go to the expense of having the advertisement especially designed?

DISPLAYS on "Polly of the Circus" are getting to be rather old stories now, but those that have been printed have been largely confined to theatres in big cities. All the enterprise is not in the great centers as is shown by the display made by C. Everitt Wagner, manager of the Dreamland theatre, Chester, S. C. Mr. Wagner converted the whole front of the house into an imitation of a circut tent. Practically his whole expense was the canvas, the painting of the sign and the two "rings," which will be barely noted, in the front of the lobby as the photo is indistinct. He borrowed a number of toy animals from one of the local stores and then added a couple of realistic touches by having a tub of red lemonade and a boy selling peanuts.

YOUR BEST STUNT

What Are You Doing for Holiday Business

NEARLY every exhibitor tries to do something unusual along about holiday time in order to speed up business. What are you doing or going to do?

Let us have accounts of unique lobby and stage displays that you use, specimens of out-of-the-ordinary programs and folders that you send out, specimens of interesting advertising and the like.

We would like to be able to reproduce here the very cream of the thought of the exhibitors of the country as shown during these holidays. It would make a collection of ideas such as has never been made before. Why not do your bit?

And these ideas that are printed here will be worth saving for next year and worth trying in your house.

For that matter, never pass over a good idea. File them away under the proper subject. There'll probably come a time that you'll be mighty glad you did it.

Theatres and Newspaper Aid X-mas Fund

Two theatres in Harrisburg, Pa., by gaining the co-operation of the *Evening News*, which is conducting a campaign to raise funds for Christmas gifts for the Pennsylvania soldiers encamped in this country and abroad, have been helping a patriotic cause and incidentally increasing their receipts and gaining much valuable publicity.

The plan consists of an agreement with the newspaper to give benefit performances of some strong attraction, for a three-day period, giving 20 per cent. of the net proceeds to the soldiers' fund.

The Victoria theatre, James George, manager, put on "The Tanks" for a three-day run. The newspaper gave half page advertisements free during the entire period, together with first page news stories daily and even editorial comment.

It was thus made possible for the theatre to fill every seat at practically every performance, notwithstanding the price of admission was raised from 15 to 25 cents. The net results were that about $350 in cash was turned over to the newspaper's soldier fund and the house still had left receipts which constituted hundreds of dollars more than it ordinarily would have received in the same period.

The same plan was put into effect by the Regent theatre, Peter Magaro, manager, the attraction being Geraldine Farrar in "The Woman God Forgot."

Victoria theatre has now arranged with the newspaper to give a three-day run of "The Honor System" here next week, on the same basis.

Is This Your Theatre?

In this column the Exhibitors' Service Bureau will print comment from week to week on theatres actually visited, pointing out faults found and commendable features. The name of the theatre will not be mentioned, but if it applies to you and you want improvement, write to this department.

THIS is the story of a theatre that deliberately "turned itself around." Theatre M., when we first visited it two years ago, was typical of its class. It was located in a town of some 8,000 people and about sixty miles away from one of the fifteen biggest cities of the country.

When we first visited the town there were three theatres there, all apparently doing barely enough business to get along, although Theatre M. was the best of the lot and getting the most generous patronage—if any of them could be called well patronized. It was a clean, new theatre, well lighted, with fairly good projection and showing the best pictures of any house in the town. But the very apparent thing was that a very large proportion of the population was not attending any picture theatre.

Advertising of the three houses was largely devoted to the displays in front of the theatres and each house tried to outdo its rivals in this respect, though again the manager of Theatre M. showed his better judgment by trying to center the display on his current attraction rather than sticking up every one and three sheet that the exchanges sent him. But one thing that was noted. Every house was advertising itself on its banners as "the best show in town" and the same spirit was shown in their handbills. One of these shows was particularly miserable. The house was uncomfortable, the films shown were about the poorest on the market and they were worn and torn by the time they were received at this theatre. It had been the pioneer theatre in the town and many people had seen their first motion picture at that house. Many other newcomers to the town had seen their first one there and they concluded that all were in the same class. And after visiting this worst of the three houses we don't blame any one from staying away from pictures altogether. The house was a distinct knock at the better house, but still it was earning the owner ten or fifteen dollars a week, more than he could make at anything else and he wouldn't sell at any reasonable price.

When we visited the same city this year, it had grown by a couple of thousand, but there was only one theatre and it was M. It had been enlarged until it held twice as many people as before and it was easy to see that it was doing a prosperous business.

It is interesting to note how this was accomplished. After trying various changes in service and various forms of advertising that were available the manager decided that he would have to resort to some desperate efforts to get the greater portion of his public interested in motion pictures. The big idea came to him when a solicitor for one of the big city papers came to solicit his subscription. One of the arguments that this solicitor put up to him was that this paper was one of the best motion picture organs in the country—and it was. The manager took a mental note and the next Sunday he bought copies of all the Sunday papers published in his nearest big city and which circulated largely in his town. He found that what the solicitor had told him was true. Then he laid his plans and bought a ticket to the big city.

There he called on the circulation manager of the paper that he had selected, and presented his proposition. He offered to aid the solicitors in getting subscriptions in his town in every way. He would go around with the canvassers himself to every person he knew—and he had a large acquaintance—and urge them to take this paper rather than any other. In addition he offered to run a slide at every performance reading "All the movie news in the ————." He frankly told the circulation man that he wanted to get all the people of his town interested in the movies and for that reason he was interested in getting everyone who bought a big city daily paper to buy the one that presented the most and the best of this news. All he asked in return was that he be allowed to slip into the section that carried the motion picture news a folder or herald of his own, which he would furnish the local news agent.

It worked like a charm. As the result of his personal work this paper literally "cleaned up" the town and in a short time had nearly a thousand subscribers in this place and the immediate section. He had based his plan on his own experience—that people in the smaller cities and towns read practically every line of the big city paper. He figured that a great share of them, who had never been interested in motion pictures would read this section of the paper as well. And the folder which he put into the copies in addition to giving the program for the week at his theatre also bore the message: "All the best pictures told about in the motion picture pages of the ———— will be seen later at Theatre M."

It was the start of the idea, and he decided to carry it still further. He watched for the patrons who came to his theatre and then for some reason or other stopped coming. He immediately sent them free passes and a letter inviting them to return and to let him know of any criticism they had of his house. He was not content with using all the pulling power of the big city paper to his own advantage, but he watched his new business and determined to keep it. These things he did in addition to his former exploitation.

Patronage grew with a jump. He soon could afford more advertising, better screen and other improvements, and he didn't hesitate to make them. He literally held him-

(Continued on page 4345)

How to Get Rothapfel's Advice

World's Greatest Exhibitor to Answer Questions on Showmanship Through the News

¶ Half studied picture exhibitions are the green persimmons of the film business.

You know how delightful is a full ripe persimmon—after the frost has come and mellowed it.

And you know how unfortunate is the fellow who gets hold of a green one. It puckers up the mouth, gives him a dark brown taste, and makes him look upon the world with anything but a joyful eye.

Are you looking upon your patrons with the green persimmon expression on your face? Are you viewing your own business with a dark brown taste in your mouth? If you are, no wonder you cannot see the bright side of the motion picture industry.

The sun of real PROGRESS in this industry is just beginning to rise. It is trying to spread its rays into the dark places, but if you hide behind the gray walls where the sun of progress cannot reach you. At least get out in the open and give the sun a chance.

¶ The greatest thing in the motion picture industry today so far as the exhibitor is concerned is SERVICE.

Service does not mean that you can take just any old pictures, put so-called service behind them and make money out of them. Service presupposes first that you have the goods to deliver, and then shows you how to deliver them. No system or plan can hide under the robes of Service that outlines ways for you to boost productions that will disappoint your patrons and in the end mean your financial ruin.

The real service is the sort that will build up your house for not only the day, but for the days to come.

The exhibitor has looked with a certain amount of suspicion on the service suggestions of manufacturers because they have believed that there was something behind all this, no matter how sincere the producers and distributors have been—and there are some of them doing excellent work for you.

¶ But to relieve any suspicion, to give you the digest of the best brains in the picture industry, the MOTION PICTURE NEWS some months ago launched the Exhibitors' Service Bureau. It is intended purely for the benefit of the exhibitor. No manufacturer or exchange man finds his matter printed here unless this department believes the suggestions are for the good of the exhibitor.

One of the sub-departments which was added to this bureau was "Seeing the Rialto with Rothapfel." These articles, which are to be continued, review the presentation each week at the Rialto and tell you what Rothapfel is doing and how he does it.

You all know who Rothapfel is. You all know the story of his rise from a boy exhibitor using the room back of a saloon to the unquestioned leadership of today. You know what he has done for theatre after theatre. You all know the wonderful strides ahead that he has taken with the Rialto. And in a very short time you are going to see the Rivoli presenting to the world radical and wonderful developments in the exhibition of the motion picture.

¶ Mr. Rothapfel is an exhibitor pure and simple. He has won his own way in the cinema world. He has blazed the way for others to follow. He is today the most independent exhibitor in the world. He can dictate, if need be.

And with all his big undertakings commanding his time, there is no exhibitor more interested in his fellow showmen than he. It is purely out of that unselfish interest he has agreed to answer questions for the exhibitors of the country on the problems of presenting their pictures.

You can have the benefit of his amazing experiences, his wonderful skill and his brilliant ideas without a cent of cost to you.

It would be impossible for you to set out and buy this expert advice. You could not get Mr. Rothapfel to stop his work and give you the benefit of his experience with your problems in any other way.

¶ There are two conditions to this offer.

First, no question will be considered which does not come through the MOTION PICTURE NEWS. *Mr. Rothapfel* will ignore the questions that are sent directly to him.

These letters will be delivered to Mr. Rothapfel and his reply printed in this department.

Second, Mr. Rothapfel will not answer any questions which call for his estimates of pictures or film service.

Make your questions as brief as possible.

Don't ask foolish questions, but submit any real problem of exhibition that confronts you.

Address all your inquiries:

ROTHAPFEL ADVICE,
EXHIBITORS' SERVICE BUREAU,
MOTION PICTURE NEWS.

Seeing the Rialto with Rothapfel

WITH this week's program at the Rialto, Mr. Rothapfel has opened up another gold mine for the exhibitors who want to do something different and attract the greatest attention to it. It represents perfection in combining voices and music in a motion picture theatre.

In the first place, let us say that the Rialto quartet is back from a most successful tour of the country and it makes its first reappearance this week. After the great orchestra has brilliantly rendered selections from "Aida" and following the Animated Magazine, the quartet makes its first appearance. It sang Hadley's "The Musical Trust" and Morse's "Aunt Skinner's Chicken Dinner" so delightfully that the applause could scarcely be stopped.

But the real novelty came just after the feature when the orchestra began a medly of Southern melodies, which to all indications of the program was purely an orchestral number. It included a large number of famous selections. But after the orchestra had played the first, the quartet, which was seated in with the orchestra began to sing the second of the selections, "My Old Kentucky Home" and after this it sang the alternate numbers. One could not tell which members of the orchestra, for such it appeared, were doing the singing, so cleverly had been the members of the quartet placed. The selection ended with a few bars of "Dixie" and it literally brought down the house.

One can see what a wonderful field that this opens up, reviews of all sorts of music, the songs of all nations and the like. Here is a chance for any exhibitor who has an orchestra. Quartets can be found in any city and this is a fine opportunity to show enterprise.

We told you once before how Rothapfel "puts a show on its feet." This is another case of it. There is not a single laugh in the feature, Lina Cavalieri in "The Eternal Temptress" and the story ends with the suicide of Cordelia. *But these appealing southern melodies, with the humanness of the voice added, put the thrills back in the audience, made them forget the tragedy in the joys of wonderful music.*

Unquestionably the greatest war pictures that have been shown in this country are included in the Rialto Animated Magazine this week. And because they are so wonderfully striking, Mr. Rothapfel has kept the other war material down to the minimum to make them stand out. We have called your attention to some cases when practically everything in this weekly bore on the war. This week it is almost the opposite, but so striking are these scenes of the battle of the Aisne that it still stands out when the weekly is finished. And such was the purpose of the arrangement.

The Animated opens with soldiers drilling at the Stanford football game shown to the Rialto march. The marching fighters brought the greatest applause. The same music was continued throughout pictures of University of California aviators and the arrival of Lieut. Flachaire, French aviator in this country. Then came scenes in training New York firemen followed by Queen Wilhelmina going in state procession to the opening of the Dutch parliament. This was shown with the accompaniment of the Dutch National Anthem. The huge audience sat in silence through this picture. It entered so wholly into the Rialto presentations and was *so fully governed by the feeling that the position of Holland in the world war is uncertain that there was not even a ripple of applause.* With "A Bugle Call Rag" and two lively gallops, there followed an extremely funny Happy Hooligan cartoon "Bullets and Bull." A Chinese episode by Tchaikowski was played with some pictures of Chinese babies. Then there followed an especially fine picture, that of duck shooting in California. Shown with the music of Bocaloussi's "Hunt" it called forth repeated applause.

Then came the big feature, "The Battle of the Aisne." It was a vivid reproduction of actual fighting. It showed the Frenchmen going "over the top" and the artillery fire. *There was a splendid effect attained by flashes of red around the screen and over the prosenium arch, and together with the roar of the cannon one felt that one was looking upon the battle itself.* And the audience got the spirit of it and went wild with applause, and then broke into cheering with the appearance of the "tanks." Arrival of long lines of German prisoners behind the lines and the return of the French troops from the fight was the signal for more applause. "Robespierre" with a counterpoint from the "Marseillaise" added greatly to the effect. This was followed by an illustrated editorial urging everyone to join the Red Cross. The audience many times showed that it felt full co-operation. The music was "Onward Christian Soldiers." The topical ended with a cartoon showing the Kaiser and Crown Prince hiding from the rainbow made by the Rainbow Division of American troops which have reached France.

Now here is the triumph in welding two pictures together, with the instrumental and vocal music, the stage settings and the lights—one complete harmony in all the wonderful effects that the Rialto possesses.

On the screen came the title of the scenic "Venice the Beautiful," a Beacon Film. This was brought right down to the moment by the sub-title which declared that this was the city that the Italians were fighting so desperately to save. It is a beautiful picture and as it was thrown on the screen the orchestra played Nevin's "A Day in Venice" and selections from "Tales of Hoffman." After the lighting, toward the ending of the qquartet numbers, had been a brilliant red, fading into the white, the whole effect of the house now became a deep blue. At the end of the scenic the curtain before the panels on either side of the screen parted, showing on one side the Rialto bridge, which is used in all the theatre advertising, and on the other the church of Santa Maria de Salute. At the same time a voice from behind the stage began to sing "O Sole Mio," a Neopolitan folk song. The audience sat quiet expecting the singer to make his appearance—as they always do—but in this case *no such thing happened* and the audience sat through the song without ever knowing who was singing. *Just one of the novelties that make things different.*

Now note. The exhibition panels remained visible as the feature started. The first scenes in the picture are laid in Venice and for several minutes the displays on the side continued, until the picture was well started, when the curtains closed almost unnoticed by the audience. You see at once the way that the scenic was made to lead up to the feature, how the music and the lights and all were brought into perfect harmony.

That is getting into the soul of exhibition. It's worth trying, to link things up and give the audience the very atmosphere—as in this case, of Venice. It made every spectator feel that he was at home in the Venetian scenes of the feature.

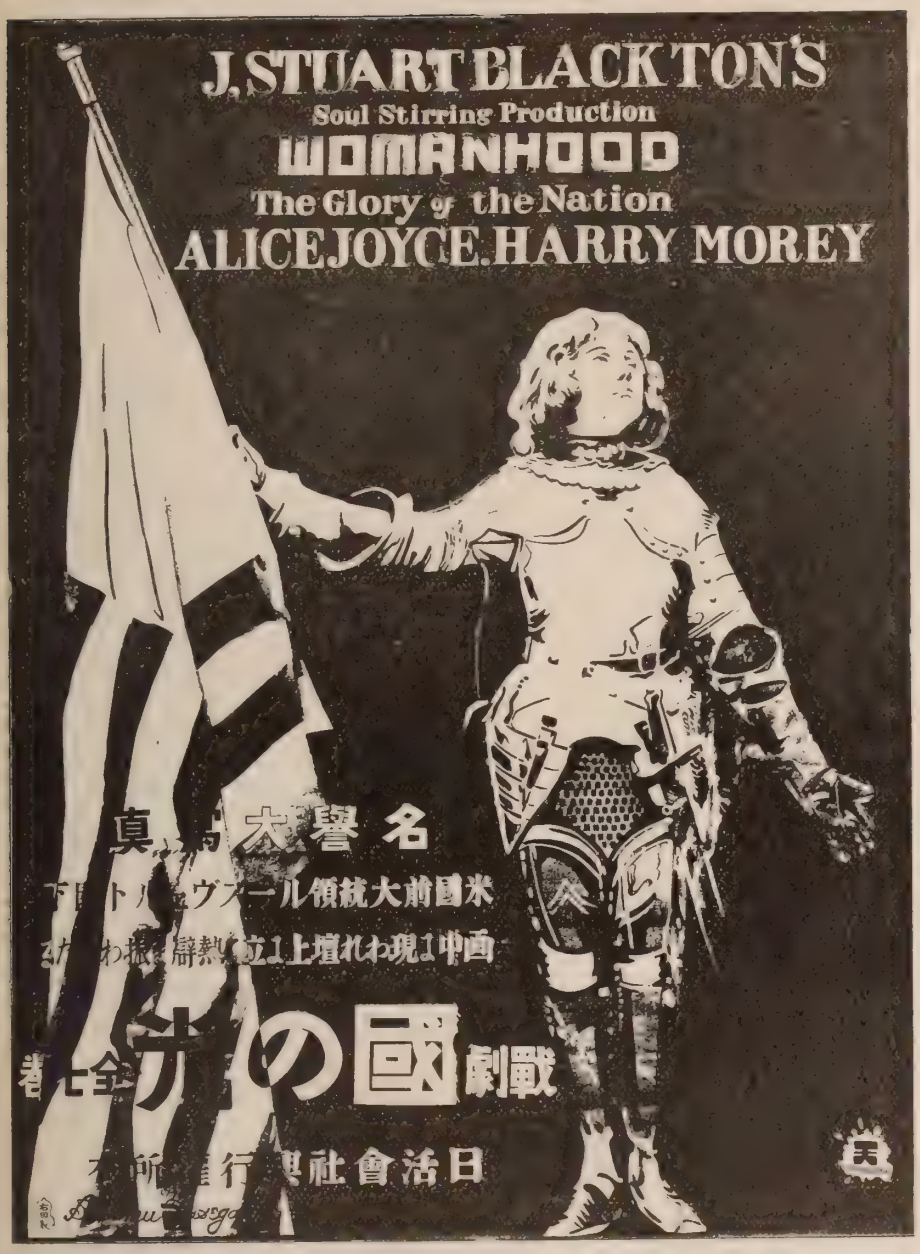
(*Continued on page* 4388)

AT THE STRAND WEEK OF DEC. 9

STRAND Theater did one of the biggest Sunday's business in its history as the result of offering the Donald C. Thompson pictures "Blood Stained Russia." On account of the crowds the program was cut down for the showing Sunday and during the three hours that the writer sat in the theatre the Strand Topical was not shown and some of the musical numbers were cut down, attention being given practically entirely to the Russian pictures and the feature, Billie Burke in "The Land of Promise."

The Russian pictures were taken by Mr. Thompson at different times during his long stay in that country and have been assembled together with the aid of well written dramatic titles to form a whole preachment against German propaganda work by showing exactly what happened in Russia and why. There are some stirring battle scenes included, but there seemed to be a desire to show as many dead bodies as possible and some of these were intensely gruesome. There were many scenes in Petrograd. The titles which declared that all the pro-Germans in this country should be locked up brought great applause as did the pictures of President Wilson, as did others of a patriotic nature.

"Bobby Bump's Christmas Shopping," a Paramount-Brady, amused the audience a great deal. The overture was excerpts from "La Gioconda." The musical numbers were Rosa Lind, soprano, in two Flemish folk songs, and Herbert Watrous, basso, in "Brown October Ale" and "Rocked in the Cradle of the Deep."



Recently we printed a reproduction of a postcard from Mr. Fukutaro Horibe, manager of the "moving picture theatre," Yokahama, Japan, which referred to the fact that he had been reading "Seeing the Rialto with Rothapfel," and in which he requested a full program of the Rialto. Mr. Horibe now sends the NEWS *one of the posters that he used on "Womanhood." He appeals to both the English and Japanese patrons. One will note the Japanese touch that the artist has given the drawing of Miss Joyce.*

Salt Lake Exhibitor Shows How to Meet Situation When Picture Fails to Arrive

Here is another one of the series of articles being written by W. A. Bach, who is on a tour of the country for Universal Film Company, establishing service bureaus in the various exchange centers. This refers to Salt Lake City conditions. Mr. Bach is now in Portland, Ore.

NO doubt, there is hardly an exhibitor in United States or Canada who has not been up against the proposition of making a success of his show in spite of a delayed film.

In the big houses which have done extensive advertising on a film its non-delivery at the right time is a tremendous handicap and may even prove a disastrous matter unless it is properly handled.

An instance of the way a matter of this sort was handled very neatly and cleverly was given by Mr. George Mayne, manager of the American theatre in Salt Lake City the other week.

The American theatre, which is without doubt one of the best houses in the United States, seats 3,000 people and with its wonderful organ and accomplished organist, Professor McClellan of the Mormon Tabernacle, the American enjoys a huge patronage and one that does not like to be disappointed, especially when a program has been extensively advertised.

Mr. Mayne had Charlie Chaplin's "The Adventurer" booked and covered the town with advertising but through some train delay the picture did not arrive, and Mr. Mayne was notified of the fact that it would be impossible to get the picture to him in time for showing.

He immediately rushed to the morning papers a large cut of the head and shoulders of Chaplin, with a notice below it in the shape of an open letter addressed to the people of Salt Lake City, in which Chaplin was made to say that he was sorry that he had been delayed but would be unable to be in Salt Lake City until the following day.

However, at that time he was going to make them laugh and enjoy themselves in the latest picture, "The Adventurer."

The result was that with the matter explained to them the people realized that it was no fault of the American theatre, that the picture had not arrived. And the house was jammed on the following day when the reel was received and shown.

Salt Lake City, for its size, has some very excellent theatres, but nothing stands out prominently in their methods of display or operation. Except, of course, it may be the American has secured for itself the reputation of having the best music in town. Most of the theatres err in the matter of showing a long and motley collection of slides advertising their coming pictures for the next week or so. The effect of this is just what I said about trailers in a preceding article—a confused mass from which there is no distinct memory of any one picture that is to be shown.

However, in one of the theatres an excellent idea for display was noted. The best photograph from the original set of the picture was tacked to a large piece of cardboard, two or three times the size of the photograph itself, and an attractive design painted about it in wash colors.

This certainly helped to bring out the effectiveness of the photograph and drew the attention of the people much better than paper and was much more suitable to the character of the house that was using it.

(*Continued from page* 4342)

How a Real Idea Built a Theatre

self up by his own trousers. He made the word motion picture synonymous with his house. The devotees that he won didn't think about trying to see a picture anywhere else. He grew while the others stood still. The word-of-mouth advertising helped and patron after patron came from the other houses. Now they are gone.

This was a rather peculiar situation with Theatre M., but any house similarly situated can do the same thing.

The big thing is that this manager saw what was the matter and thought a way to cure it. And you can make your theatre as successful as Theatre M. by seeing and thinking.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Ready Made Ad-Talks

"The Volunteer," Showing Unconventional Studio Scenes—Little Madge Evans Featured

(World Five Reel Production)

"The Volunteer," featuring Madge Evans, the screen's most talented child actress, and Henry Hull, a World star, is an unusual production because it takes you into the motion picture studio and shows to you the actual working of the men behind the scenes, before the scenes and those who are seldom if ever seen in the picture but without whom, the picture entertainment would be impossible. Some of the scenes you will see are: the World studio in the height of activity, Carlyle Blackwell, the popular World actor and director, directing a picture in which he will appear soon; Kitty Gordon "making-up" for the "movies"; Ethel Clayton and her director discussing certain scenes to be taken in her next World production; Evelyn Greeley waiting for the property men to shift the scenery for the next scene in which she is to appear; Montague Love resting while a court scene is being "shot"; Madge Evans taking leave of her director, Harley Knoles and William A. Brady, who is the "man behind the gun" in the production of World pictures. In short, you will see all the unconventional studio scenes which add a human touch to the picture and present your favorite screen actresses and actors in life behind the scenes. There is a strong, gripping drama enacted in connection with these flashes of unconventional studio scenes—in short there is everything that goes to make for an hour of intensely interesting entertainment on the screen.

"The Volunteer" will be shown on the screen of the ——— theatre on ——— of ——— week. You will see some of World's most popular stars assisting Little Madge Evans in her work.

June Elvidge and a Cast of Brady Stars in "The Tenth Case"—Fascinating Drama

(World Five Reel Production)

"The Tenth Case," presented by a cast of William Brady's most capable screen stars, will be shown at the ——— theatre on ——— of ——— week. Heading the list is June Elvidge. In support are John Bowers, George Macquarrie, Gladden James, Eric Mayne, Eloise Clement and Charles Dungan. Judge Wallace (Charles Dungan) had heard nine cases in the usual prefunctory manner but when the tenth case is called he is given the surprise of his life. It is a case of circumstantial evidence and one of the strangest that has come before the courts. Miss Elvidge presents the role of Claudia Payton, who becomes Claudia Landis on her marriage. Within a year after her marriage she gets into serious trouble, brought on, not through any fault of hers, but because of her willingness to help others regardless of the consequences. Up to this time she has been a most loving wife and true. Circumstantial evidence points to her guilt and on these grounds her husband divorces her. In the solution of this case, there is woven one of the most fascinating dramas ever enacted on the screen. It will be proven that although circumstantial evidence establishes the guilt of nine persons convicted of crime, the tenth case may involve an innocent person. It is so in this World production, "The Tenth Case." The picture holds from the introduction to the final flash and is presented by screen artists.

Come to the ——— theatre on ——— of ——— week and see the surprises that await you in the trial of Claudia Payton. It is fascinating and contains a new interest in every foot of the thousand feet of film that is shown.

George Walsh in "The Pride of New York," a Thrill in Every Scene—Daring Stunts

(Fox Five Reel Production)

"The Pride of New York" is the next George Walsh feature to be shown at the ——— theatre. Smiling George presents a part in this picture which calls for all the agility of a Fairbanks and the nerve of a steeplejack. He enacts the role of a contractors son who wishes to learn the business from the bottom up and who willingly takes the risks assumed by the laborer, the ironworker and the mason in order that he may acquire knowledge concerning the ins and outs of the business. Contrasted with the manly, courageous young man whom Mr. Walsh impersonates is the role of the Fop, presented by William Bailey. Both are called when the national army is drafted and both are in love with the same girl. The girl is presented by Regina Quinn. She meets the Fop first and shortly thereafter she sees the contractor's son swinging high in the air, on an iron girder to be placed on the twentieth floor of a new building. She is attracted by his daring. Then the two men leave for France and she follows as a Red Cross nurse. George continues to improve in her estimation while she gradually loses all interest in the Fop. When the Fop sees that his idleness and indigent ways are the cause of his failure to hold the respect of the girl he loves, he takes the life of George as an example and his disposition undergoes a decided change.

The strong points in this picture and the ones which you all will enjoy thoroughly are the daring stunts enacted by Mr. Walsh. There is action every minute and "The Pride of New York" presents a typical Walsh subject.

At the ——— theatre on ——— of ——— week, George Walsh in "The Pride of New York.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

Dec. 15, 1917.

FEATURES

TITLE OF PLAY	PRODUCERS.	
"Daughter of Destiny"	Petrova Pictures	7 reels
"The Eternal Mother"	Metro	5 reels
"When Men Are Tempted"	Vitagraph	5 reels
"New York Luck"	Mutual	5 reels
"Miss Jackie of the Army"	Mutual	5 reels
"National Red Cross Pageant"	Red Cross War Council	5 reels
"The Babes In The Woods"	Fox	7 reels
"Her Silent Sacrifice"	Select	5 reels
"Vengeance Is Mine"	Pathe	5 reels
"Her Sister's Rival"	Pathe	5 reels
"The Secret Game"	Paramount	5 reels
"The Good for Nothing"	World	5 reels
"Love Letters"	Paramount	5 reels
"The Raggedy Queen"	Bluebird	5 reels
"Fighting Mad"	Butterfly	5 reels

SERIAL

"Who Is Number One"	Paramount 5th Chapter	2 reels

Charles Kent, Mildred Manning and Wallace MacDonald in "The Marriage Speculaton"

(Vitagraph Five Reel Production)

Charles Kent, Mildred Manning and Wallace MacDonald are the featured players in the five part Vitagraph production entitled "The Marriage Speculation," written by Cyrus Townsend Brady and produced under the direction of Ashley Miller. In this late Vitagraph Blue Ribbon feature, patrons of the ——— theatre will be presented with a theme that, if not unusual is the usual developed in a most fascinating way by the author. Little human touches that are evident throughout the run of this feature, are the bright spots. Particular reference is made to the scenes depicting business as carried on in a small town grocery store. Wallace MacDonald, who presents the part of Billie Perkins, an indigent grocery clerk, gives one of the best characterizations of this class of persons that has been seen on the screen for some time. Sharply contrasted with these scenes are those taken at a fashionable summer resort. "The Marriage Speculation" tells of the adventure of Clara Wilton, an ambitious little clerk in a candy store, who meets an old gentleman, who conceives the idea of speculating in marriages. He sees in Clara the opportunity and suggests to her that she place herself under his guidance. He has saved a few thousand dollars and spends it all in educating Clara in the hope that she will marry a millionaire who will provide for him when he is too old to work. How events shape themselves and the very agreeable surprise given Clara, her benefactor, and the grocery clerk, whom she eventually marries, is told in a most fascinating and romantic manner in this late production of Vitagraph. It will be seen on the screen of the ——— theatre on ——— of ——— week.

Mabel Taliaferro in "Draft 258," Cabanne's Sequel to "The Slacker"—Seven Parts

(Metro Seven Reel Special Production)

William Christy Cabanne, whom you remember as the author and director of "The Slacker," featuring Emily Stevens, has produced another special feature for the Metro program titled "Draft 258." It presents a theme that holds an interest for all—old and young. The title suggests the theme. It is not any better, but it is just as good as Mr. Cabanne's production of "The Slacker" which was highly commended by critics and public alike. Mabel Taliaferro, the accomplished little actress who has furnished entertainment for the millions on the speaking stage and who has been seen on the screen in some of Metro's best productions, is in the featured role. Walter Miller, who played opposite Miss Stevens as "the slacker" in the picture of the same title, has the principal male role opposite Miss Taliaferro in "Draft 258." Others in the supporting cast are: Earle Brunswick, Eugene Borden, Sue Balfour, William H. Tooker, Camilla Dalberg, Baby Ivy Ward, Sidney D'Albrook, Robert Anderson and Edwin Boring. Miss Taliaferro presents the role of Mary Alden who lives with her mother and two brothers.. She, one of her brothers, and her sweetheart, John Graham, are employed in a department store. Mary is a true patriot. Matthew, her brother, is a "soap-box" orator, and in his speeches he argues against the Government's action in declaring war. He is discharged from the store. He is urged to enlist but scoffs at the idea. When the draft numbers are announced, George Alden, Mary's other brother, holds the first number "258" and fails to report for examination. Mary goes herself and tries to enlist in his place.

What happens to her two brothers and how they are made the best of patriots by Mary is told in this most interesting war drama. At the ——— theatre on ——— of ——— week.

Mark Twain's Immortal Story, "Tom Sawyer," with Jack Pickford Featured

(Paramount Five-Reel Production)

Mark Twain's immortal story, "Tom Sawyer," has been adapted to the screen by Paramount and produced under the direction of William D. Taylor. Julia Crawford Ivers wrote the scenario. Jack Pickford is the featured player. In the supporting cast are: George Hackathorne, Alice Marvin, Edythe Chapman, Clara Horton, Helen Gilmore, Robert Gordon and Antrom Short. The character of Tom Sawyer is presented by Jack Pickford. The scenes of the story are laid in a small Missouri town. Tom is the mischievous member of the family group. A typical boy, he dislikes church and delights in running around with dirty hands, face and collar. Tom is in love with Becky Thatcher, the new girl in the neighborhood. He has won her respect and admiration by turning handsprings in front of her house. This is Tom's idea of serenading. He exchanges trinkets for tickets which were given out in the Sunday School for excellence in class deportment and lessons. When the Bible is given out, it is announced that it goes to Tom Sawyer, because he has the most tickets. Tom is then called upon by the superintendent to relate certain facts contained in the Bible and he is stuck. But you all know Mark Twain's version of Tom Sawyer. It is as old as the hills and one of the few stories that have been read by all. Paramount has given a faithful interpretation of the author's work, and Jack Pickford immortalizes the character of Tom Sawyer on the screen.

"Because of a Woman," with Strong Cast Including Belle Bennett, Jack Livingston

(Triangle Five-Reel Production)

Jack Livingston and Belle Bennett are the leading characters in "Because of a Woman," a late Triangle release to be shown on the screen of the ——— theatre ——— week. Mr. Livingston has the role of Noel Clavering whose desire to shield the woman he loves leads him to give up a promising business career, his friends and all that she might be protected. He goes West and adopts the life of a telegraph operator in a lonely town of the desert. Later he receives information that a stranger is coming to look over some mining property. The stranger proves to be Barrett, the man responsible for his sacrifice. Clavering wrings a confession from him. Noel prepares to return to the girl he had given up but when Barrett tells him that he had married her before leaving, he gives up all hope. Later he receives word from the girl's father that she is to be married to Barrett. He hurries back and finds that the girl is supremely happy and decides that he will keep the secret. Her husband soon tires of her and turns to another woman. Noel threatens the woman unless she give up Barrett, but his threats fail. Finally he decides to win the love of the woman. He wins her from Barrett and falls in love with her. Barrett returns to the girl Noel once loved.

"Because of a Woman" will be shown on the screen of the ——— theatre on ——— of ——— week. Jack Livingston, Belle Bennett, George Chesebro, Louella Maxam, Lillian Langdon, Josef Swickard and George Pierce.

William Duncan and Carol Holloway in "The Tenderfoot"—Western Drama

(Vitagraph Five-Reel Production)

"The Tenderfoot" is an adaptation from Alfred Henry Lewis's most famous Western story. It was produced for Vitagraph under the direction of William Duncan. William Duncan and Carol Holloway are the featured players. In the supporting cast are: Florence Dye, Joe Ryan, Walter L. Rodgers, Charles Wheelock, Hattie Bushkirk and Fred Forrester. Mr. Duncan has the role of Jim, an Easterner who goes West to forget the girl whom he loves but whose love is

not returned. When he has adapted himself to life on the Western plains, the girl and her father arrive. Jim has become an expert cowpuncher. He saves the girl's life and she learns to love him. But Jim has met and loves a Western girl. The girl from the East, in order to arouse the jealousy of Jim, arranges a meeting with "Smiling" Jack Douglas, the bully of the town. The Western girl, knowing that Douglas has planned to shoot Jim on sight, picks up a flirtation with him and while they are drinking, the Western girl empties the chamber of his revolver. Jim enters and Douglas covers him with his gun. He discovers that it contains no bullets. Jim and he fight and Jim conquers. The Eastern girl returns to her home and Jim and the Western girl are married.

"The Tenderfoot,' adapted from Alfred Henry Lewis's book of the same name, and produced by Vitagraph, will be seen on the screen of the ———— theatre on ———— of ———— week.

Lina Cavalieri, Most Beautiful Woman, in "The Eternal Temptress"—Strong Cast

(Paramount Five-Reel Production)

Lina Cavalieri, known throughout the world as the most beautiful woman, makes her debut before the motion picture going public, in a Paramount production, "The Eternal Temptress," written by Mme. Fred DeGresac and scenarioized by Eve Unsell. It was produced under the direction of Emile Chautard. The story was written especially for Mme. Cavalieri by M. deGresac, the noted French author. Elliott Dexter, who was seen to such good advantage in Elsie Ferguson's successful production, "The Rise of Jennie Cushing," leads. Many of the scenes are laid in Rome and Venice. In the supporting cast are such well known stars as Mildred Counselman, Allen Hale, Edward Fielding, Hallen Mostyn, James Laffey, Pierre De Matteis and Pater Barbier. Mme. Cavalieri presents the role of Princess Cordelia Sanzio, an Italian widow, living in Venice. She is of a coquettish nature and when she meets Harry Althrop, the son of Commodore Althrop, an American diplomat, the young man falls deeply in love with her and displays a jealous mood when she is seen speaking to other men. An Austrian Count decides to oppose Harry in winning the affections of the Princess. The object is to arouse the young man's jealousy and then to use this as a means of extorting from him certain valuable papers which his father is known to possess. Harry is lead into difficulty by the Princess and he is detected in certain criminal adventures. How events turn and the penalty which the Princess pays for her part in ruining the boy's career, are told in this most entertaining drama.

Lina Cavalieri, the most beautiful woman in the world, seen in "The Eternal Temptress." Elliott Dexter in principal male role.

"The Maternal Spark," with Rowland Lee, Irene Hunt—Powerful Drama—Strong Cast

(Triangle Five-Reel Production)

"The Maternal Spark" presented by a cast of Triangle stars will be seen at the ———— theatre on ———— of ———— week. The story was written by R. Cecil Smith and adapted to the screen by George Proctor and produced under the direction of G. P. Hamilton. In the cast are Irene Hunt, Rowland Lee, Joey Jacobs, Edwin Jobson, Josie Sedgwick, Frank Newburgh, and Frank McQuarrie. Rowland Lee presents the part of Howard Helms, who with his young wife and child is taken to the city from the little town of Pepperell, by John Mills, a wealthy broker. Mills has taken an interest in the young Helms and it is not many months before he has risen to prominence in the financial world. The lure of the city, however, is too strong for his nature to overcome and he is taken from his wife and child by "the other woman." Mills, who is a frequent visitor at the Helms home, notices that the young wife is unhappy and learns that her husband is neglecting her. He plans to force Helms to return to his wife. To do this he plays the market in such a way as to break Helms. Mrs. Helms then plans to win back the love that is rightfully hers. She goes to the other woman and persuades her to give up her husband. She does so and the young couple are reunited and return to the little town of Pepperell and to happiness.

At the ———— theatre on ———— of ———— week, "The Maternal Spark."

"The Marriage Speculation," with Charles Kent, Mildred Manning—Different

(Vitagraph Five-Reel Production)

"The Marriage Speculation," by Cyrus Townsend Brady, who has written many of the big successful photoplays produced by Vitagraph, is the late Vitagraph feature to be shown at the ———— theatre. Charles Kent, Mildred Manning and Wallace MacDonald are the principal players. The production was made under the direction of Ashley Miller. Charles Kent is seen on the screen for the first time in many months. In this picture Mr. Kent presents a part that calls for unusual dramatic talent. He has the role of Mr. Cliday, an elderly gentleman who has worked for thirty years in the same institution and who decides that he will take the money he has saved and speculate in marriages. He has met Clara Wilton, the pretty little clerk in a candy store and he suggests to her that she accept his offer of sending her to a boarding school where she can fit herself for the world of society. He does this on the condition that she marry a rich man and provide for him the rest of his life. She consents. Billie Perkins, a careless, lazy, grocery-store clerk is in love with Clara but she gives up all hope of ever seeing him rise above a mere clerk. She leaves for boarding school and when she has finished, her benefactor buys her beautiful clothes and they both leave for a fashionable summer resort to pick a husband. Clara meets a Count and decides to marry him to please the old man. Just as preparations are being made for the marriage ceremony, Billie appears in the disguise of a Count and exposes the bogus Count who is about to marry Clara. Billie has become a half-owner in the store and is prosperous and Clara decides that she will marry him. It develops that he is heir to the millions left by an English nobleman.

FOR DAILY CHANGES

These Talks Give the Gist of Plays in Brief

MOST of the bigger houses have publicity men and do not so badly need these Ad Talks. But the man who has to attend to all the details of his business does need them.

The manager who is changing his bill every day or every two days probably does not have time to study up on each picture, wade through all the press matter to find out what his picture is about.

While these talks are intended for use in your newspapers or your program, they also serve an important end in telling you yourself about the picture. Out of the mass of material on each production, the vital points are taken and boiled down here for your quick reference.

Read them now and save them for use in the future.

"Bucking Broadway," with Harry Carey Featured—Cowboys Invade Broadway

(Universal Five-Reel Production)

Harry Carey with Molly Malone in chief support is the featured player in Universal's production of "Bucking Broadway," a typical Western picture with a typical Western character man, Harry Carey, in the role of Cheyenne Harry. The spectacular predominates in this production and those of you who like action, and plenty of it, in a feature picture will enjoy every minute of the time "Bucking Broadway" is being shown on the screen of the ———— theatre. Molly Malone, who has the principal feminine role, opposite Mr. Carey, in this picture, is one of the best known artists of universal stock. Others in the cast are L. M. Wells, Vesta Pegg and William Gettinger. A sensational leap from the back of a horse to the rear of a fast moving train, is one of the many thrills in this production. Cheyenne Harry is in pursuit of his sweetheart who has left for the city, having been lured there by a man of disreputable character. He receives her message asking for help. Arriving in the city Harry learns that the man he is after is dining at a fashionable restaurant. A band of cowboys have arrived with a trainload of cattle and they are pals of Harry's. He rounds them up and they proceed to turn Broadway into a cattle ranch and incidentally they wreck the restaurant. This is a picture with not only one punch, but many. There is excitement and there are thrills aplenty.

Harry Carey, in a typical Western character role, will be seen on the screen of the ———— theatre on ———— of ———— week in "Bucking Broadway," with Harry Carey and a strong cast.

"Her Sister," with Olive Tell Featured, Story of a Sister's Sacrifice

(Mutual Five-Reel Production)

"Her Sister," produced under the direction of John B. O'Brien for the Empire All Star Corporation, releasing on the Mutual program, is a five-reel photodrama featuring Olive Tell. In the supporting cast are, David Powell, Eileen Dennes, Anita Rothe, Mrs. Clarat-Bracy, Harriet Thompson, Martha Dean, Eileen Errol, Madeline Meredith, Charles Edwards, Sidney Blair, Herbert Evans and Eleanor Seybolt. Miss Tell presents the role of Eleanor Alderson who with her sister Jane because Eleanor refuses to allow her sister Jane to accept the invitations of buyers. Eleanor accepts a position with Iris, a believer in mysticism and she and her sister are established in fashionable quarters. Jane is placed in a compromising position by a married man, whose wife seeks evidence for a divorce. Eleanor arrives in time to save Jane from the husband but the divorce proceedings are brought and Jane is named as co-respondent. Eleanor leaves the city and meets George Saunders, whom she loves. Eleanor is regarded as the third woman in the divorce proceedings and in order to protect her sister, acknowledges that she is the one. Saunders refuses to believe Eleanor's confession. He learns that she has a sister and by a clever scheme discloses that Jane is the one to blame. Jane is cleared of all guilt and both sisters wed happily.

"The Wolf and His Mate," Univeral Feature, with Hart Hoxie and Capable Cast

(Universal Five-Reel Production)

Hart Hoxie, George R. O'Dell, Louise Lovely, Betty Schade, George French and Hector Dion, are the screen artists who interpret the principal roles in this Universal feature titled, "The Wolf and His Mate," which will be shown on the screen of the ———— theatre on ———— of ———— week. Mr. Hoxie, noted for his characterization of Western characters, in this production presents the character of Donald Bayne, who is deprived of his cabin in the backwoods by court order and in revenge he seeks out the man who had been the cause of his trouble and takes the law in his own hands. He leaves that vicinity for several months and on his return discovers there Bess Nolan (Louise Lovely), her uncle having left it to her. Her niece lives with her. Bayne, still furious because he had been evicted, forces Bess to marry him. He expects her to leave but she remains and the tables are turned for the second time on him. He realizes that he loves her after the lapse of weeks, but Bess rebels when he attempts to grow intimate. Bess's little niece is stolen and Bayne recovers the child for her. After this, he is an idol in the eyes of the girl he had learned to love. "The Wolf and His Mate" is full of action and human touches. It is sure-fire drama and enacted by a cast of capable players.

"The Wolf and His Mate," a Universal feature," will be seen on the screen of tne ———— theatre on ———— of ———— week.

"The Flight of the Fury," Late Chapter of "Who Is Number One"—Thrills Aplenty

(Paramount Serial, Two Reels)

"The Flight of the Fury" is the title of the Sixth episode of Paramount's baffling mystery story, "Who Is Number One?" Like its predecessors, this chapter is full of action and thrills. The question, still unanswered, leaves Number One in obscurity but the activities of this mysterious one, are evident in every flash on the screen. Hugo Wald, tutor to Aimee Villon (Kathleen Clifford) loves her and is jealous of Tommy Hale. The best detectives from Scotland Yard and the United States Secret Service join hands to reveal the identity of Number One. Aimee is freed from the hands of the T-T-T—the question remains unanswered.

The late chapter of Paramount's Serial, "Who Is Number One?" will be seen on the screen of the ———— theatre on ———— of ———— week.

Petrova Pictures Issues "Scene Album"

Members of the First National Exhibitors' Circuit were surprised to receive this week a unique "scene album" covering the initial Petrova Picture company release, "Daughter of Destiny." It is bound in morocco and stamped on the cover is the name of the recipient. The fly leaf is an autographed portrait of Mme. Petrova done in colors, while the rest of the book is devoted to various scenes from the production. It is the first time that such a volume has been issued.

LIVE NEWS FROM THE PRODUCERS



Douglas Fairbanks Took His Beatific Countenance, Company and Winsome Marjorie Daw to the Grand Canyon of the Arizona for Material With Which to Build "A Modern Musketeer" for Artcraft

"A Modern Musketeer" Opens Rivoli Theatre

The Fairbanks Smile in New Artcraft Production Scheduled to Welcome Broadwayites to the Newest Temple of Picture Art

IT became known last week, through an announcement from the offices of Artcraft Pictures Corporation, that Douglas Fairbanks's next picture to be released by Artcraft, "A Modern Musketeer," has been selected by S. L. Rothapfel to mark the opening of the new Rivoli theatre at Broadway and Forty-ninth street, very shortly. Probably the most significant thing about this is the fact that it is the third time a Fairbanks picture has been chosen by Mr. Rothapfel as the opening attraction of a new theatre.

The Fairbanks company has returned from the Grand Canyon of Arizona, where the major part of "A Modern Musketeer" was staged, and will produce the balance of the film at the Hollywood studio.

Mary Pickford's newest Atrcraft picture, "Stella Maris," adapted from William J. Locke's book, will be released the end of January, it is announced. Staged under the direction of Marshall Neilan, this photoplay is expected to prove Miss Pickford's greatest achievement in the cinema world. Everyone who has already seen this picture, including Adolph Zukor, president of the Famous Players-Lasky Corporation, declares it to be her crowning accomplishment.

William S. Hart and company are in the Santa Cruz country filming some "big tree" scenery for the actor's next Artcraft release. With Hart are E. H. Allen, his business manager; Gertrude Claire, Maude George, Robert Gordon, and thirty other players of the Thomas H. Ince Studios.

Hart is giving to this, his fourth picture for Artcraft, all the direction, photography and dramatic interest of his other releases, it is said, plus a story which has more exciting moments and human appeal than any he has every offered to the screen. Seldom it is that the Ince star will discuss a drama in the making; it must be finished and meet with his critical approval before he will comment on its merits. But Hart has made an exception of the picture he is now filming in the Santa Cruz country. He is so sure that it will meet the exacting demands of Artcraft patrons that he is willing to tell something about it.

"The character of the star role is different from the peculiar type with which my name has been associated so conspicuously," said Hart. "Instead of a rugged Westerner I am going to play the part of 'Blue Blazes' Rawden, a lumberjack. The story, which is laid in the Great Woods, is replete with thrills and emotional episodes."

Edith Storey Feature Claims Great Russian Detail

"The Legion of Death," starring Edith Storey, which is announced by Metro Pictures Corporation as nearing completion at the West Coast studios of Metro, under the direction of Tod Browning, is said to be an unusually massive production and very elaborate in detail. The story is based by June Mathias on the historic fact that women have long been potent factors in Russian history.

Great care was exercised, it is said, in casting the characters, each being engaged after a careful study of the strong types needed for the parts. Director Browning asked to be supplied with real Russian men and women for the street and battle scenes.

"The Legion of Death" is described as a romance, with the revolution and other events as a background for the story.

"Within the Law" Catches on in Chicago Houses

"Within the Law," the Greater Vitagraph special blue ribbon feature which is now showing in many Chicago theatres, has received the same degree of praise from the critics of the Chicago press as it did from those in New York and other cities where it has been shown, according to late reports from Vitagraph.

"Within the Law," it will be recalled, was denied a permit in Chicago for more than five months and was only released after the Vitagraph company, in a legal battle directed by Albert E. Smith, president, and Walter W. Irwin, general manager of the distributing branch of the company, had twice defeated Major Funkhouser and the police department of Chicago in the courts.

Universal "Rainbow" Pictures Help Lodge Meeting

Carl Laemmle, president of Universal, has received from Supreme Court Justice Victor J. Dowling, in his capacity as president of the Friendly Sons of St. Patrick, a lengthy letter of appreciation on the motion pictures which Universal made showing the training and life of the Rainbow Division at Camp Mills, Mineola, L. I.

"Through the courtesy of Robert Burns," the letter remarked, "the pictures were presented at the quarterly meeting of the Friendly Sons of St. Patrick at the Hotel Astor. We had the largest meeting in the history of the society, which, in itself, was an indication of the interest taken by members in the announced display. I think it would be a good thing for the country and for every community if these pictures were given the widest possible publicity, as they will tend to increase the appreciation of what our soldiers are doing to fit themselves for the ordeal, and at the same time inspire the public to additional sacrifices on their behalf."

William Fox Companies Require Whole Country as Studio

Both Coasts and Territory Between Have Been Requisitioned, and Hollywood Studio Still Proves Too Small—During Year Sixty-six Features Were Made in West and Thirty-nine in East



William Farnum as Jean Valjean in Fox's "Les Miserables" Steals a Loaf of Bread and Goes to Prison

THE William Fox property at Sunset boulevard and Western avenue, Hollywood, is cited, in a summary of the year's work in Fox Studios, as material evidence that it takes a whole lot to make motion pictures.

This particular lot now contains twenty acres, having been enlarged within the last year from a fifteen-acre tract. But it is apparently not yet big enough to hold the Fox activities. The whole country round, as far north as Portland, is utilized for work on locations, and, in addition, the corporation has five studios in New Jersey, another in Kingston, Jamaica, and its companies, at times crowded out even from these broad-ranging grounds, rove extensively along the Atlantic coast from Maine to Florida.

Subjects Pass Century Mark

Fox made 105 pictures during 1917—thirty-nine on the East and sixty-six in the West. The sixty-six included all of the comedies, most of the Standard Pictures and some of the special features. The whole twenty acres at Hollywood was utilized for these, which means six stages were kept busy and the grounds generally dotted with the 500 to 1,000 persons regularly employed there. Of the six stages, three are of the open-air type.

Big things are done at Hollywood, but even the best equipped studios are not without limitations. Frank Lloyd realized this when he took William Farnum's company to the San Francisco water front and then to Catalina Island for scenes in "When a Man Sees Red." J. Gordon Edwards realized it when he invaded northern Mexico to photograph atmosphere and Theda Bara in several Bara super-pictures. Henry Lehrman realized it when he temporarily left Hollywood, as he frequently did, to give his theatrical cut-ups opportunity to absorb sunshine on the beaches at Venice, Santa Monica, Ocean Park and Redondo, at Mt. Hollywood and along the Californian palisades. C. M. and S. A. Franklin realized it when they elected big sets on Palisades road, along the shore, for Francis Carpenter and Virginia Lee Corbin in "Treasure Island."

Hollywood Changes Much

But some of the big things of the last year also have been done on the Hollywood lot. Parisian streets have been built three times—for "A Tale of Two Cities," for "The Scarlet Pimpernel" and for "Du Barry." Director Edwards built the street of a Russian city there for "The Rose of Blood," Lehrman built a New York street for the comedies and there have been Japanese streets, Arabian streets and streets of Nashville constructed and demolished since 1917 dawned on the Golden West. And there also was built the imposing Roman forum which furnished the background for historic and thrilling scenes in the Edwards-directed "Cleopatra."

In this environment have Theda Bara and William Farnum worked during part of the year. Here also have been the Carpenter-Corbin company and the one headed by Georgie Stone and Gertrude Messinger. Gladys Brockwell has spent the year on the lot making Fox special features and four comedy companies have worked here almost continuously. Latterly, two of the new stars in drama, Tom Mix and Jewel Carmen, also have ridden and walked and achieved on the Fox reservation.

Jersey Studios Crowded

The thirty-nine productions made in the East have kept the Fox New Jersey studios crowded to capacity and running over. In fact, many times during the year, it has been necessary for a company to do all of its work on locations before beginning work indoors merely because there was no studio immediately available. One company—that headed by Annette Kellermann, making "Queen of the Sea"—spent all summer and part of the fall out-of-doors at Bar Harbor, Me.

Nearly all of the companies working in the East have been away from New York for varying periods. Buzzard's Bay, Delaware Water Gap, the Adirondacks, Long Island, Trenton, Florida, numerous military camps in New York, New Jersey and Pennsylvania, and other localities offering special attractions to motion picture directors have been visited by William Fox companies. William Farnum utilized his own Long Island farm for some of the scenes in "The Heart of a Lion," and George Walsh has done enough visiting at military camps to have learned most of the routine between reveille and taps. Sonia Markova has journeyed both to the Water Gap and Cape Cod, and several of the companies have made trips to the mountains and elsewhere along the Eastern seaboard.

Metro Starts "Revenge" at Hollywood Studio

Production has been begun at Metro's West Coast Studio, in Hollywood, on "Revenge," the next starring vehicle of Edith Storey. "Revenge" is a picturization of the novel, "Hearts Steadfast," by Edward Moffatt, which has been adapted for Miss Storey's use by H. P. Keeler.

Tod Browning will direct Miss Storey in "Revenge," which will be a five-act Metro wonder play presented by B. A. Rolfe, Metro's Western representative. It is a story Western in thought and locale, bringing the star back to the sort of picture which first endeared her to the pubilc.

A strong cast is being selected by Mr. Rolfe and Mr. Browning to support Miss Storey. Heading the list of those already engaged is Wheeler Oakman. Another well known player who will appear in Miss Storey's support is Ralph Lewis.



Quaintly Beautiful is the William Fox Studio at Hollywood, Cal. Some of the Best Fox Productions Come from Here

Bushman—Bayne Start New Comedy-Melodrama

"The Woolworth Diamonds" Is Being Directed by William S. Davis from Adaptation by Le Vino—James J. Dunne Assists



Francis X. Bushman and Beverly Bayne Have Completed "Red, White and Blue Blood" for Metro

FRANCIS X. BUSHMAN and Beverly Bayne, Metro's co-stars, have begun work at the Metro Studio on a comedy-melodrama called "The Woolworth Diamonds." The story is from the pen of Hugh Weir, and has been adapted for the use of Mr. Bushman and Miss Bayne by Albert Shelby Le Vino

Mr. Bushman's part is that of a young multi-millionaire, Gerry Simpson, and Miss Bayne plays Virginia Blake, a girl reporter. Some of the comedy arises from the fact that the girl reporter has a perfect horror of the idle rich, and then is thrown much against her will into the society of young Simpson, to whom money is absolutely no object. But the melodrama is provided by entirely different means. That is where "The Woolworth Diamonds" come in. New York life in all its phases will be mirrored in "The Woolworth Diamonds." There will be society scenes, charity bazaar scenes, scenes among tenement dwellers, and other varicolored pictures of the life of the metropolis.

William S. Davis will direct the new Bushman-Bayne feature, having completed his work with Emily Stevens in the Metro picture, "Alias Mrs. Jessop," which will have an early release. James J. Dunne will assist Mr. Davis in directing. Mr. Dunne was formerly assistant to Frank Reicher, working with him in the preparation of Ethel Barrymore's forthcoming Metro feature, "An American Widow," but as Mr. Reicher will for the present be engaged in the cutting of this picture and in choosing his next vehicle from a large number of manuscripts, "Jimmy" Dunne is released for the time being to Mr. Davis. Rudolph J. Bergquist is the cameraman who will photograph "The Woolworth Diamonds."

Hugh Jeffrey has been engaged to play the part of Rogers, the valet.

Loew Books Goldwyn-Distributed Production

"For the Freedom of the World" Said to Be Meeting with Much Favor Throughout Country—Some Houses Rebook Feature

EXHIBITORS in all parts of North America are said to be showing enthusiasm over the success of the Goldwyn distributed patriotic production, "For the Freedom of the World," which in scores of towns and cities, it is claimed, has overcome wartime depression and crowded houses to capacity.

Marcus Loew booked the production on sight during the past week for his entire chain of theatres, and the Loew aides, who previously had seen the picture and reported enthusiastically on it, have arranged to present the attraction backed by a special advertising appropriation of their own.

In Youngstown and Canton, O., Feiber and Shea have played the attraction, it is reported, to house capacity in each city and were so pleased with the drawing power and appeal of the picture that they had arranged for rebookings for all of their houses. From the day of its first presentation in the Victoria theatre, Philadelphia, "For the Freedom of the World" proved itself to be the kind of attraction that the public wants.

In a letter to Goldwyn Distributing Corporation, Feiber & Shea said: "Capt. Edwin Bower Hesser's 'For the Freedom of the World' is the biggest box-office life saver of the hour. In the face of strong competition and the prevailing general slump in picture receipts, this feature of yours has completely smashed all of our attendance records in Youngstown and Canton for the current calendar year. I have seriously considered breaking our ironclad rule against playing repeats and arranging for return engagements in all of our towns."

Even before this letter reached Goldwyn, Feiber and Shea had rebooked this production.

Christie Company Stars Bobby Vernon in Comedies

It was announced from the West Coast last week that Bobby Vernon, star of many light comedies, is now under contract with the Christie Film Company, and has already finished a number of scenes of his first picture, in which he is assisted by Ethel Lynne.

Vernon's latest activities before the camera prior to joining Christie were with Triangle-Keystone, for whom he appeared in "Nick of Time Baby" and other laugh-makers.

Atlanta Manager Plays Jewel Feature to Success

So successful was a recent engagement of the Jewel feature, "Come Through," at the Criterion theatre in Atlanta, Ga., that the manager of the theatre wrote a letter, praising the production, to the Jewel branch in Atlanta, and the document has been made public by Jewel news service.

The letter said, in part:

"We have just completed a three days' engagement of the Jewel production 'Come Through.' This picture was positively one of the best 'dark horses' we have ever played and we regret very much that you were unable to let us have the feature for a week's engagement, as it would undoubtedly have given us splendid results.

"Contracts for your other Jewel productions, 'The Co-Respondent,' 'Sirens of the Sea' and 'The Man Without a Country' have been mailed you properly signed. The writer has looked at the above pictures and they bear the earmarks of money getters. Any time that you have a production that stacks up with 'Come Through' and 'The Co-Respondent' we will greatly appreciate it if you will arrange a screening of same and give the writer a chance to bid for the first showing in Atlanta.

(Signed) "W. C. PATTERSON."

Scardon Directs "Other Man" for Vitagraph Release

It was announced last week by C. J. Giegerich that Paul Scardon has started the production of "The Other Man" at the Eastern studios of the Vitagraph Company. It is said the subject demands the utmost in directorial versatility, as the action runs from wealthy homes to tenement hovels and calls for a character study of civilized polish under a coating of poverty's crudities.

According to the Giegerich announcement, "The Other Man" should give Mr. Scardon an opportunity to display, from the directorial angle, his fund of knowledge of the art of make-up that gained admiration while he played character roles before the camera.

It is said that make-up will play an important part in the success of "The Other Man" for the other man is really the same man who wins the love of a woman in two decidedly different spheres of life without her knowledge that it is the same person that has attracted her both times.

Holmes Visits Arizona for Exteriors of "Ruggles"

Taylor Holmes, it was announced this week by Essanay, is in Arizona with his "Ruggles of Red Gap" company, shooting the outdoor scenes of this George K. Spoor special.

"Ruggles of Red Gap" is said to afford Holmes an unusual opportunity to assume a characterization he is naturally adapted for, that of an impressionable English valet in the United States Western country. With Mr. Holmes are such supporting characters as Lawrance D'Orsay and Frederick Burton, both of whom appeared in the original stage presentation; Lillian Drew and Virginia Valli, Essanay stars.

Tucker Devises Moonlight Effects in Marsh Feature

The night effects secured in Goldwyn pictures by a photographic novelty devised and introduced by George Loane Tucker are said to be varied in Mae Marsh's forthcoming subject, "The Cinderella Man." The scene is on the water in the bay at Naples, Italy, at night. It is just a short, atmospheric note in the action, but it is said to afford a thrill in giving the effect of the moon passing from under a cloud.

The scene does not show the moon. Mr. Tucker contends that there is much more to be gained by suggestion than by representation, so all that is seen is just the light of the moon, bathing everything in the picture. First the scene is deep blue with the moon under the cloud, and then suddenly, as the moon comes out, everything is illumined by a bright light.

Hayakawa Company Starts Home from Hawaiian Islands

A cablegram received at the Lasky studio in Hollywood a few days ago from George Melford, director of "Hidden Pearls," starring Sessue Hayakawa, indicated that the company had left the Hawaiian Islands and was on its way back to the States.

Mr. Melford stated, also, that besides filming all the exterior scenes of "Hidden Pearls," they had secured about 10,000 feet of film on the funeral ceremonies of the late Queen Liliuokalani of Hawaii.

The fact that 10,000 feet of celluloid have been exposed, is considered evidence that no detail of the strange native rites, accompanying the funeral, was omitted, and the result will undoubtedly be a film of genuine historic value as well as great general interest.

Brenon Adds Hickman to Forbes-Robertson Cast

Alfred Hickman has been added to the cast of "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, it was announced last week by the Herbert Brenon department of exploitation. Coincidental with this bit of news it was announced that the production is progressing rapidly at the Brenon studio on Hudson Heights.

Mr. Hickman is cast in the role of the slavey's father, a part which, it is said, has been developed in the screen adaptation of Jerome K. Jerome's play. In "The Fall of the Romanoffs" Hickman created favorable comments through his characterization of the deposed Czar.

Pearl White Sends Message of Cheer to Soldiers

Pearl White, the serial star of Pathe, who recently finished her work in "The Fatal Ring," has been selected by a practically unanimous vote of the personnel of the Marine Corps of Uncle Sam's fighting men to send them a message of Christmas cheer. This message will go to the men of the Marine Corps in the training camps in America, in the coast forts and to the boys, who were the first to carry the United States flag to France when we declared war against Germany.



Jack Pickford, in "Tom Sawyer," a Paramount Feature, Is Said to Be Just the Sort of Boy Mark Twain Had in Mind When He Wrote the Story

Paramount Helps to Perpetuate 1917 Spirit

Produces Feature Written by Judge Willis Brown, Called "Spirit of '17" and Starring Jack Pickford—Taylor Directs

ACCORDING to an announcement this week from the Famous Players-Lasky offices, Paramount, is considering that in years hence the populace will recall the spirit of 1917, has come to the conclusion that it is no more than right and natural, that the 1917 spirit should be reflected in the literature and drama and upon the screen today.

For this purpose Paramount plans to release shortly a photoplay by Judge Willis Brown, under the title of "The Spirit of '17," bearing a double meaning—the spirit of youth and the spirit of the year.

By what is said to be a masterly conception of the author of this forthcoming Paramount picture, the spirit of '61 is also recalled, when the veterans of the Civil War, inmates of a soldiers' home, gray bearded, with trembling limbs but hearts of oak, again rally to the call, voiced by a youth imbued with that same spirit, renewed in the present year.

Jack Pickford will play the role of the young hero who saves from rioters a copper mining town, using the veterans, from whose shoulders, momentarily the blight of age has fallen, to hold the fort till the real troops arrive.

The picture was scenarioized by Julia Crawford Ivers and is directed by William D. Taylor.

Pending the release of this production Jack Pickford is appearing in the Paramount screen version of Mark Twain's immortal "Tom Sawyer." This picture, released December 10, was also put into shape for the screen by Julia Crawford Ivers, who declared that it was a labor of love. William D. Taylor also directed "Tom Sawyer." The second film, "Huck and Tom," or "The Further Adventures of Tom Sawyer" will be released in the new year after "The Spirit of '17."

Pathe Engages Ernest Warde to Direct Frank Keenan

IT was announced last week from the office of Pathe Exchange, Inc., that Ernest C. Warde, son of the English actor, Frederick Warde, and who is a producer with many successes to his credit, has been engaged by J. A. Berst, vice president and general manager of Pathe, as director for Frank Keenan, who recently joined Pathe.

Mr. Warde, it is said, has made final arrangements for the production of "Simeon's Shadow," from the novel by Elizabeth Lee, the scenario for which was written by Gilson Willets. This picture affords Frank Keenan, it is claimed, one of the most dominant parts he has ever had, that of the head of a great railroad system reminiscent of such men as Hill and Harriman.

The method which Mr. Warde and Mr. Willets are pursuing in the preparation of this picture is said to be a splendid example of the kind of practical co-operation between director and scenario writer that makes for a closely knit, well developed picture. The two men have worked together from the beginning, Mr. Warde suggesting methods of development which he thought would be effective, and Mr. Willets incorporating these suggestions in what is looked upon by Pathe as an almost perfect script.

Big things are expected of this combination. Ernest Warde is a man of long experience in the motion pcture business and Keenan is also well known to the stage.

Frank Crane Joins Madame Petrova as Director

Comes Direct from Goldwyn Following Completion of Mary Garden Feature—Begins Immediately on "The Life Mask"

ANNOUNCEMENT was made this week by Frederick L. Collins, president of the Petrova Pictures Company, that arrangements were consummated on Saturday whereby Frank Crane will direct the third starring vehicle of Madame Olga Petrova.

The selection of the well-known producer, who will commence work this week on the third production of the Petrova Picture Company, was made only after a series of lengthy consultations between Madame Petrova and the officials of her organization. This was due to the desire on the part of the star to insure the high standard of excellence which has been set in the making of her first two subjects, which were produced by George Irving and Larry Trimble, respectively.

In choosing Mr. Crane for this task, Madame Petrova and Frederick L. Collins feel that they have assured the exhibitors of the country the production of a feature which should be a worthy running-mate to "Daughter of Destiny," scheduled for release on December 23.

Mr. Crane will start work on "The Life Mask," which is the title of the vehicle chosen for the third picture, immediately. His services were secured following his completion of the Goldwyn production of "Thais," starring Mary Garden.

Mr. Crane has been associated with the Vitagraph, Universal and other film organizations. He is responsible for the World Film version of "Old Dutch," which scored a success, and more latterly produced the first Paramount serial entitled, "Who Is Number One?" starring Kathleen Clifford and many others of note.

"Seven Swans" Promises Unusual Fairy Tale

Is Expected by Paramount to Be One of Most Timely and Interesting Holiday Features—Marguerite Clark Starred

IT has remained for the motion picture to afford the medium best suited to the elfin drama—one of the finest examples ever offered, according to Paramount, will be "The Seven Swans," in which Marguerite Clark, one of the daintiest of players, will star for Paramount during the present month.

Not alone children, but men and women of every age, will no doubt delight in this picture, because it is said to possess enough human interest and charm, aside from its fairy qualities, to render it enthralling; and, besides, what grown-up does not enjoy a fairy story now and then, just for relaxation?

It will be notable, according to Paramount, for its beauty of investiture, costume and ensemble effects; it will be exceptional because J. Searle Dawley has constructed a charming story—adapted it, rather—and directed it with consummate skill. It will be photographically perfect, because of the lighting facilities and the skilful work of Lyman Broening.

Above all, it should be delightful because it has as its central figure Marguerite Clark.

Work on "The Seven Swans" is drawing to a conclusion. The company has been in the South, getting "summer" scenes. Great indoor sets have been prepared; king's palaces and gardens have arisen, hundreds of gayly clad people of a land that never was, have taken part in the spectacle.

Miss Clark is satisfied that it will be a wonderful picture; she is said to be charmed at the opportunity of giving to the world a real bit of fantasy at Christmas tide. So there seems little doubt that "The Seven Swans" will constitute one of the most delightful offerings ever emanating from Paramount.

Nearly Lost Print Causes Triangle Considerable Worry

"PICTURE lost in transit" was the news received by Director Wyndham Gittens from the New York offices of the Triangle Film Corporation, a week after the shipment of his spectacular sea drama, "The Ship of Doom," from the Culver City studios. The announcement came as a climax to weeks of hard work with ships and small boats in midocean, amid difficulties which sorely tried the patience of the entire company; and the thought that all this labor had been in vain cast a pall of gloom over all concerned.

There were days of frantic telegraphing and anxiety in every express office from Los Angeles to New York. The missing negative and sample print had been specially forwarded owing to unavoidable delays which made the picture late for release; but in spite of the unusual precautions all trace of the express box had been lost. A peculiar circumstance was that another Triangle picture, expressed at the same time as "The Ship of Doom," arrived safely at the home office.

Just as all hope had been abandoned the missing package was located in Chicago and rushed to the Triangle factory so that the prints might be delivered to exchanges on schedule time, and everybody breathed freely once more.

Billie Burke Begins "Eve's Daughter" for Screen

Billie Burke, it was announced last week by Famous Players-Lasky, has commenced work on "Eve's Daughter" for the screen, as a Paramount release. The subject was recently presented on the legitimate stage with Grace George in the star role. James Kirkwood is the director.

In Miss Burke's production of "The Land of Promise," released by Paramount on December 10, Tom Meighan has the lead opposite the star.

Lyons and Moran Begin New Comedies on West Coast

Eddie Lyons and Lee Moran have returned to Universal City from their extended visit to New York and are expected to begin at once the production of one-reel parlor comedies embodying refinement with their inspirations to laughter. Capt. Leslie T. Peacock, widely known as a scenarioist, has been engaged to write especially for "the boys" and will provide them with a line of gloom-killers designed for high class laughs. The Lyons-Moran comedies will be released under a special brand, the title of which is still to be selected.

The vacation trip of Universal's brace of comedians, included a trip to their home town, after their visit in New York where they consulted with Carl Laemmle, president of Universal, and decided upon the plan for comedies that will be carried out in the immediate future. It is expected that "the boys" will take a new hold upon the popularity they have gained during their long service as Universal comedians.

Constance Talmadge Ignores Cold to Finish Feature

In order to hasten the date of her departure for California, Constance Talmadge, Select star, has been working steadily through zero temperature in the lightest of summer apparel, according to reports this week. Her next picture, "The Studio Girl," calls for settings along the bleak Gloucester coast, and with time pressing fast on their heels, Miss Talmadge and her director, Charles Giblyn, have rushed production ahead without waiting for warmer days.

"The Studio Girl" has been adapted for the screen by Paul West from the comedy, "The Runaway," by Pierre Veber and Henri de Gorsse, and will be distributed through Select exchanges.



Louise Huff

Pathe Plans to Surpass Old Successes During New Year

Under Guidance of J. A. Berst, Record of Fading Year Is But Stepping Stone to Greater Heights, and New Standard Is Aimed At—Serials Prove Their Worth as Put Over on the Pathe Plan



Bessie Love, Winsome Star of Pathe Plays

AS the year draws to a close, Pathe points with pride to its long list of achievements in the motion picture world for 1917, and with these to spur them on the management of this leading company has set even higher marks for 1918. Under the plans of J. A. Berst, vice-president and general manager, the record of the past twelve months is merely the stepping stone to greater heights.

The greatest addition to the Pathe productions for the year were probably the Pathe Plays, which will come, it is expected, to their full fruition during 1918.

Serials Cut Wide Swath

Serials played an important part in the Pathe program of 1917 and the successes achieved during the year in this line were: "Pearl of the Army," featuring Pearl White; "Patria," with Mrs. Irene Castle; "Mystery of the Double Cross," with Mollie King; "The Neglected Wife," with Ruth Roland; "The Fatal Ring," with Pearl White; "The Seven Pearls," with Mollie King, and "The Hidden Hand," the Four Star serial, having in its cast Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton. Early next year these will be followed, it is announced, with "The House of Hate," by the authors of "The Hidden Hand," in which Pearl White will again be starred. Following that will be a mystery serial founded on Guy de Taramond's novel, "The Mystery of Lucien Delorme." Pathe's scenario department has three other serials in work.

In line with Pathe's policy of picturizing classics, the management of this concern released during the year "The Vicar of Wakefield," the English classic by Oliver Goldsmith; "Crime and Punishment," by Dostoyefsky, the Russian novelist; "The Woman in White," by Wilkie Collins, and the re-issue of "Les Miserables," Victor Hugo's immortal masterpiece. Plans for the 1819 program along this line contain the story of India by Rudyard Kipling, "The Naulahka." Antonio Moreno, Warner Oland, Doraldino, the dancer, Marie Alden and Helene Chadwick are among the stars in "The Naulahka" cast.

Russian Pictures Introduced

An achievement was the introduction to the American public of the Russian pictures by Pathe. These pictures are considered masterpieces from every angle. They were made under the supervision of the Russian Government, have in their casts stars of the Russian theatre and have for their subjects stories of Russian writers. Beginning with "The Painted Doll," released in October, 1917, there followed "The Queen of Spades" and "Her Sister's Rival." These in turn will be followed during the coming year by at least one of these Russian pictures every month.

On the entry of the United States into the war, the interest of Americans centered on what was being done by the Allies, and to satisfy this interest Pathe made arrangements with the British and French Governments to release the official war pictures, which were taken by cameramen acting under the direction of army officers, and which are being taken to get a pictorial history of this war. When the tanks made their seemingly miraculous appearance on the battlefield and achieved their successes, the interest and curiosity of the American public was in this queer fighting machine. This curiosity was satisfied by Pathe when it released the Official Government pictures of the tanks. "The Retreat of the Germans at the Battle of the Somme, Ancre and Arras," were all thrown on the screen to show Americans what war really is.

Strong Program Planned

On the 1918 program of the Pathe Plays, in addition to Mrs. Castle, are Frank Keenan, Fannie Ward, Bryant Washburn and Bessie Love. Among the pictures Fannie Ward will appear in are: "For Sale," from a play by Fred Jackson; "Innocent" and "The Yellow Ticket," by Michael Morton. Fred Jackson, author of "For Sale," also wrote "A Full House" and "A Pair of Sixes" and "Losing Eloise."

Bryant Washburn will appear in "Kidder and Ko," story by John W. Grey and scenario by Charles Sarver, and "Twenty-one," by George Randolph Chester, scenario by Charles Sarver.

Frank Keenan will be seen in "Simeon's Shadow," by Elizabeth Lee, and "Loaded Dice," by Hillary A. Clark. The scenario for "Loaded Dice" is by Gilson Willets. "Simeon's Shadow" will be directed by Ernest Warde, producer of "The Vicar of Wakefield"; "Hinton's Double" and other hits of the past year, who has been signed by Pathe.

Henry Kitchell Webster's "The Painted Scene," will be a vehicle for Bessie Love. It is being produced under the working title "Spring of the Year."

Cyrus Townsend Brady's "The Cliff Dweller's Pot" and Sir William Young's "A Japanese Nightingale," have also been bought and will be made into pictures. Three A. H. Woods plays, in addition to "Innocent" and "The Yellow Ticket," which will be presented by Pathe in 1918, are "Wanted—Jim Bennett," "The Power of Money" and "The Other Woman."

Comedies Also Prosper

The Lonesome Luke and the Harold Lloyd comedies have been drawing cards, and during 1918 the Harold Lloyd comedies will continue to furnish laughter for America. Toto, the Hippodrome clown, came under the Pathe banner this Fall, and his comedies will be one of the features of Pathe's well rounded 1918 program.

In the news field Pathe, with the Hearst-Pathe News, is among the leaders.

Animated cartoons are considered a source of joy to thousands, and among the best of the animated cartoons are those made by the International by artists whose names are a household word in practically every home in the country.

"We let the year 1917 speak for itself," said Mr. Berst in talking over Pathe achievements for the twelve months, "but the only thing we can promise the exhibitor and the public is that 1918 will eclipse 1917 from every standpoint."



Vera Colodna Has the Title Role in Pathe's Russian Art Film, "Her Sister's Rival"

Petrova Chooses "Life Mask" as Third Feature

Is Adapted from Novel of Same Name, and Is Said to Give New Twist to the Eternal Triangle Theme—Name of Author Unknown



Mme. Olga Petrova's First Feature, "A Daughter of Destiny," Is Slated for a Showing at the Rialto

IN accordance with the custom which she inaugurated at the formation of the Petrova Picture Company, Madame Olga Petrova has personally chosen the story for the third starring vehicle in which she will appear during the forthcoming year. The story selected is an adaptation of "The Life Mask," a novel of which the name of the author is enshrouded in mystery, inasmuch as "The Life Mask" was written and published without divulging the name of the man or woman responsible for it.

Madame Petrova has chosen Mrs. L. Case Russell, the well known photoplaywright, to adapt and scenarioize "The Life Mask." Mrs. Russell is responsible for the screen version of the second Petrova vehicle, which has recently been completed under the direction of Larry Trimble.

The latest work of the anonymous writer of "To M. L. G." offers Petrova, it is said, wide scope for the display of her peculiar talents and an entirely original treatment has been given "the eternal triangle" theme which forms a prominent part of the play.

Petrova assumes the role of the beautiful daughter of a prominent judge whose wife's extravagances force the girl into a marriage abhorrent and distasteful. Through a series of events and dramatic climaxes the story climbs to a denouement of a great social evil, in which the unfortunate girl is freed of the misalliance which fate had forced upon her and finds happiness in the love of her former affianced suitor.

In "The Life Mask" Madame Petrova will essay a role said to be entirely away from any of her former characteristics.

The "Naulahka" Claims Carefully Chosen Cast

Doraldina, the Dancer, Makes Debut in Pictures as Vampire, and Antonio Moreno Is the Hero—Warner Oland Is the Villain

THE announcement by Pathe of Rudyard Kipling's widely read novel of romance and adventure, "The Naulahka," reveals a very big and most carefully chosen cast.

Doraldina, whose film debut it marks, gained publicity when she first appeared in Hawaiian dances. With eukelele accompaniment and all that goes with it, she appeared in several Broadway shows at the same time.

Antonio Moreno, who has the male lead, was formerly with Vitagraph, and appeared in several pictures for that company that were widely popular. Prior to that he was on the legitimate stage.

Warner Oland, who plays the East Indian Prince opposite Doraldina, is considered one of the best "heavies" on the screen. He played Baron Huroki in "Patria" and Carslake in "The Fatal Ring." Mr. Oland comes of Viking and Russian stock, having been born in Sweden, it is said. His first dramatic appearance was in "The Christian," by Hall Caine.

Helene Chadwick recently signed a new contract, and her first part under it is in this all star cast of what is considered George Fitzmaurice's masterpiece. Her first picture was an Astra-Pathe Gold Rooster Play, and she made a hit in Fitzmaurice's "Blind Man's Luck."

J. H. Gilmour, who as president of a great American railroad completes the list of principals in this picture, is an actor who aside from his success on the screen has a reputation in the American theatre, having played with such stars as Adelaide Neilson, Lester Wallack, E. M. Holland, Maurice Barrymore and Mrs. Patrick Campbell. He was stage director at the Castle Square theatre, Boston.

Mary Alden, who plays the first wife of the prince, has earned, according to Pathe, the title "The best character actress on the screen." Her work as the mulatto wife of the stoneman in "The Birth of a Nation," and in other Griffith productions, has earned praise on all sides.

De Mille-Artcraft Feature Gets Locale on River

Artcraft Pictures Corporation announced last week that the first of the Cecil B. De Mille series of Artcraft super-productions will be staged around the Mississippi River and the entire producing organization will leave California for that territory shortly. Jeanie MacPherson is working on the script of the production, which is to be an adaptation of P. P. Sheehan's, "The Whispering Chorus," a story of the Middle West.

While the De Mille company is away the interior sets for the production will be erected at the Lasky Studio in Hollywood. The technical department has already commenced work on these sets which will be completed by the time the company returns from the Mississippi location. Mr. De Mille and all who have read "The Whispering Chorus" claim that it is the most gripping and unusual story yet produced at the Lasky Studio.

Vivian Martin Romps Through Western Paramount

Vivian Martin, always most at home in a picture that enables her to display the natural vivacity which is claimed as one of her chief charms, is said to have a character that might have been written expressly for her in "The Fair Barbarian," adapted by Edith M. Kennedy.

Robert Thornby is directing Miss Martin in this production and has surrounded her with a cast said to be of superior quality. The fact that Miss Martin plays the part of an American girl from the Far West, gives an idea of the sort of work she will be called upon to do and also suggests the many situations which develop as a result of her advent in the staid little English village of Slowbridge. Of course, Octavia (Miss Martin) upsets the equanimity of the village as well as of her Aunt Belinda, played by Jane Wolfe, and among other exploits, throws a brick through the memorial window in the local church. A quaint love romance develops and while for a time it seems that she is to capture an aristocratic British captain, her breeziness finally proves too much for him and a former sweetheart, with whom she has quarreled, gains the prize.

Ashton Dearholt Appears in Carmel Myers Feature

Following an engagement of more than two years with the American Film Company, Ashton Dearholt recently joined the Bluebird forces and is playing a leading role opposite Carmel Myers in "The Green Seal," which is being produced as a program feature under the direction of Stuart Paton. While with the American he was featured in a number of productions and played juvenile leads in several of William Russell's pictures. He appeared opposite Mary Miles Minter in "Charity Castle" and Juliette Day in "The Calendar Girl." More recentiy he played one of the principal roles with Jack Pickford in "The Spirit of 1917" for the Morosco company.

Mr. Dearbolt is an all-round athlete and before entering the photoplay field was a racing driver. His athletic training is being put to good use in "The Green Seal" for he is called upon to do some fight scenes and other strenuous stunts.

Studio Repast Serves Double Purpose in Feature

George Ridgwell, director of the O. Henry holiday story, "Whistling Dick's Christmas Stocking," for release by General Film, recently gave a concrete example of his resourcefulness when it was noted that a principal scene of the picture is a dinner party.

Inasmuch as the picture requires no snow because of its Southern setting, the burden of providing the Christmas atmosphere rests upon the dinner scene. When it came time for the cameraman to shoot, Director Ridgewell announced that luncheon engagements were off for the day, and the filming of the actual dinner scene was delayed until noon time, when the group of players was told that the Christmas dinner was to be both work and their luncheon.

Charleston Draws Companies South for Exterior Scenes

According to announcements this week from the motion picture secretary of the Chamber of Commerce of Charleston, S. C., that city is proving a powerful magnet for producing companies. A World-Brady company under the direction of Harley Knowles and with Madge Evans as the star, made a flying trip to Charleston recently for some scenes in Magnolia Gardens.

The American Feature Film Corporation, Inc., is also expected to visit the South Carolina city for a period of about ten weeks, on historical locations for "The Rise and Fall of the Confederacy." The question of extras for several battle scenes has been solved by the fact that there are two military schools at Charleston, with over a thousand students well trained.

Paramount Selects Well-Known Story for New Feature

For the new Paramount feature in which Ann Pennington will be starred, and which is expected to be put into production immediately, a well known story, by an author whose works have been widely read, has been selected. Paramount insists that few women authors have achieved greater prominence that Alice Hegan Rice, who wrote "Mrs. Wiggs of the Cabbage Patch" and "Calvary Alley," the latter of which is the one chosen for Ann Pennington.

The character portrayed by Miss Pennington in the story is one calling for, it is said, no little dramatic skill and the star's versatility and talents having been demonstrated in her several Paramount pictures, the latest of which is "The Antics of Ann," it is believed she will prove admirable in the role.

Douglas Fairbanks Plans Trip to South America

Bennie Zeidman, from his Selma avenue domicile in Hollywood, last week, issued an announcement in behalf of Douglas Fairbanks in which it was stated the latter is planning a trip to South America, where he hopes to film three new picture plays. He will be accompanied by his two directors, Allan Dwan and John Emerson; the photographic staff and a supporting cast.

According to the announcement the Fairbanks company expects to leave California the early part of the new year, going directly to Buenos Aires, where it is expected headquarters will be established. The trip is said to be the outcome of Fairbanks's desire to invade country which thus far has avoided the sharp eye of the camera.

In order that the stories will be strictly in keeping with the territory involved, the Fairbanks scenario department has issued a call for South American themes, it is said. Ruth Allen is scenario editor, and, under instructions, is specializing in the encouragement of young writers.



Jean De Ward and Peggy Betts in a Tense Moment in Herbert Brenon's Production of "Empty Pockets," from Rupert Hughes' Novel

Herbert Brenon New Feature Nears Completion

Producer Describes "Passing of Third Floor Back" as Feature Carrying Message of Hope and Optimism to People of America

"THE PASSING OF THE THIRD FLOOR BACK," in which Herbert Brenon is to present Sir Johnston Forbes-Robertson, is rapidly nearing completion, according to an announcement from the Brenon offices last week. It is said Sir Johnston will sail for England next week, and the production will be offered to the public shortly after the new year.

Mr. Brenon never had greater enthusiasm or confidence in a production. "It carries a message of hope and optimism which Americans—indeed people of every land—are seeking in these dark and troubled days. To me the message of loving kindness is the greatest message that can be borne to the world today, and that is the message of 'The Passing of the Third Floor Back.' I love the subject; it is full of sunshine, beauty and comedy, as well as drama of the finest order. I am firmly convinced that not only will it be the most artistic achievement of my career, but the most popular. It fulfills to the highest extent one of the greatest functions ever expected of the screen—to spread the message of hope to the masses.

"You may ask why I present a star production when I have so often expressed myself as against the star. I have no faith in the star system, I reiterate. But Sir Johnston is a vital part of 'The Passing of the Third Floor Back.' He has created and developed the role until he is part of the character. As well produce 'The Music Master' without David Warfield, as Jerome K. Jerome's drama without Sir Johnston.

"'The Passing of the Third Floor Back' paints the story of the rehabitation of the occupants of a shabby London boarding house through the coming of a mysterious Stranger, whose kindly smile and understanding words bring out the best in each and every one of them. I want it to be clearly understood that the kindly spirit which emanates from him and pierces the cold hearts of those with whom he comes in contact, is that same spirit which is in the hearts or souls of nine out of ten of every human being."

Goldwyn Names Mabel Normand's New Production

"Dodging a Million" Claims Exceptional Cast, with Tom Moore Opposite the Star—Hubert Druce and Armand Cortes Also Cast

FOLLOWING the injunction which in the Bible reads: "A good name is rather to be chosen than great riches," the Goldwyn Pictures Corporation had Mabel Normand's newest picture in course of production for fully a week before definitely deciding upon its title. Now, however, the matter has been settled, and Director George Loane Tucker has officiated at the christening of "Dodging a Million."

A singularly distinguished cast, according to announcement, has been assembled in support of Mabel Normand. Heading it is Tom Moore. His work with Mae Marsh in "The Cinderella Man," shortly to be released, gave such satisfaction to George Loane Tucker, who directed "The Cinderella Man," and to the Goldwyn executives, that Mr. Moore was promptly engaged for the masculine lead in the newest Mabel Normand production.

Another very well known figure in "Dodging a Million" will be Hubert Druce, long familiar to theatrical audiences, before whom he appeared in support of John Drew and others.

Others in the cast include Armand Cortes, J. Herbert Frank, Edwards Davis, Franklyn Hanna, Bernard Thorton, Joseph Smiley and Florence Ashbrooke.

Children Cast in Big Roles of "Blue Bird"

Tula Bella and Robin McDougall, Supported by Edwin E. Reed, Emma Lowry, William J. Gross, Florence Anderson and Others



Maurice Tourneur, Director, and Kiddies in Leading Roles of "The Blue Bird," An Artcraft Spectacle

ARTCRAFT announced this week that in its photo-production of Maurice Maeterlinck's "The Blue Bird," two children will portray the chief characters of Tytyl and Mytyl. These parts have been entrusted to little Robin McDougall and Tula Belle, two talented children whose experience before the motion picture camera is said to fit them well for this important work.

Supporting these two kiddies is a cast including Edwin E. Reed, Emma Lowry, William J. Gross, Florence Anderson, Edward Elkas, Katherine Bianchi, Lillian Cook, Gertrude McCoy, Lyn Donelson, Charles Ascot, Tom Corless, S. E. Potapovitch, Mary Kenedy, Eleanor Masters, Charles Craig and Sam Blum.

Under the direction of Maurice Tourneur, the French producer, work on the cinema adaptation of Maeterlinck's play is said to be rapidly progressing at Famous Players-Lasky Studio in Fort Lee, N. J. The largest set ever staged on the big stage of this plant has been completed, representing the graveyard which turns into a beautiful flower garden before the eyes of the audience. In order to produce this scene various novel mechanical devices have been installed at the studio under Mr. Tourneur's personal supervision. This entire set itself becomes a scene of great animation and plays an important part in the story. This set alone occupies practically the entire floor space of the studio. It is confidently expected by Artcraft that this scene will afford one of the greatest of the many surprises promised in the new Artcraft production.

On the speaking stage in this country and abroad, "The Blue Bird" was proclaimed a stupendous undertaking. With its screen presentation the various technical restrictions of the stage have been removed and it is thought that a more effective interpretation of Maeterlinck's subject will be possible.

Clifford Company Produces Five-Reel Subjects

Shorty Hamilton and Galaxy of Film Players Undertake Stories Combining Humor and Heart Interest—Released on State Rights Plan

THE success attending the private runs of the first two pictures produced by the W. H. Clifford Photo Play Company has induced Victor Kremer, the general manager, to contract for the production of one five-reel feature a month, it is announced. These features will be exploited on the state rights plan and a franchise for the entire twelve stories to be released on the first day of each month during 1918, will be open to negotiation.

These franchises are said to be available to the most progressive buyers in the various states who may either purchase outright or make arrangements upon a cooperative basis. These releases will no doubt prove of unusual value to all buyers and exhibitors because they introduce Shorty Hamilton, and by virtue of the five-part stories in which he will now appear it is expected he will add to his established clientele the additional patronage of all high-class picture houses.

Shorty Hamilton's first release is entitled "Denny from Ireland." The contrast between the pathos and ready wit of the lad in Ireland and his humorous escapades in the cattle country, are said to form a theme that for mingling of laughter and tears has seldom been surpassed upon the screen.

Six of the subjects to follow have already been decided upon and half of them already produced. They will be known as Shorty Hamilton in "The Snail," Shorty Hamilton in "A Prisoner of War," Shorty Hamilton in "In Society," "Shorty Hamilton in "A Texas Ranger," and Shorty Hamilton in "On Wall Street."

Through the state rights buyers and exhibitors, the motion picture public will be asked to vote its choice of other humorous stories which will be presented for solution through the medium of the press.

After thoroughly investigating market conditions for a period of two weeks, the W. H. Clifford Company came to the conclusion that Ernest Shipman was qualified to handle the exploitation of this series, both in the United States and abroad and a contract was accordingly entered into, whereby all business in connection with this series of pictures will emanate from Mr. Shipman's offices, 17 West Forty-fourth street.

Treasury Publicity Man Writes Marguerite Clark

Oscar A. Price, director of publicity of the Liberty Loan of 1917, for the Treasury Department of the United States, has written a letter of thanks to Marguerite Clark, star in Paramount pictures, who was instrumental in raising a large sum for the Second Liberty Loan at Cincinnati, Ohio, recently.

Tucker's Artistry Again Shows in McClure's "Mother"

The blending of comedy and pathos which George Loane Tucker has so skillfully intermingled in the making of the McClure picture, "Mother," has proven to be one of the strongest points in favor of the production, according to the various state right buyers who have witnessed a screening of the film. The story is said to be absolutely devoid of the usual sensationalism and artificial situations which are encountered in many of the present day feature pictures, and "Mother" relies solely upon its appeal to the heart and the humanness of the incidents which constitute the plot.

American Engages Will Ritchey as Scenario Manager

Will M. Ritchey, the scenario writer and editor, has been engaged by President S. S. Hutchinson to take charge of the American Film Company's scenario department, it was announced this week.

Mr. Ritchey's acquisition by the American Film Company promises increased activity in this department of the studio. "High class stories is the American's slogan," stated Mr. Hutchinson, "and I believe with Mr. Ritchie in charge, with orders not to consider the cost in choosing suitable vehicles for our stars, that the American stories in the future will be even better than in the past.

"Despite existing war conditions we are turning out five-reel productions, the kind which has been proven the public likes, and in order to maintain and even surpass our present high standard we must pay a great deal of attention to the story, for that is becoming more important each day."

Ralph Navarro Enlists in Navy

Ralph Navarro, for some time in the Pathe general offices and later assistant to Louis J. Gasnier, president of Astra, has enlisted in the navy, and is now stationed in Brooklyn.



Harry Carey and Molly Malone Breathing the Pure Ozone of the West in a Series of Universal Pictures Directed by Jack Ford

Metro Stars Viola Dana in Myrtle Reed Story

"A Weaver of Dreams," by Myrtle Reed, has been acquired by Metro Pictures Corporation for the use of Viola Dana, it is announced. Work on the production has already been commenced at the firm's West Coast studio.

"A Weaver of Dreams" is said to be a story of the heart, and Miss Dana is best in stories of this description.

The only player so far announced is Clifford Bruce, who will play opposite the star in the part of Carter Keith. Mr. Bruce is also Miss Dana's leading man in the forthcoming Metro wonderplay, "The Winding Trail," written by Katherine Kavanaugh and June Mathis, and he has an important part in the production of "Blue Jeans."

John H. Collins, who is directing "A Weaver of Dreams," has also directed "The Winding Trail," "Blue Jeans," and practically all Miss Dana's Metro productions.

Fairbanks Feature Discloses New Producing Unit

Douglas Fairbanks's next picture for Artcraft, "A Modern Musketeer," will disclose the initial efforts of a new producing unit for this star, consisting of Allan Dwan, director; Art Rosson, assistant director; Hugh McLung, head cameraman, and Keene Thompson, scenario writer. Under the plan of production recently inaugurated at the Fairbanks Studio, this unit will do every other picture, alternating with the John Emerson-Anita Loos staff.

Allan Dwan's direction of former Fairbanks successes speaks well for the merit of the forthcoming picture, Hugh McClung succeeds Victor Fleming as head cameraman. Fleming is now in the United States service, having recently been conscripted.

Essanay-Ade Fables Score with Various Exhibitors

The Essanay-George Ade fables in slang continue to score in the various theatres where shown, according to an announcement by General Film following the receipt of reports from all sections of the country.

An example of the place the two-reel features hold in the esteem of exhibitors is cited by General in the fact that Manager H. N. Azine, of the Thomas Furniss Rex theatre in Duluth, Minn., books them as regular features instead of "fill ins."

It is announced that exhibitors in all parts of the country continue to book the entire series of twelve "Fables in Slang" for extended engagements each week.

Ralph Kellard Quits the Screen Temporarily

Ralph Kellard, former Pathe star, who appeared in "The Shielding Shadow," "Pearl of the Army" and "The Precious Packet," announced last week that he did not expect to return to the screen until after the close of the legitimate season. He has been appearing in "Eyes of Youth" since August 22, at the Maxine Elliott theatre, in New York.



Ann Murdock, Who Appears in the Star Role of "The Impostor," an Empire All-Star Production Released Through Mutual

Empire All-Star Moves from Long Island to New York

THE Empire All-Star Corporation, it was announced this week, has moved its offices from the Mirror studios at Glendale, L. I., to the Empire Theatre Building, in New York, where it is now doing business without any traces of interruption.

One of the first official acts of the publicity bureau after the move was completed, was the announcement that "Her Sister," the Ethel Barrymore dramatic subject on the legitimate stage, is to be the next release, with Olive Tell in the star role which Miss Barrymore created on the dramatic stage. As in her other pictures made for Empire All-Star, Miss Tell is supported in "Her Sister" by David Powell, who has a role that is said to be particularly well suited to him.

Eileen Dennes, who contributed some graceful dancing in "The Unforeseen," Miss Tell's first picture, is cast as the younger sister in "Her Sister," while other members of the cast are Anita Rothe, Martha Dean, Charles Edwards and Sidney Blair.

The picture to follow "Her Sister," it was announced this week, will be "The Impostor," with Ann Murdock in the star role. David Powell, the tried and true leading man of the Empire All-Star forces, is again called upon to assume the part opposite the star. The cast also includes Lionel Adams, Charlotte Granville, Richie Ling and Eleanor Seyboldt.

John B. O'Brien directed Miss Tell in both "The Unforeseen" and "Her Sister," while Dell Henderson was in charge of "The Impostor."

Leopold D. Wharton Returns from Rest in Michigan

Leopold D. Wharton arrived in New York last week from the Battle Creek Sanitarium, where he had been for three weeks, resting up, at the advice of his physicians. He came East at this time in order that he might assist his brother Theodore, in the direction of the first episode of "The Eagle's Eye," the Whartons' new serial, written by William J. Flynn, chief of the United States Secret Service.

Mr. Wharton was met in New York by his brother, who has been in charge of the preliminary New York scenes, and with the principal characters in the production, they left for the Wharton Studios at Ithaca.

Triangle Directors Claim Excellent Results

Three New Pictures Started, Four Completed and Three Other Stories Under Way—Keeps Scenario Department on the Jump



Jack Livingston and Belle Bennett in the Triangle Play "Because of a Woman"

WITH three new pictures just started, four pictures completed, three other stories in various stages of completion and five directors waiting for new stories, the Triangle Culver City Studio is said to be keeping well up on the exceptional production schedule set by Vice-President and General Manager H. O. Davis. The scenario department is working overtime turning out the continuity for several well-known magazine stories, and several original stories are practically completed.

Director Gilbert P. Hamilton has started work on "Captain of His Soul." Working with Hamilton is an all-star cast, including William Desmond, Charles Gunn and Jack Richardson. Others who will appear in the picture are Mitzi Gould, a recent addition to the Triangle playing forces, Gene Burr, W. A. Jeffries and Walt Whitman.

"Three Godsons of Jeanette Gontreau," a screen adaptation from Francis W. Sullivan's story by the same name which recently appeared in the Ladies' Home Journal, has also been started with Director Raymond Wells handling the megaphone. Included in the cast are Allan Sears, Margery Wilson, Wilbur Higby, William V. Mong, Aaron Edwards and Anna Dodge.

The other new picture about to be started at the Triangle Studio is the screen adaptation of Randall Parrish's novel, "Keith of the Border," made by Alvin J. Neitz. Director Cliff Smith will direct this and Roy Stewart will be seen in the leading role. In it Stewart will appear as a Government scout on the frontier during the time of the Indian uprisings. There is said to be a gripping love theme that sharpens the interest.

Director Jack Dillon is now well under way on Olive Thomas' latest vehicle, a screen adaptation of Ida M. Evans' Red Book magazine story, "Limousine Life," which bears the same working title. In this picture some exceptionally beautiful costumes, prepared in the Triangle wardrobe in charge of Designer Peggy Hamilton, will be shown in the fashion shop, around which the action of the picture centers. Those who are supporting Olive Thomas include Joseph Bennett, Lee Phelps, Lillian West, Mary Warren, Virginia Foltz and Mildred Delfino.

Director Frank Borzage is making exceptional progress on a Western story, "The Gun Woman," in which Texas Guinan, has the title role.

The pictures completed within the past week and waiting shipment include "Framing Framers," a newspaper story featuring Charles Gunn, directed by H. D'Elba; "The Gown of Destiny," an adaptation from Earl Derr Bigger's Saturday Evening Post story; "Man Above the Law," featuring Jack Richardson, supported by Claire McDowell and Josie Sedgwick, and "Evidence," directed by Walter Edwards.

Essanay Completes New Series in Slap-Stick

Starts Work on Fifth Number of One-Reel Subjects Under Direction of Arthur Hotaling—Late Pictures Prove Popular



Little Mary McAlister Is An Apt Pugilist in "Sadie Goes to Heaven," An Essanay Perfection Release

ESSANAY announced this week that work has been completed on the fourth series of slap-stick comedies being produced by Director Arthur Hotaling, and that work has started on the fifth. Each picture is timed for a fifteen-minute run, and carries a farce theme along with the fun and action, it is said.

Amedee Rastrelli, French comedian, and Arthur Higson, a well-known English contortionist-comedian, are being featured in the productions along with a beauty squad, a number of whom worked with Max Linder in his Essanay productions.

For release December 15 is "Make Your Eyes Behave" and for December 22 is "Lunch." Previous pictures were: "Hard Luck," released November 24; "The General," released December 1, and "A Depot Romeo," released December 8. One of the series is being released each week through General Film.

Essanay's latest pictures are reported as proving popular with both exhibitors and patrons, and have been especially well treated by critics in newspapers and trade journals. Little Mary McAllister again has lived up to her box-office drawing power in "The Kill-Joy" and continues a stellar attraction in "Young Mother Hubbard" and "Pants."

Taylor Holmes' latest picture, a comedy drama, "The Small Town Guy," in which he portrays the role of a rube, has been received with favor by patrons, it is said, and the comedian is gaining new friends with each picture. Demands also are numerous for Mr. Holmes' earlier releases, "Efficiency Edgar's Courtship," "Fools for Luck" and "Two-Bit Seats."

"Gift o' Gab," a comedy-drama of college life, featuring Jack Gardner and Helen Ferguson is said to have proved an instant success.

Paralta Visitors Gain Good Impression at Studios

Those who have visited the Paralta Studios in Los Angeles are said to be astonished at the completeness of the equipment and the largeness of the various technical staffs. It would appear to the casual visitor that the studios are equipped in every way far more heavily than is the average studio for the production of motion picture drama in multiple reel. As a matter of fact they are, according to Paralta. But this heavy equipment is made necessary because of the strict requirements of those responsible for the artistic destinies of Paralta Plays. The chief executive of the organization and those in charge of the actual producing demand that the greatest attention be given to the reality of a scene. If the scene is to be filmed in an interior, no mere patchwork or flimsy structure will answer. The set must be heavy enough to give an air of extreme reality. It must be so constructed and dressed that it cannot be taken for anything except the real thing.

Hickman's Versatility Apparent in Paralta Plays

Among the players who appear at the Paralta Studios in Los Angeles in support of the stars, J. Warren Kerrigan, Bessie Barriscale and Henry B. Walthall is Howard Hickman, who is noted among the players and with the general public for the completeness of the illusions he creates and also their great number. Mr. Hickman may be seen in one picture as a most accomplished agent of evil, and in another as a young man whose appeal is primarily goodness of heart.

Mr. Hickman attributes his success to the fact that when he first adopted the stage as his profession he did so through the medium of the stock company. Mr. Hickman made his first stage appearance with the Alcazar Stock Company in San Francisco where he speedily built up a decided following. He also played with the Belasco Stock Company in Los Angeles. Then followed a series of engagements in support of leading stars in Broadway productions.



Mae Murray is Expected to Prove a Veritable Whirlwind of Success in "The Eternal Columbine," a Bluebird Production in Which she Injects Her Original Artistic Endeavors—Dancing. Kenneth Harlan is the Male Lead

General Film Plans New Serial for January Release

ANNOUNCEMENT was made this week by General Film Company of the forthcoming release of what is claimed to be one of the most appealing screen serials produced in many months, to be known as "A Daughter of Uncle Sam," and which is now being completed at the studios of the Jaxon Film Corporation in Providence, R. I.

This is said to be a tremendously gripping patriotic serial, to run in twelve numbers of one reel each, beginning about January 5. Jane Vance, on the legitimate stage for a number of years, is the star, and Will Sorelle, also a screen actor of well known ability, is the leading man in the new production.

Beginning with the very first number, "A Daughter of Uncle Sam" is said to launch into a series of thrilling adventures and encounters on sea and land which promise to make it one of the greatest martial kaleidoscopes ever produced. Patriotism, adventure, romance, the unmasking of intrigues and spy plots, stirring battle scenes on land and sea and red-blooded encounters in the north woods, in city streets and on the western prairies, have been woven together into what is said to be a constant procession of thrills which the producers predict will make the patrons clamor for more.

According to the General announcement, there are no disagreeable war scenes to harrow and depress the country's motion picture fans, but "A Daughter of Uncle Sam" possesses many thrilling features, such as the exposure of spy plots and enemy intrigues, to make it among the most timely patriotic serials of the day, which should add tremendously to the box-office value of the production. An extensive advertising program will be conducted in connection with the distribution of this feature by General Film, which is announced as "A Patriotic Serial That Is Different and Better Than Anything Yet Filmed."

Mae Murray Breaks Record in Getting Theatre Scenes

DIRECTOR ROBERT LEONARD claims that Mae Murray, star of Bluebird photoplays, recently hung up a new record for continuous rehearsal and filming in producing theatre scenes for "The Eternal Columbine," the feature in which she will largely engage in displaying her talents as a dancer. To make these scenes a Los Angeles theatre was secured, and there was but one week open in which to rehearse and film the requisite scenes.

Miss Murray and her company had gone into their work against time believing that there would be a day or so to spare, but rehearsals of a large ballet consumed more time and patience than Director Leonard had figured on. There were unforeseen delays, retakes and more rehearsals until Friday, when it was seen that calculations do not always work out on schedule.

Saturday ended Bluebird's temporary possession of the theatre and stage. A road attraction was due to arrive for Sunday matinee on an early morning train. On the last day at his disposal Director Leonard started activities at seven in the morning with the intention of finishing all the theatre scenes before they called a halt. They made slower progress than they had counted on, and straight through the day they worked without intermission, except a few minutes' pause for the meals which were brought in to them. They worked right on through the night and until seven o'clock Sunday morning.

Samuel S. Hutchinson Insists "Story Is the Thing"

PRESIDENT SAMUEL S. HUTCHINSON, of the American Film Company, Inc., who recently returned to Chicago from one of his inspection trips to the Santa Barbara studios, is greatly elated over the prospect for pictures in 1918, it was made known in an announcement last week, in which it was stated that Mr. Hutchinson is on a still hunt for the best stories in the market and that he believes the story is becoming more and more important as a film factor.

"I am convinced of this from our careful selection of proper vehicles for our stars during this past season," said President Hutchinson. "We exercised great care in selecting stories and have had a larger staff in the scenario department than ever before. I am satisfied, from the popular reception of such stories as 'The Mate of the Sally Ann,' a Minter feature; 'New York Luck,' a Russell feature; 'Betty and the Buccaneers,' a Juliette Day production, and 'Miss Jackie of the Army' and 'Molly Go Get 'Em," both of the latter Margarita Fischer features, that we have struck the right gait in stories. All the above have met with such marked success, having such writers as Charles T. Dazey, Henry Albert Phillips, James Edward Hungerford and Beatrice Van, that we have been on a still hunt for the best stories in the market. We think we have even better stories than these for the 1918 pictures.

"Another thing on which we are laying stress is the development of our technical department. A picture must have a well rounded development to be a success and every contributing cause to an American film production must be of the finest quality, in our estimation.

"We are looking forward to the coming year with much confidence in the film future."

Edison Assembles Japanese Settings for Feature

Under the supervision of Cedric Gibbins, art director, the Edison studios are assembling a series of Japanese settings in preparation for the production of "The Weaver of Dreams," from the story of the same title by Henry Albert Phillips.

Shirley Mason will enact the leading role as Oki Adachi.

The picture will probably be released the latter part of December.



Robert Brunton, Studio Manager of Paralta, and J. Warren Kerrigan, Star, Entertaining Nat I. Brown, General Manager of Paralta Plays, Inc., on His Recent Visit to the Hollywood Studios

Paralta Aims to Present the Best in Pictures

Has Given Careful Study to Conditions Before Beginning the Features in Which Kerrigan and Others Are Starred Through Hodkinson

PARALTA PLAYS, INC., in an announcement last week, declared that it is the aim of Paralta Plays, Inc., to present to the amusement world photoplays especially designed to meet the requirements of an entire evening's entertainment, offering stars who have endeared themselves in the hearts of American audiences. In connection with this aim of the new force in the motion picture world it may be stated that the kind of photoplay in which Paralta offers its stars to the exhibiting world is determined by a careful study of conditions in the theatres and the demands of the public taste at any given period.

Once these conditions have been determined, Paralta acquires from the best writing brains in America literary material suitable for its stars in accord with existing taste. Into carefully plotted stellar vehicles are placed such stars as J. Warren Kerrigan, Bessie Barriscale, Henry B. Walthall, Rhea Mitchell and Clara Williams.

The productions are carefully and lavishly staged, under the general direction of Robert Brunton, manager of productions at the Paralta West Coast studios, and the specific direction of many noted directors.

The scenario material must be strongly dramatic in order to lend itself to multiple reel production, and so only the best writing brains have produced it. For instance, "A Man's Man," in which J. Warren Kerrigan is to be presented to the photoplay audiences of the country, is by the noted writer, Peter B. Kyne, while the first Walthall picture, "His Robe of Honor," is from the pen of Ethel and James Dorrance.

While these are the big aims of the Paralta organization for the exhibitor there are a number of other ways in which the new corporation plans to serve the exhibitor. For instance, the special service department of Paralta will always be glad to help any exhibitor with any problem of exploitation or presentation.

Pathe's Russian Features Appeal to Cultured Classes

AN entirely new angle on Pathe's Russian Art Films is revealed in the statement from an official who has investigated conditions throughout the country in the course of a nation-wide trip, that these pictures are proving especially successful in the best class houses. When they were first announced it was thought they were "sure fire" in the Jewish neighborhood houses, but that they would prove but fairly successful in the theatres catering to "high brow" audiences.

"The opinions of the expert trade paper critics and of big newspaper reviewers, backed by actual proof that the films appeal especially to the cultured and educated, are responsible for the reception of the pictures in many territories as a particularly strong bet for the high class house," said a Pathe official.

The Pathe sales force stands ready, it is said, to co-operate at all times with the company's customers, and a number of interesting points of exploitation were brought out by F. C. Quimby, the newly appointed sales manager of Pathe.

War Sends European Artiste to American Shores

"IT'S an ill wind that blows nobody good" is a phrase that, tried and true, always appears when the least cause for its use arises.

But the term is one of the most apt available when applied to the recent invasion of America—particularly New York—of Mlle. Eleanora L'Jules, whose name is well known in several countries as belonging to one of the most talented and popular European artistes of the legitimate and vaudeville stages.

Remote as it may seem that any good can come of the war, it is predicted that Mlle. L'Jules, who has been in New York but a few weeks, being forced to abandon all plans for European contracts on account of the conflict, will become one of the leading figures of the American screen. It cannot be denied, and, in fact it has been attested by several who have extended offers of engagements to her, that Mlle. L'Jules has all the attributes and assets of a coming screen star, provided the proper development is given her art in this branch of the industry, to which she is yet new. Immediately upon her arrival here, the brunette artiste was selected by the Metro producing company for a part in "Red, White and Blue Blood," a forthcoming feature starring Bushman and Bayne, and it is expected that when this production is released the work of Mlle. L'Jules will prove a revelation to both the trade and public. Director Charles J. Brabin, who



Eleanora L'Jules Expects to Become Permanent in American Screen Productions

produced "Red, White and Blue Blood," was said to be favorably impressed with her screen beauty and capabilities, and lost not a moment in enlisting her services for his play.

It is understood that Mlle. L'Jules has as yet made no arrangements for future appearances in pictures, but that she is considering various offers. Announcements of a contract are expected shortly.

Cooper's Activities for Whartons Recalls His Career

IN choosing Courtney Ryley Cooper to prepare the scenario of "The Eagle's Eye," Chief Flynn's secret service serial, exposing the activities of German agents in America, the Whartons are said to be congratulating themselves upon securing his services.

Born in Kansas City, Mo., in 1886, Cooper has spent most of his life in the West, his career embracing many varied chapters as "character juvenile" in a barnstorming repertoire company; clown in the old Harris Nickleplate circus; reporter and member of the editorial staff of the Kansas City Star; press agent for the late Col. W. F. Cody during his affiliation with the Sells-Floto circus; business manager of the same organization; and incidentally, during the past seven years contributor of over three hundred short stories to the leading magazines of this country. Throughout the year just closing, Cooper's name has appeared on the table of contents of Collier's, The Ladies' Home Journal, The Popular Magazine, Everybody's, Short Stories, Hearst's, The Pictorial Review, The Woman's Magazine and Ainslee's. His series of circus stories, published under the general title of "Shoestring Charley" were advertised as belonging to the most popular group of adventure tales printed in the Red Book.

General Film Exposes Spy in a January Release

The inside story of the manner in which countless German spy plots and intrigues have been baffled by the United States Secret Service within the last three years is shown, it is said, in "A Daughter of Uncle Sam," the patriotic serial to be released through General Film Company beginning January 12. The twelve episodes of this serial, which is produced by the Jaxon Film Corporation, reflect the campaign of the government against the destruction inaugurated in the United States by German agents.



Edith Storey, Star in Metro Features

Brady Sees Only Prosperity for World Film

Declares Corporation Is in Better Shape Than Ever Before and That It Shows All Signs of Continuing to Maintain Pace

WILLIAM A. BRADY, director-general of the World Film Corporation, last week made made an announcement concerning the present condition of the picture industry, in which he included some sidelights on his own organization that are highly interesting and significant:

"The World Film Corporation," said Brady, "approaches the end of the year in a most enviable state of prosperity. At a time when the doctors are vehemently disagreeing as to what ails the motion picture industry and how the malady shall be banished, we find ourselves at a higher point of earnings and in possession of a greater quantity of perfectly sound, tangible, negotiable assets than at any moment in our career.

"This is not said in any spirit of boastfulness, nor is it in the nature of crowing over those who are unable at this time to render a similar report. Conditions such as those which occasion the general complaints flaunted before the public recently are indeed regrettable, whatever their cause, and are to be viewed with the deepest concern.

"Thus, without uttering any reflections upon the prevailing situation and the matters which have brought it about, we may revert at this time to the policies and principles which have resulted in the existing happy condition of World Pictures—policies and principles which I have described on various occasions only to call out vigorous criticism.

"In the first place, we have observed sanity in our productions. We never have yielded to the temptation to compete for the services of stars already immensely overpaid. On the other hand, when our own stars, acquiring great popularity under World development, have been approached with largely increased offers from other companies, we have not made the slightest effort to meet those offers.

"From this it is not to be charged that our corporation is niggardly in its expenditures for salary account or in any other direction. We insist only upon keeping our outlay within limitations which permit us to sell a completed picture to the exhibitor at a price he can afford to pay and still have a worthy picture.

Marjorie Rambeau on Stage Boosts Pictures

Mutual Announces Since Star's Return to Legitimate Her Pictures Have Been More Popular—Produced by Frank Powell Company

IN an announcement last week, Mutual declared that the action of screen popularity on the box office value of a stage star and the reaction at the ticket window of the motion picture theatre has been demonstrated by Marjorie Rambeau, who returned to the stage after the production of a series of six pictures for the Frank Powell Producing Corporation for release through the Mutual Film Corporation.

The success of "The Eyes of Youth," Miss Rambeau's stage piece, has been reflected in new bookings and rebookings of the Rambeau star productions at Mutual Exchanges, it is said, and an apparent increase in the box office value of the star's name in motion picture theatres in all sections of the land.

Miss Rambeau's series of pictures include "The Greater Woman," "Motherhood," "The Debt," "The Mirror," "The Dazzling Miss Davison" and "Mary Moreland," each produced and directed by Frank Powell, head of the corporation.

Immediately that the success of her stage production was noised across the country, exhibitors began receiving requests from patrons who wanted to see Miss Rambeau in pictures, it is said. The result has been a revival in all parts of the United States of the Mutual-Powell productions starring Miss Rambeau.

Grover C. George, of the Palm theatre, San Francisco, Cal., said: "'The Dazzling Miss Davison,' with Marjorie Rambeau, is a very good picture. Business was very good." M. H. Whitham, of the Allendale theatre, Buffalo, N. Y., said: "My audience was well pleased with the Powell-Mutual picture, 'The Greater Woman,' with Marjorie Rambeau. The plot was well carried out. It did a good business. Harry Everhart, of the National theatre, Greenville, Ohio, said: "Everyone was pleased with Marjorie Rambeau in "The Greater Woman."

Metro Raises the Bushel from Tod Browning's Light

ARTHUR JAMES, director of publicity of Metro Pictures Corporation, apparently inspired by the excellent work of Tod Browning, director extraordinary, last week turned the calcium light on various of the latter's personal and official affairs and achievements.

Among other things, it was cited that the director of the massive Metro production, "The Legion of Death," starring Edith Storey, has studied and mastered many branches of motion picture production. He is an experienced actor, and an expert cameraman, in addition to being a director of the first rank.

Much of his success as a director is without doubt due to his "love for the game," and his tactfulness. Browning believes that tact is a great asset to a director in obtaining the best results in acting. As he has been a player himself, he knows that players appreciate courtesy and consideration, and can do their best work under such favorable conditions. He was on the speaking stage for fourteen years, playing in stock, in musical comedy with Anna Held in "Mlle. Napoleon," and in vaudeville. On the variety stage, he says that he has played all the way from eleven to two shows a day.

Triangle Urges Exhibitor to Feature Producer

Asserts That Name of Maker Should Be Played Up in All Advertisements Concerning Picture—Public Looks for Trade Mark

IN an announcement issued by the Triangle Distributing Corporation last week, exhibitors are urged to play up the name of the producer when advertising pictures, as the public is becoming more discriminating in regard to pictures.

"It has been noticeable of late," said the statement, "that exhibitors in announcing programs, are failing to include the name of the producing company in their advertising. This is a short-sighted policy and one that is likely to harm the exhibitor's business in the long run, rather than improve it.

"The average photoplay patron of today is conversant with many details regarding the moving picture industry, through knowledge gained from magazines and from attendance at the theatre. The continual growth in popularity of the moving picture has resulted in the movie follower learning a great deal about picture stars and producing companies. Consequently, in reading the exhibitor's advertisements he looks for the name of the company responsible for the production. Failing to find it, he may lose interest in the picture.

"A 'movie fan' as a rule, is a most ardent follower of the profession and in many cases more ardent than the regular playgoer. From patrons leaving a photoplay house you will often hear the remark, 'That was a good Cloverleaf Picture shown tonight!' And the next day these same people will tell friends of the feature. For instance, Mrs. Jones will say to her neighbor, 'I saw Evelyn Gross in a Fouraces feature last night, called "The Living Soul," and it was wonderful. The Fouraces Pictures are always good.' For that is the manner in which news of pictures travel. Having been impressed by the uniformity and high quality of pictures of a certain company, Mrs. Jones and her neighbor in reading the local papers will always look for the company's name.

"Therefore," in the opinion of Triangle, "it always pays exhibitors to include the name of the producing company in all advertising or publicity. The large New York houses, on the order of the Rialto and the Strand, always announce in their advertising copy that 'such and such a company presents Anne Morie in the,' etc.

"And as the tendency of late, on the part of the average exhibitor, has been to neglect the insertion of this important element, Triangle believes it is again time to call it to the attention of exhibitors. The announcement of the company's name will distinctly aid the picture, help the attendance and build up the reputation of the theatre," concludes the statement.

Edison Calls New War Feature "The Unbeliever"

Is in Seven Reels and Promises to Show U. S. Marine Corps Officers in Congenial Roles—Realism Keynote of Production

IT was announced last week that the forthcoming Edison seven-part pictures based on the story, "The Three Things," by Mary Shipman Andrews, will be released under the title of "The Unbeliever," and that the production will disclose much realism in connection with the war scenes, of which there are many.

It is announced by Edison that several U. S. Marine Corps officers have cooperated with the producers by taking actual parts in various of the war scenes. Major Ross E. Rowell appears in charge of the artillery operations. Major Thomas Holcomb commands the Marine infantry and orders them "over the top." Captain Thomas G. Sterrett is seen in command of a dug-out and in one instance calls for six volunteers to go on sapping duty and report on enemy mining activities. Lieutenant James F. Rorke plays the part of Lieutenant O'Shaunnesy, who dies on the battlefield in the arms of a Jewish rabbi, who helps him find his crucifix as he breathes his last.

In order to inject unusual realism into the battle scenes, Alan Crosland, the director, obtained permission to photograph real bursting shrapnel at the Indian Head, Md., proving grounds.

At a given signal four heavy guns were to shell an improvised enemy trench from some considerable distance. Everyone else had sought shelter in a dug-out except Crosland and his cameraman, who were outside getting their camera in readiness and were focusing on the area around and above the enemy trench. Just then Col. Dunlap, U.S.M.C., approached them and explained that although the range had been estimated graphically, their position was exceedingly dangerous, as it was impossible to determine the exact range until after they had opened fire, and he suggested that they photograph the position from within the dug-out.

Crosland explained that he would be unable to get the desired results by photographing from the dug-out, and so he and his cameraman agreed to "take a chance," and they, with Colonel Dunlap remained where they were

The command "fire," was given by field telephone from the dug-out and simultaneously they began to crank. Four shrieks were heard coming in their direction, then four explosions directly over the enemy trench. The range had been accurately determined and they were safe. Consequently they remained long enough to obtain some photographs of bursting shrapnel.

Hedda Nova Begins New Feature for Vitagraph

Hedda Nova, the Russian actress recently engaged by Albert E. Smith, president of Vitagraph, to play star roles in special features, will begin work on her first feature next week. The title of the picture has not been announced. Miss Nova has been engaged for two weeks in reading material from which to make a selection.

Tucker Artistry Forges to Front in Goldwyn Feature

ALTHOUGH George Loane Tucker is by no means a recent acquisition to the Goldwyn force of directors, he remains a cause for congratulation, according to an announcement issued this week from the Goldwyn organization, in which Mr. Tucker is given great credit for the Mae Marsh feature, "The Cinderella Man."

In "The Cinderella Man," according to Goldwyn, Mr. Tucker's opportunities began when the script of the stage version was handed to him and did not end till the picture had been assembled, cut and titled. Mr. Tucker's continuity of the Mae Marsh story, it is said, might well serve as an example to every writer who aims to achieve a perfect adaptation of another's play or book. Not only was every point in the Carpenter play said to have been



Mae Marsh, Whose Most Recent Goldwyn Production Is "The Beloved Traitor"

brought out by means of visualized action, but scores of contributory causes, focusing around the high lights in the story, were translated into action, surely and steadily, with a minimum of "spoken" titles.

It was Mr. Tucker who convinced Hall Caine that of all the novelists' stories "The Manx-Man" was the one he alone should produce. This happened to be the very work the writer had refused to permit in pictures, giving as his reason his disbelief in the ability of any man to transfer the novel to the screen. Furthermore, Hall Caine, it is claimed, regarded every spot on the Isle of Man with such tenderness and veneration that he declared no mere camera should ever attempt to give the quaint island a degree of beauty less than it possessed in real life. The young American director overcame these apparently insurmountable obstacles. The result is said to be apparent in his conception of "The Manx-Man," and to those who know the circumstances it is a milestone in his character development as well.

Thompson Directs Bessie Love in New Pathe Feature

Frederick Thompson, who produced for Paramount "The Goose Girl," with Marguerite Clark as the star, and who is claimed by Pathe as the first legitimate stage director to go into motion pictures, has been engaged to direct Bessie Love for Pathe, it was announced last week.

In regard to his new connection, Mr. Thompson said: "I joined Pathe because I consider Bessie Love absolutely the biggest bet in pictures," said Mr. Thompson. "She is a mere child and her future is absolutely unlimited. The other day I heard some one speaking of one of the most popular stars—probably the most popular—say to the man who controls her services: 'Don't you wish she were as young as Bessie Love' and that man's monosyllable answer spoke a volume."

Miss Love, under the direction of Mme. Alice Blache, has now almost completed the "Spring of the Year," based on Henry Kitchell Webster's novel, "The Painted Scene," and scenarioized by Agnes C. Johnston. The first picture on which Mr. Thompson will work with her is "How Could You, Caroline?" a story by Zola Forrester, the scenario for which also is being done by Miss Johnston, author of Gladys Hulette's successes and known as one of the best writers of high comedy in the business.

Mr. Thompson's assistant and art director will be S. M. Unander, a graduate of the University of California and the University of Syracuse, an artist and an expert on lighting and architecture, who has been with Mr. Thompson for years.

Sidney Mason Leading Man with Bara in Late Picture

Sidney L. Mason has been engaged for the leading part opposite Theda Bara in her latest production for William Fox. Mr. Mason has completed, recently, "The Painted Madonna," in which he presents the leading role opposite Sonia Markova. Previous to joining the Fox forces, Mr. Mason was seen in Bluebird productions.

Mr. Mason, before entering pictures, was prominent on the speaking stage. He had the role of Blackie Daw in Cohan and Harris's production of "Get Rich Quick Wallingford," and had the part of Jimmy in "Alias Jimmy Valentine."

In Miss Bara's latest production, under the direction of J. Gordon Edwards, Mr. Mason presents the role of an artist.

Wisconsin Exhibitor Writes Mutual Regarding Picture

At Iron River, Wisconsin, William Russell in "My Fighting Gentleman," a Mutual-American star production, was shown at the Daniels theatre. E. F. Daniels, the owner, wrote to Mutual as follows: "We played the Mutual picture, 'My Fighting Gentleman,' featuring William Russell, last Sunday night and on Friday 'The Birth of a Nation'—both productions tell a story of the South during reconstruction days, and many of my patrons, and myself, liked the Mutual feature the best."

Laemmle Answers Exhibitor on the Footage Tax

Does Not See How Exchanges Can Keep Their Name on the Door Unless Tax Is Charged—Attributes Condition to Desire for Gain

CARL LAEMMLE, president of the Universal Film Manufacturing Company, has written the following letter to a Western exhibitor in answer to the question: "How can the exchanges which are not charging the war tax stay in business?"

"This is in answer to your favor of recent date in which you ask the very natural question, 'How can the exchanges which are not charging the tax stay in business?'

"Frankly, we do not know how they can do it. In fact we do not believe for one instant that they can pay this tax themselves and avoid raising their prices at a later date.

"It is more than probable, we believe, that they hope to pose as champions of the exhibitors and thus draw an amount of business away from us only sufficient to cover the absorption of the taxes but to produce an additional profit for themselves.

"If we were to pursue the course that they have adopted, all or most of the producing companies would have to go out of business and in all probability the companies you mention would not be any more likely to escape this result than any of the other companies. No doubt we would have made ourselves great temporary heroes, in the eyes of many exhibitors, if we had not said anything about passing the tax along to the public through the theatres; but in the end it would have ruined the exhibitors by reason of the fact that it would have ruined the producers and thus shut off all sources of film supply for theatres.

"All the producers combined cannot afford to pay a tax of $100,000 every week, whether the public believes it or not. But if such an amount is passed along to the public, the public will not even feel it.

"Unfortunately, there is not another industry in the world in which the tax has been levied in just the manner that it has been levied in the picture business. In all others, it is levied in such a manner that it goes on to the public very directly and very quickly. In our case we are practically placed in the position of having to beg the cooperation of exhibitors when as a matter of fact they should not only be willing but eager to give it in order to save themselves and the whole industry.

"This company will not ask the Government to repeal the tax law, no matter how unfair its provisions may seem, because the United States needs the money and must have it. If the exhibitors feel that it should be repealed; if they can convince Congress that it should be repealed, well and good. That is none of our business. The exhibitors have as much right to run their affairs as the producers and exchanges have to run their own. But as long as the law is a law, it is our plain duty to do the best we can to act as collectors for Uncle Sam. If we fail in this, we fail in all.

"Common sense compels every thinking man to know that those companies not charging the tax MUST MAKE IT UP IN SOME OTHER WAY. We don't pretend to know what that way will be, but we do know that the exhibitor cannot benefit by it in the end.

"We could have handled the whole matter in quite a different way if we had chosen to say nothing about the tax at all but simply and quietly advance prices all along the lines. Bue we chose to be perfectly frank about it and make no profit on the war tax. We figured, as nearly as we could, what the war tax would cost us and then passed it along to our customers, knowing that they in turn would have to pass it along to the public. I might say, incidentally, that in figuring we gave ourselves by far the worst of it. As a result the amount we collect from the exhibitors cannot equal the amount we must pay to the Government.

"We chose the frank and open method for the very simple reason that it seemed the honest thing to do. We could have employed camouflage or we could have indulged in mock heroics to fool our customers, but we took it for granted they would prefer open and aboveboard treatment. We took it for granted that they knew that no tax on any producer in any line of business is actually absorbed by the producer (unless he is making an exorbitant profit) but that every single penny of it, and some times more, is passed on to the ultimate consumer, the public. Sometimes it is passed directly; at other times indirectly—but it always goes down the line in the end.

"Not a single objection was made to our method of collecting the tax until a few professional agitators stirred up a cloud of dust to blind the exhibitors and make them think we were abusing them. This is unfortunate but it does not influence us to change our attitude, because we made sure we were doing the right thing before we went ahead."

Bluebird Speeds Up to Keep Supply Adequate

Five Feminine Favorites and Franklyn Farnum Are Busy on Locations—Third Year Begins with Release on January 21

WITH Bluebirds definitely scheduled well into January, Managing Director Carl Laemmle is urging along the production of features at Universal City to keep the supply adequate and listed far enough in advance to give exhibitors every opportunity for advantageous publicity well ahead of release dates. Bluebird's five girl-stars and Franklyn Farnum are all busy on location turning into completed products the scenarios that are depended upon to maintain the standard of excellence the program has established.

Incidentally the third year of the Bluebird series begins with the release set for January 21—Dorothy Phillips in "Broadway Love." Bluebird No. 104, ending the second year, will present Mae Murray, in "Face Value," a week earlier.

The schedule of releases for January is summarized below: December 31: Violet Mersereau, in "The Girl by the Roadside," a dramatization of Varick Vanardy's novel of the same title, Directed by Theodore Marston. January 7: Carmel Myers, in "My Unmarried Wife," screen version of Frank H. Adams's story, "Molly and I"; produced by George Siegmann, and released as Miss Myers's second feature in the Bluebird program. January 14: Mae Murray, in "Face Value," the story by Miss Murray and her director, Robert Z. Leonard, offered as Miss Murray's second Bluebird. January 21: Dorothy Phillips in "Broadway Love," produced by Ida May Park, from W. Carey Wonderly's story; featuring Lon Chaney and William Stowell, who head the supporting company.

There is one more release in January to be accounted for, and to fix that issue there are several subjects from which a selection may be made. In the regular routine of presentations, either Franklyn Farnum or Ruth Clifford will be the star for the last week of the month.

Mode of Living Contributes Answer for Pathe Serial

Pathe announced last week that the seven out of the more than 50,000 entrants in "The Neglected Wife" prize-awarding campaign who received fitting remembrances around Thanksgiving, stated that they found their solution of the problem while living and studying their own lives and those of friends and acquaintances.

Some of the women who took part in the campaign wrote their answers on "The Neglected wife" from a standpoint of successful wives.

ADVANCE OFFERINGS OF THE PROGRAMS

Laemmle Picks Features for Broadway Showing

First of These Are "My Unmarried Wife" and "Beloved Jim," with Carmel Myers and Priscilla Dean in the Chief Roles



Carl Laemmle, of Universal

MANAGING DIRECTOR CARL Laemmle, of the Broadway theatre, makes announcement this week of a number of very important productions, which will go into the Broadway during the months of December and January, during which time a double bill and continuous performances, at popular prices, will be Mr. Laemmle's rule.

The first of these special features had their initial showing on Sunday afternoon, December 9, and are "My Unmarried Wife" and "Beloved Jim."

"My Unmarried Wife" is adapted from the Frank R. Adams novel, "Molly and I," and produced by George A. Siegmann. Carmel Myers, last seen at the Broadway, in the Jewel feature, "Sirens of the Sea," has the leading feminine role, and Kenneth Harlan, seen also recently at this playhouse in the Lois Weber-Jewel masterpiece, "The Price of a Good Time," plays the male lead. The cast includes Beatrice Van, Pat Calhoun, Marc Fenton and Jack Hutchinson.

"Beloved Jim" is also in five reels. The story is a Christmas one, done by Joseph Girard and produced by Stuart Paton, who produced Universal's "Twenty Thousand Leagues Under the Sea" Priscilla Dean, who appeared in two Lois Weber features, "Even as You and I" and "The Hand That Rocks the Cradle," plays the leading feminine role and that of the wife of "Beloved" Jim Brockton, portrayed by Harry Carter The remainder of the cast includes J. Morris Foster, Charles Hills Mailes, Frank Deshon, Sydney Deane, Ed. Brown, Jos Girard and Mrs. A. E. Witting.

Pathe Shows Strength in Its Holiday Line-Up

"The Life of Our Saviour" Heads the List, and Marion Davies Feature Is in Vanguard—Scenics and Educationals Included

PATHE Exchanges, it was announced this week, are ready to furnish a large number and great variety of pictures suitable for the holiday and Lenten season.

The special Pathe-colored production, "The Life of Our Saviour," with new prints and paper, heads the list and "Runaway Romany" released December 23 and starring Marion Davies, is also worthy of special attention.

In addition to a great number of split reel scenic, cartoon and educational subjects, including especially the new Argus Pictorial, Pathe calls attention to the following features starring Gladys Hulette, Baby Marie Osborne, Irene Castle and others: "Over the Hill," "A Crooked Romance," "Miss Nobody," "Streets of Illusion," "The Last of the Carnabys," "The Cigarette Girl," and "Pots and Pans Peggie," all with Gladys Hulette; "The Heart of Ezra Greer" and "Hinton's Double," with Frederick Warde; "A Little Patriot," "Tears and Smiles," "Sunshine and Gold," "Told at Twilight," "Twin Kiddies" and "When Baby Forgot," with Baby Marie Osborne, and "The Angel Factory," "Les Miserables," "When Love Was Blind," "Mayblossom," "Her Beloved Enemy" and "France in Arms."

The Lonesome Luke and Harold Lloyd comedies include "Over the Fence," "Pinched," "Bliss," "The Flirt," "All Aboard," "Move On" and "Bashful."

Vitagraph Releases Polite Comedies in One-Reel

The Greater Vitagraph Company has begun releasing a new brand of polite comedies featuring Edward Earle and Agnes Ayres under the name of "Vitagraph Comedies." The first of these one-reelers is "The Family Flivver" and the second "Paging Page Two." Graham Baker is directing them. Percy Standing, who played the role of the dictator in Thomas Dixon's "The Fall of a Nation," appears in the second one in the uniform he is wearing as a member of the Royal Flying Corps of Canada. Percy was accepted in the Flying Corps some time ago, but has not been called for service. In the meantime, while he awaits orders, he is working at Vitagraph.

O. Henry and Chaplin Set the Pace in Canada

Two of the most popular series of pictures in Canada just now are said to be the two-reel O. Henry pictures and the Chaplin re-issues, both distributed through General Film Company, Limited. Announcement has just been made that the O. Henry pictures will be shown every other week at Loew's new theatre in Montreal as a regular feature. Other important bookings are pouring in upon the Montreal branch of General Film, indicating that the O. Henry features have earned a prominent place for themselves on the programs of the Dominion.

The Chaplin re-issues are said to be especially popular in the Province of Ontario.

Nazimova Goes South for New Metro Production

Mme. Nazimova and her entire Metro company have gone to a Florida city, where they will spend several weeks in the preparation of a new special production de luxe, under the direction of George D. Baker.

A slight indisposition prevented the departure of the star for the West last week, and by the time she was ready to travel, plans in regard to her next picture were completely changed. Mayor Miller of St. Augustine, was a recent visitor at the Metro studio, and he succeeded in persuading its general manager, Maxwell Karger, that the balmy climate of Florida would be an ideal place in which to have madame spend part of the winter.

"Frauds and Free Lunch" Takes the Screen This Week

"Frauds and Free Lunch" is announced by Albert E. Smith, president of Greater Vitagraph, as the Big V comedy release for the week of December 10, and "Noisy Naggers and Nosey Neighbors" as the subject for the week of December 17. Montgomery and Rock are featured in the first of these, and Lawrence Semon is the star of the second named feature. Florence Curtis, the Vitagraph dancing girl, plays opposite Mr. Semon and others in his support are Joe Basil and Pietro Aramondo. Mr. Semon also wrote and directed this comedy, which was the last he made in the East. Mr. Semon, with his acrobats and cameraman, arrived at the Vitagraph studio in Hollywood last week and already has commenced on a new comedy.

All of the Big V's are now being made in California, there being three companies at work on them. One of these is headed by Montgomery and Rock, under direction of Dave Smith, and another is headed by Jack Dill and Carolyn Rankin under direction of A. J. Howe. Semon, as heretofore, will continue to write and direct the comedies in which he appears.

Polly Moran Cleans Up Town in Sennett Comedy

As described by Paramount Pictures Corporation, "Taming Target Center," the Paramount-Mack Sennett comedy which follows "That Night," released December 16, begins with a riot and ends with a prayer. It brings again into prominence Ben Turpin, the sheriff; Polly Moran, who succeeds him; Tom Kennedy as a cafe proprietor, and Gonda Durand, the leading vampire. William Campbell directed it with the supervision of Mack Sennett.

As the story goes, Ben was a real good sheriff when there wasn't any sheriffing to do, but when Polly, bent on matrimony, visited Target Center, trouble started. The jail, formerly a place of repose, was disrupted and filled with lodgers perforce. Polly discovered that Ben was not as brave as he looked and meantime the leading vampire of the town entered the plot and Ben became involved in a network of circumstantial evidence. But it all ended when Target Center donned its Sunday best and went to church—the first time in its ruddy career.

Pathe Well Pleased with Bookings on New Serial

Pathe Exchange managers in all sections of the United States are said to be reporting that the bookings on "The Hidden Hand," the newest serial released by Pathe equal those on the continued photoplay, "The Fatal Ring." The reports of the new serial given by the trade paper reviewers after the advance showing of the early episodes were followed with interest by the exhibitors.

An unusually complete publicity and advertising campaign was prepared by Pathe to bring this serial to the attention of the motion picture fans of the country.



Charlie Chaplin, Without His Mustache, and John Jasper, His Studio Manager-in-Chief

William Russell Stars on New Mutual List

"New York Luck" Is Described as Story of Frazzled Finance, and Is Accompanied by Other Mutual Releases of Interest

WILLIAM RUSSELL is the "headliner" in the Mutual release schedule for the week of December 17, appearing in "New York Luck," a story of "frazzled finance," intrigue and romantic adventure in the great metropolis.

"The Lost Express," with Helen Holmes, arrives at the threshold of the mystery; Billie Rhodes comes near losing her happy home in "Little Miss Fixer." The Cub Comedy, with George Ovey and the Mutual Weekly balance the schedule.

Never has William Russell, it is said, appeared in a more engrossing characterization or staged a more thrilling sight, than in his latest Mutual-American production, "New York Luck," released Monday, December 17. At the beginning of the story he is a country station agent.

There is said to be an unusual twist to the story, distinctly agreeable. It was written by Charles T. and Frank Dazey, scenarioized by Chester Clapp. Edward Sloman directed. In the cast are Francelia Billington, Harvey Clark, Clarence Burton, Edward Peil, Alfred Ferguson, Frederick Vroom and Carl Stockdale.

A domestic tangle, arising from a family wrangle, gives Billie Rhodes another of her comedy roles in the Strand one reeler, "Little Miss Fixer," released by Mutual, Tuesday, December 18.

The strongest dramatic climax yet reached is said to be shown in "Unmasked," Chapter XIV of "The Lost Express," the Signal-Mutual photonovel, starring Helen Holmes, released Monday, December 17. Despite the discovery that "The Hare" is proven to be an impersonation, the clever villain succeeds in actually marrying Helen while the real secretary is held a prisoner.

George Ovey, "double crosses" old man Grouch in his latest Cub Comedy, "Jerry's Double Cross," released by Mutual on Thursday, December 20. The Mutual Weekly, released Monday, December 17, shows momentous events on land and sea with a liberal number of stirring happenings in the war zone.

Bluebird Names Its Stars for 1918 Program

Early Weeks of New Year to Bring Harry Carey, Louise Lovely, Grace Cunard, Herbert Rawlinson and Jack Mulhall in Features

THE distribution of Universal's product for the early weeks of the new year will account, it is said, for an array of special attractions designed to center renewed interest in the stars that have been prominent in past releases originating at Universal City. Harry Carey, Louise Lovely, Grace Cunard, Herbert Rawlinson and Jack Mulhall, stars long identified with Universal's activities, figure as leaders in the arrangements for the first six weeks of 1918.

There has been a careful selection of vehicles to suit the screen temperaments of the various star players, Harry Carey being furnished with Western, Louise Lovely having an emotional melodrama, Herbert Rawlinson figuring in a highly exciting adventure, Grace Cunard starring in sensations and Jack Mulhall having a romantic play to suit his style.

Here are the specifications, in brief, that apply to these Universals so far as special features have been definitely scheduled for release: December 31: "The High Sign," a Herbert Rawlinson production, starring the hero of "Come Through" and other productions. Elmer Clifton directed. January 7: A Louise Lovely production, "The Wolf and His Mate," with Hart Hoxie, Betty Schade and Alfred Allen, in a feature directed by Edward J. Le Saint. January 14: A Grace Cunard production, "Hell's Crater," featuring the star of some of Universal's most successful serials. January 21: "Madame Spy," a Jack Mulhall production, with Claire Du Brey and Donna Drew leading the support. Douglas Gerrard directed. January 28: A Harry Carey production, directed by E. J. Le Saint; "Phantom Riders," with Molly Malone. December 4: The Louise Lovely production, "Painted Lips," directed by Edward J. Le Saint, with Betty Schade, Alfred Allen and Louis J. Cody in the cast.

Two William Fox Players Make Name in "Les Miserables"

WHATEVER may be the public verdict of "Les Miserables," the production will be memorable to two young women in the employ of William Fox as having been the picture which gave them their opportunities to prove their right to be starred.

Before Madame Sonia Markova was announced as a star, Mr. Fox wished to verify his judgment by a try-out and gave her the part of Fantine in his William Farnum de luxe production of Victor Hugo's masterpiece. He put her in high grade company, knowing that if she could make the part stand out under such conditions she had the mettle justifying advancement. That his judgment was correct is proved, he believes, by the attention Madame Markova received from New York critics and reviewers at the opening of "Les Miserables" at the Lyric theatre December 3.

The other young woman who started her first starring picture under Mr. Fox's management just after finishing her performance in "Les Miserables" was Jewel Carmen, who had already proved her attractiveness and worth in numerous pictures, including William Farnum's de luxe production, "When a Man Sees Red." Mr. Fox brought her from the coast especially to play the part of the grown-up Cosette, and her portrayal was so satisfactory that she was sent immediately back to California, and Frank Lloyd with her, to be starred in a play called "The Kingdom of Love," in which she has been given opportunity to display her emotional talents.



Elsie Ferguson, Whose Most Recent Screen Feature Proved Her Not Alone a Remarkable Artiste But a Drawing Card as Well, Is Said to Have New Opportunities in "Rose of the World," Forthcoming Artcraft Feature

Elsie Ferguson Feature Brings New Year In

"Rose of the World" Is Star's Next Artcraft Production, Under Tourneur Direction—Wyndham Standing Has Male Lead

THE initial Artcraft release for the new year, according to announcement, will be Elsie Ferguson's "Rose of the World," recently produced under the direction of Maurice Tourneur at the Fort Lee studios. This photoplay is adapted from the novel by Agnes and Edgerton Castle and presents Miss Ferguson in the part of Rosamond, the wife of Capt. Harry English, an officer in the British army, who is slain by the natives in India. Rosamond marries Sir Arthur Gerardine, the aged lieutenant-governor and then discovers that her love for her first husband is constantly increasing, until the very presence of Sir Arthur is repugnant to her.

As the story is unfolded Rosamond becomes involved in a web of great dramatic intensity which drives her to the verge of madness. In roles of such heavy dramatic proportions, Miss Ferguson has repeatedly proved herself to be supreme, and it is thought that this, her most emotional character since entering the motion picture world, will prove an artistic accomplishment second to none ever registered on the screen.

Miss Ferguson's leading man in "Rose of the World," is Wyndham Standing. In this picture, Mr. Standing portrays a dual role and it is expected, will receive considerable favorable comment as a result of his individual success in support of the star. Others in the cast include Percy Marmont, Ethel Martin, June Sloane, Clarence Handysides, Marie Benedetta, Gertrude Le Brant and Sloane Le Masber.

The story is laid in India and London and in staging the photoplay, Director Tourneur has displayed his usual care in presenting the correct atmosphere, as was disclosed in "Barbary Sheep" and his various other film plays of foreign locale.

This is the third photoplay Miss Ferguson has appeared in for Artcraft Pictures.

Marie Dressler Finishes "Fired" for Goldwyn

Her Second Comedy for That Organization Takes Two Reels and Is Said to Surpass First—Star Wrote the Story Herself

NEWS came from the Los Angeles studios of the Dressler Producing Corporation this week that Marie Dressler has completed her second comedy for Goldwyn release, entitled "Fired." It is in two reels and is said to be even funnier than her first one, "The Scrub-Lady," which received an ovation wherever shown.

Reports from cities and towns in which "The Scrub-Lady" has been shown, according to Goldwyn, indicate that Miss Dressler has lost none of the public which used to see her before she gave up the speaking stage for the motion picture screen. Newspaper critics have spoken of the vitality of her broad humor, which never seems to wane, and which apparently is even better reflected on the screen than it was exemplified on the stage.

Miss Dressler is said to believe that the satisfactory completion of her second comedy marks her entrance into the ranks of successful scenario writers.

"I wrote the story of 'Fired' all by myself," she said proudly, "and, if I do say it as shouldn't, it strikes me as pretty blamed funny. I'm going to write all my own stuff hereafter—not because I believe I'm so much better at writing than people who get money for it, but because I think I know how fearfully funny I can be on the screen if I have the chance. Nobody else who has ever written a scenario for me seemed to think I could be funny enough to do justice to their most advanced ideas. Just for that, I'm going to show 'em what a scream I can be."

Miss Dressler is now ready to begin work on her third comedy for Goldwyn. The scenario is by Marie Dressler.

Marion Davies Makes Debut in Story of Her Own Writing

THAT every person in the United States believes he or she can write stories for the screen is the opinion of scenario editors who are always on the lookout for good material for their film production and receive little worth-while material from the untrained writers, and that every woman between sixteen and sixty believes she can out-act any of the popular screen favorites is the opinion of the directors at the motion picture studios, scattered throughout the United States.

But to write a story, because an interesting idea came to her, and develop it along the lines that made it an ideal motion picture story, and to have it eagerly snapped up by the officers of a producing company, to whom casual allusion of it had been made, with the proviso that she herself act the leading role in it, was the luck that befell Marion Davies.

It was while Miss Davies was playing a part in "Oh Boy!" the musical comedy, that she wrote the story of "Runaway Romany" as her first picture is called. She mentioned it to an official of the Ardsley Art Film Corporation and he asked to read it. When he read it he wanted to make ararngements to produce it, and this was agreeable to Miss Davies. However, when he insisted that she play the lead in it, she hesitated until a test was made of her before the motion picture camera and was passed upon by the directors.

Pathe expects to release "Runaway Romany' 'Christmas week.

"Sadie Goes to Heaven" Features Mary McAlister

"Sadie Goes to Heaven," little Mary McAlister's newest Essanay production, is nearly completed, it was announced this week by Essanay. The picture tells the story of a tenement waif and her dog, in search of happiness in the home of a millionaire.

According to the Essanay publicity department, Patsy, the canine aspirant for histrionic honors, was imported from a Michigan farm, and will be returned there when the production is completed.

Paramount Turns Clock Backward in Announcing Feature

IN announcing the Pauline Frederick feature, "Mrs. Dane's Defense," which has been scheduled by Paramount for release on January 7, the publicity department of Famous Players-Lasky, presided over by John C. Flinn, has delved into years agone in order to lend proper accent to the release.

It is cited that "Mrs. Dane's Defense" is a product of that period in the literary and artistic history of England and America, the Eighteen-Nineties. It is true that it did not come before the public until the first year of the new decade—1900—but it was written in the preceding years and reflects the rather startling qualities that characterized nearly all the dramatic and literary output thereof. The Eighteen-Nineties was the period of Aubrey Beardsley, the poster, the fad magazines, the bicycle, the exotic school of poets and writers, of purple patches and crimson moments in literature, of the revolt against the previous almost puritanical decade, of strange and grotesque occurrences—of realism, particularly.

"Mrs. Dane's Defense" is said to be a strikingly effective piece of dramatic writing and its stage qualities will no doubt



Pauline Frederick's Newest Paramount Feature Is "Mrs. Dane's Defense"

be recalled by all who saw it played. For the screen it is said to possess splendid possibilities, and Hugh Ford in directing it saw and took advantage of these in every instance.

Miss Frederick, it is announced, has also completed "Jealousy" meanwhile and it will be released later in the year by Paramount. This picture, by George V. Hobart, was directed by Robert G. Vignola.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Past Year for Vitagraph Shows Much Activity

Blue Ribbon Feature Released Each Week and Three Serials Distributed, in Addition to Comedies and Several New Features



Gladys Leslie, with Harry Morey in Vitagraph's "His Own People"

THE year 1917 will probably go down in Vitagraph history as one of the most active twelve months, from a production standpoint, in the history of the company. During that period the company not only released a five-reel Blue Ribbon feature each week and made three special productions, but also put out three serials of fifteen episodes each, made a comedy a week and introduced several new features to its program. These included the Bobby Connelly Series, in which the boy star was featured; the Paula Blackton Country Life Series; the Favorite Film Features, a unit made up of carefully selected short-reel subjects from the Vitagraph library, and the new Vitagraph Comedies, put forth the first week in December on a weekly release basis.

Albert E. Smith, president of the Greater Vitagraph Company, established and maintained a "best authors" policy by which he obtained for adaptation the works of the leading contemporary fiction writers, and he also vastly increased the company's list of stars.

Walter W. Irwin, general manager of the Greater Vitagraph distributing organization, reports that the firmly established policies of the company, the added list of stars and the continuous flow of production have been reflected by the response of exhibitors to such an extent that the company has been forced to expand its sales organization several times during the year and the enlarged force is still rushed to capacity.

Consistency of program has been more than a slogan with Vitagraph during the past year, and its product, as recorded in the reviews of the trade press, has been fully up to the standards. Beginning with "Blind Justice," a seven-reel feature released the second week in January, the company's offerings have been uniformly excellent.

In addition to Anita Stewart, Alice Joyce, Earle Williams and Harry Morey, Vitagraph now numbers among its featured stars Gladys Leslie, Corinne Griffith, Agnes Ayres, Nell Shipman, Carol Holloway, Hedda Nova, Grace Darmond, Florence Deshon, Alice Terry, Mildred Manning, "Mother" Mary Maurice, Eulalie Jensen, Julia Swayne Gordon, Miriam Miles, Edward Earle, William Duncan, William Dunn, Alfred Whitman, J. Frank Glendon, Marc MacDermott, Evart Overton and Little Bobby Connelly. Other favorites who are regularly included in the Vitagraph casts are Little Aida Horton, Adele de Garde, Patsy DeForest, Katharine Lewis, Little Helen Connelly, Webster Campbell, Denton Vans, Otto Lederer, Robert Gaillard, Templer Saxe, Stanley Dunn, George Holt, Charles Kent, Bernard Siegel, William Shea, Herbert Prior, Arthur Donaldson and Bigelow Cooper.

The Vitagraph comedians include Lawrence Semon, Earle Montgomery, Joe Rock, Joe Basil, Pietro Aramondo, Jack Dill and Carolyn Rankin.

Metro Screens Debut of Play in "Daybreak" Feature

The opening night of a new play has been reproduced and screened in connection with "Daybreak," Emily Stevens's final screen production of 1917, which is a picturization of the play by Jane Cowl and Jane Murfin, which June Mathis and Albert Capellani have adapted for the screen. Mr. Capellani is also directing the production.

An entire audience was engaged to take part in these scenes and a New York theatre was used as the "location," and an act from the stage play of "Daybreak" was presented. In these scenes, Miss Stevens as Edith Frome sits in the stage box with her husband, Arthur Frome (Julian L'Estrange) and sees enacted before her eyes what seems to be a chapter from her own life. Her own problems are made visible, and she accepts the solution reached by the stage heroine as the solution of her own problems.

Exhibitors Seek O. Henry Film for Christmas

Many exhibitors are reported by General Film to be inquiring for "The Gift of the Magi," one of the earlier O. Henry productions for use as a holiday subject.

"The Gift of the Magi," with Patsy De Forrest and William Dunn featured, deals with the problems of the James Dillingham Youngs, a young married couple, to solve the Christmas present problem in a satisfactory manner. Unknown to her husband, Mrs. Young sacrifices her beautiful hair to buy an expensive chain for her young husband's valuable watch, while he denies himself to buy a handsome hair comb which the young bride has always desired. The climax that results when the two exchange their presents makes it a most entertaining holiday story.

Triangle Releases Two Dramas on December 16

Belle Bennett Said to Do Excellent Acting in "Because of a Woman" —Irene Hunt Appears in "The Maternal Spark," by Hamilton

ACCORDING to announcement this week, the Triangle program for the week of December 16 offers two dramas of life and business that have more than usual interest. "Because of a Woman," a seven-reel feature with Belle Bennett in the leading role and Jack Livingston, supporting, will be the first release. Irene Hunt, Josie Sedgwick and Rowland Lee share honors in "The Maternal Spark," scheduled to follow.

In the first feature, Noel Clavering (Jack Livingston), is employed as business manager by the Everett Engineering Company., in West Virginia. He is a well liked, capable worker and popular with everyone. Things are running smoothly enough, when one day information concerning a mining property that the Everett Company prepares especially for a client, leaks out. A competing firm taking advantage of the "leak," purchases the property, before the Everett client has had an opportunity to secure the information. The next day the local papers all run two column stories giving particulars as to the deal and hinting that a "shake-up" is imminent at the Everett offices. From here plenty of action is promised.

In "The Maternal Spark," Howard Helms (Rowland Lee), a young attorney of Pepperell has progressed rapidly. John J. Mills (Edwin Jobson), a railroad president, is attracted by the attorney's unusual ability and takes a fancy to him. Mills offers Helms a position as confidential secretary. So Helms, his wife Mary (Irene Hunt), and their little son Bumpkins (Joey Jacobs), come to the "big city" with the railroad president.

"The Maternal Spark" was written by R. Cecil Smith, the scenario by George du Boise Proctor and the play was produced by G. P. Hamilton.

In the Triangle-Keystone Comedy, "The Sanitarium Scandal," the Keystone bathing beauties do much in causing a general disturbance. The Sanitarium Hotel is a peaceful place until Peggy Pearce and her diving nymphs arrive. Then Baldy Belmont, a professor, Paddy McGuire, a porter and Fritz Schade, the sheriff, all fall for the girls and many "wet scenes" take place thereafter. William Beaudine directed the picture.

Two one-reel Triangle Komedies, "His Bad Policy" and "A Discordant Note" are also included in the week's releases.

Lyons and Moran Head Own Universal Company



Eddie Lyons and Lee Moran, Universal Joy Dispensers

AFTER appearing in fifty-two one and two-reel Nestor Comedies on the Universal program for the past six years, Eddie Lyons and Lee Moran are to produce their own comedies for the Universal organization. This was arranged recently when Lyons and Moran spent a month in New York with the officials of the Universal. The two comedians returned to the coast recently, and within a few days completed arrangements for making their own subjects, and are now at work on the first which will be titled "The Pig Skin Hero." Their producing organization will include players who have appeared in past releases in which Lyons and Moran were featured, and Eugene DeRue will serve as assistant director, and Al Cawood will be the cameraman.

"The boys," as Lyons and Moran are known at the studio and throughout the West Coast film colony, have a unique record, in that they have played together longer than any other two players of screendom. They both left the vaudeville stage to accept a position with the Universal at the same time, and have been together since that day. All of the time, up until now, that they have played for the screen they have worked in Nestor Comedies where they were featured, with but one or two exceptions when they appeared in five-reel comedy dramas. "The boys" organization will be independent from the Universal, but they will have the advantage of the technical department of Universal City, and also will work there, they having rented stage space for the making of their comedies. Capt. Leslie T. Peacocke, one of the best known scenario writers, has been engaged to write comedies for Lyons and Moran.

The brand name for the comedies to be made under the direction of Lyons and Moran is yet to be selected.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Paramount Releases Reid Feature on December 17

According to Paramount Pictures Corporation, Wallace Reid is destined to qualify as a Western star of no small calibre in his two forthcoming Paramount pictures, "Nan of Music Mountain," to be released December 17, and "Rimrock Jones," which is to be a January release.

Frank H. Spearman, who wrote "Nan of Music Mountain," is said to know his West thoroughly and is also possessed of the ability to involve the rugged types to be found in the mountains and the prairies of the Far West in romantic situations, thereby creating fiction that has a basis in fact but which possesses the high-light and the shades such as can be supplied only by a real artist in letters.

"Daughter of Destiny" Coincides with History

The story of "Daughter of Destiny," in which Madame Petrova is scheduled to make her bow as the star of her own organization on December 23, is said to be very timely, in so far as history-in-the-making is concerned. It revolves around a series of incidents which take place in the fictional kingdom of Belmark, wherein the monarch of the European principality receives an ultimatum from the emperor of another country to the effect that Belmark must declare itself or have the neutrality of the country violated.

The Petrova Picture Company believes that the theme which dominates the story will please exhibitors greatly, and has announced that the advertising possibilities are unlimited.

"Les Miserables" Draws Praise When First Shown

The newest of photoplay masterpieces, "Les Miserables," in which William Farnum has the role of the immortal Jean Valjean, had its first presentation on December 3 at the Lyric theatre in New York, and instantly won the plaudits of the thousands who flocked to see it. It is the general belief that William Fox, who produced the feature from Victor Hugo's melodrama, has never offered a subject of greater promise, and of promise which appears to have been already partly fulfilled.

Reviewers are agreed that William Farnum's dramatic work is one of the screen's notable contributions, and Frank Lloyd's direction is a triumph of the filmmaker's art.

General Releases New Rastrelli Laugh-Provoker

Amedee Rastrelli, the French comedian, who is putting his fun-making capabilities into one-reel comedies for Essanay, is said to continue to set a fast pace for brother comedians in "Make Your Eyes Behave," the General Film current release in the series. It is claimed he has developed new comedy stunts in this subject.

The current Essanay scenic is "The Great National Industries of Canada," said to be an entertaining review in picture form of the great advance Canada is making as an industrial nation.

O'Brien Opposite Miss Talmadge in "Ghosts of Yesterday"

Eugene O'Brien, who was seen opposite Mary Pickford in "Rebecca of Sunnybrook Farm," and who more recently played the leading role opposite Norma Talmadge in "Poppy," "The Moth" and whose latest appearance is in "The Ghosts of Yesterday," featuring Miss Talmadge, is one of the few stars who is combining work behind the footlights with work before the camera.

Mr. O'Brien has the principal male role opposite Alexandria Carlisle in "Country Cousins," which has had a successful run at the Fulton theatre for some weeks. It is announced that this play will close the latter part of this month, and Mr. O'Brien is undecided whether or not he will go with the road show. He has only recently finished his engagement with Joseph Schenck, as leading man for Miss Talmadge in "The Ghosts of Yesterday," adapted from Rupert Hughes's novel of the same name.

Lowry Production Claims Widespread Attention

Goldwyn Pictures Corporation, in an announcement last week, gave considerable accent to its belief that never has a picture been produced with such wide-spread interest in its making as "For the Freedom of the World."

This film is a patriotic spectacle, produced, it is said, with the idea of awakening Americans to the situation caused by the war and bringing home to them the facts which already have been realized by the public in the countries of all the Allies.

The story of the film was written by Captain Edwin Bower Hesser, an officer of the American Legion of the Canadian Army. After arrangements had been made to produce the film on a tremendous scale, the producers obtained the co-operation of the Canadian Government in making it, according to announcements.



Dora Mills Adams Has a Chief Role in the Brenon Feature, "Passing of the Third Floor Back"



Norma Talmadge Injects Spice A-plenty into the Cabaret Scene of "Ghosts of Yesterday," Presented by Joseph M. Schenck Through Select

Artcraft Releases Farrar Subject December 17

"The Devil Stone" Is from Jeanie Macpherson Scenario and Was Staged by Cecil De Mille—Story Is Based on Superstition

THE next production to be released by the Artcraft Pictures Corporation will present Geraldine Farrar in her newest photoplay vehicle, "The Devil Stone." A story of unusual interest is promised in this picture, which is said to be considerably different from any of the former film plays in which the star of the screen and opera has thus far appeared.

Cecil B. De Mille, producer of previous Farrar cinema triumphs including "The Woman God Forgot" and "Joan the Woman," is responsible for the staging of her latest vehicle The story, disclosing a theme of weird fascination, was written by Beatrice De Mille and Leighton Osmun and adapted to the scren by Jeanie Macpherson.

In her new picture, Miss Farrar creates the role of Marcia Manot, a simple Breton fisherwoman. Removed after the early part of the story to America, she becomes the wife of an unscrupulous millionaire owner of the fisheries, the site of her girlhood days. The underlying theme of the narrative, namely, the sinister effect of the world-old stumbling block of man, superstition, furnishes the basis for a story of interesting study, since it links with the tale of Grenelda, the ancient Norse Queen, a modern development of the curse placed upon the possessor of the devil stone, carried down into the events of the life of Marcia Manot, as a Breton fisher girl and later as the wife of Silas Martin in America. Apparently the curse which the dying priest placed upon the Grenalda of old is carried down into the life of Marcia, for a series of direful events take place until after the death of her crabbed husband.

Through the latter events of the story in America runs the thread of a romantic love, culminating in the happy marriage of Marcia to Guy Sterling, the young business manager for her husband.

In the cast are Wallace Reid, Hobart Bosworth, Tully Marshall, James Neill, Gustav von Seyffertitz, Ernest Joy, Mabel Van Buren, Lillian Leighton, Burwell Hamrick and other well-known film players. "The Devil Stone" will be released by Artcraft on December 17.

New Theatres Get in Line with O. Henry Features

Evidence of the growing popularity of General Film's O. Henry pictures continues to accumulate in new bookings from many theatres which have never shown these subjects before. The four-reel subjects, in particular, are said to be enjoying an unusually successful run in all parts of the country, the entire series of seven features having been contracted for by the Princess theatre in Denver. Each subject will be given an extended run and will be advertised heavily by the Princess management.

Production Outlook for Next Year

BY WALTER E. GREENE, PRESIDENT OF ARTCRAFT PICTURES CORPORATIONS

WHAT future does the next year hold forth for the motion picture?

I do not think that any radical changes will be made in production. Five years ago the Famous Players released its first long feature, presenting famous plays and noted actors, and it was followed by the Lasky Company. The combination of the two, and of Artcraft, are still carrying out the original policies of presenting the best that can be obtained.

The five-reel feature has been the crucible in which the entire industry has been crystallized, and the supreme test to which actors, directors and scenario writers have been put. Much promising timber has developed fatal defects in being driven over the five-reel course, and we have today stars of unquestioned merit, repeatedly proven in the box office.

The long-reel feature with a star lifted the motion picture from a catchpenny business to a giant industry. The public has shown its approval, and has consistently patronized the theatres showing these better films. Producers are engaged in catering to the public, and are anxious to make the films wanted. Patrons of picture houses can co-operate to a great extent if they would signify to the manager whether or not a particular picture has pleased them, and also state the kind of stories they like best.

No doubt, even among the stars, you will find a division between the stage and studio, but these are exceptional cases. Geraldine Farrar is possessed of a marvelous voice, and she maintains her position in the operatic world in obedience to popular demand. George M. Cohan's personal interests, his plays and theatres, demand attention, and he has been able to give but little of his time to pictures.

I see no reason for material changes during the next year, with the exception that the productions will continue to get bigger and better in point of merit. As in all new industries, individualism has given way to organization, and the trade-mark of the organization which has established a reputation for the best pictures will be the guiding star for the public to follow.

One point has been definitely settled for the future, and that is that the regular theatre no longer competes with pictures. The wide scope of the photoplay has attracted men of the biggest caliber, and every stage star has acted before the camera. The motion picture has grown so powerful that it can command talent and ability to an extent that the regular theatre cannot meet. There is not a theatre in existence that could afford to pay the salaries of a big picture star and a famous producer, to say nothing of the big casts and general production cost.

Vitagraph Releases Earle Williams Feature

"In the Balance," Scheduled for December 17, Said to Give Star Great Opportunity—Produced Under Direction of Scardon

EARLE WILLIAMS, as John Strangeway in "In the Balance," a Greater Vitagraph Blue Ribbon feature, scheduled for release December 17, will be seen, according to Vitagraph, in one of the strongest characterizations since his portrayal of John Storm in "The Christian."

"In the Balance" marks the appearance of E. Phillips Oppenheim on the list of Vitagraph's "best authors," others on the roster being Robert W. Chambers, O. Henry, Alfred Henry Lewis, George Randolph Chester and Lillian Chester, Frederick Upham Adams, Cyrus T. Brady, James O. Curwood and Earl Derr Biggers.

The picture is an adaptation from the novel by E. Phillips Oppenheim, "The Hillman," and is declared to be an extraordinarily powerful story with highly romantic element in it. It was produced under the direction of Paul Scardon, and is said to be probably the finest piece of photodrama ever put forth by this director.

Grace Darmond and Miriam Miles, who has played in several Blue Ribbon features, are the chief feminine supports of Mr. Williams, and the entire cast is said to be one of the best balanced and most capable that has been seen on the screen in months. Robert Gaillard plays the role of an elder brother of Williams, a character role, and Denton Vane is effective as the heavy.

President Smith expresses the conviction that "In the Balance" is one of the finest five-reel features of the year. Director Scardon, in addition to turning out a smooth drama, has excelled himself, it is said, in the novelties and original lighting situations which he has introduced into the picture, and attention is called to the exceptionally rich settings of the picture.

"This feature," said President Smith, "is fully up to Vitagraph's standard, and has everything to recommend it, from the standpoint of star, story, direction, lighting and production—all the elements that go to make high class photoplays.

Every Day Incidents Help Billie Rhodes Along

Exhibitors declare, according to Mutual, that one of the secrets of the popularity of Billie Rhodes's Mutual-Strand comedies—quite outside of the prettiness and cleverness of the star herself—is the fact that the pictures are built on every day incidents to which Miss Rhodes applies a well balanced sense of humor.

The Rhodes comedies are something more than merely 1,000 feet of well acted comedy. The incidents they portray are things that happen in every well regulated household on certain occasions and under certain conditions but which usually turn out domestic tragedies instead of family comedies.

William Fox Slates New Farnum Picture December 16

William Fox plans to release another Standard picture December 16. It will be a William Farnum production, "The Heart of a Lion," based on Ralph Connor's novel, "The Doctor."

The story, which has been read by thousands of moving picture patrons, is called by the author "a tale of the Canadian Rockies," and has been closely followed, it is said, by Director Frank Lloyd in his screen version. Most of the opening scenes, laid on a farm, were taken on Mr. Farnum's country place on Long Island, several of the old country town characters introduced in the picture being friends and neighbors of the actor.

William Farnum, of course, has the role of "Barney Kemper." The part of the brother is played by William Courtleigh, Jr., and the other principals include Mary Martin, Wanda Petit, Walter Law, Marc Robbins and Rita Bori.

Pathe Changes Hulette Release to December 30

Gladys Hulette's next appearance on the Pathe program will be on December 30 instead of December 9, in "Over the Hill."

The cast includes J. H. Gilmour, as the millionaire owner of a chain of newspapers; William Parke, Jr., as his spendthrift son Roy; Dan Mason, the character actor, as an old minister; Gladys Hulette as his plucky little daughter; Chester Barnett, as Allen Stone; Richard Thornton, as Jim Barnes, the editor; Joyce Fair, Paul Clerget, Tula Belle, Inda Palmer, Johnny Carr and William Sullivan.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Trimble and Powers, of Goldwyn



Mildred Harris

in

"The PRICE of a GOOD TIME"

IT does not take maturity's full-blown beauty to touch the heart. It needs a rare quality infinitely more delicate than physical lure, far richer in art than studied art—something for which there is no substitute, no counterfeit—the heart-touching in *personality*.

So—Mildred Harris in "The Price of a Good Time"—a *y*outhful actress who makes a poignant, tragic figure never to be forgotten by anyone who sees her—an absorbing play that reaches with relentless fingers down to the very soul of the man who uses women only for selfish pleasures.

Another triumph of art, superbly produced by the master hand of Lois Weber—*the Belasco of the Screen. Get your date on this admirable production from any Jewel Exchange—or from the Home Office.*

JEWEL PRODUCTIONS

1600 BROADWAY NEW YORK

Many a packed house is directly traceable to an advertisement in the "News."

ANNOUNCEMENT

Amazingly Interesting and Entertaining NATION WIDE "BEST ENDING" CONTEST

For Boys and Girls Only



READ EVERY WORD

IN ADDITION to the advertising possibilities of such famous stars as Ben Wilson, Neva Gerber, Kingsley Benedict, Duke Worne and Dubruillier, and a cast of especially chosen Universal players:

In addition to the gigantic explosion of a $35,000 set in the first episode, in which a whole street scene and huge castle walls were dynamited;

In addition to 18 breathless, mystery-filled endings of each episode, to COMPEL attendance at the next; we are giving you, absolutely free, without a cent of cost to YOU, the biggest kind of

An Unprecedented House Packer

A big, fetching, entertaining Nation-Wide "Best Ending" Contest, for the Boys and Girls of America, with $1,000 in Awards of Liberty Bonds, Government Certificates and Thrift Stamps, for sending in the best suggested ending of the last episode of "The Mystery Ship."

Think what this will mean to you while you are running the Serial!

Every Boy and Girl in your neighborhood will be interested in the progress of the show ALL THE TIME. Every Boy and Girl will want to see EVERY EPISODE. Every Boy and Girl will be advertising "The Mystery Ship" and YOUR THEATRE to parents, teachers, friends—to THE WHOLE NEIGHBORHOOD.

Another Tremendous SMASH

to help exhibitors put over the

UNIVERSAL Serial Thriller

"THE MYSTERY SHIP"



EXTRAORDINARY

To Rivet the Attention of Millions of America's School Children.

The Judges

for the

"Best Ending" Contest

a representative Group

as follows:

BIDE DUDLEY
NEW YORK WORLD

LOUELLA PARSONS
CHICAGO HERALD

HARRIETT UNDERHILL
NEW YORK TRIBUNE

T. E. OLIPHANT
NEW YORK EVENING MAIL

This means the whole Grammar School population of your town! Think what it will mean to you to have all those boys and girls—among your best patrons, for matinees as well as evenings, **INTERESTED IN *YOUR* SHOW—*YOUR* THEATRE, for 18 weeks.**

The Contest Will be Conducted as Follows:

Millions of large illustrated Heralds, the size of four pages in the "Moving Picture Weekly," with pictures of some of the tremendously exciting scenes of "The Mystery Ship" and the Rules of the Contest, will be furnished free to exhibitors when "The Mystery Ship" is booked.

You don't have to do a thing but hand out the circulars, advertise the Contest on your screen and in your regular newspaper ads.

Think what will happen, when your boy and girl patrons learn of the Contest! One single circular handed out at your box office will start all the kids in the neighborhood—and in other neighborhoods where there isn't any "Mystery Ship"—*in the direction of your theatre.*

388 AWARDS

TO BE DISTRIBUTED

The whole vicinity of your theatre will be in a ferment over "The Mystery Ship." Every household—fathers, mothers, brothers and sisters, will be thinking about your show and working to help some boy or girl earn one of the awards.

Principals and teachers of Grammar Schools will be interested in it. Here's an exercise in English Composition, not dull and dry, but vastly entertaining—Play, instead of Work—with real awards for inventive ability and imagination.

It's bound to mean a lot of NEW PATRONS, many of whom probably never went to a movie show before. They go to see "The Mystery Ship"—*and get the habit of GOING TO YOUR THEATRE.*

Don't fail to be THE CENTER OF THE INTEREST that this Contest is going to stir up in your neighborhood. Don't miss THE INVALUABLE ADVERTISING the Contest will give your theatre.

Don't lose the PROFITS you will make on "The Mystery Ship."

Think what this advertising will be worth to you—no money could buy it; full pages in the papers wouldn't pack your house so full.

And *EVERY* BOY AND GIRL will be in it, because there are no conditions. The Contest is free to anyone 15 years of age or under.

Tie YOUR House up to This Nation-wide idea

The *PULL* of the smashing, nerve-rending endings to "The Mystery Ship" episodes will be equalled by the *PUSH* towards your theatre of eager, excited boys and girls in every household among your patrons. Don't let your competitor beat you to it.

GET BUSY—ACT NOW—TODAY

UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

Fox Makes Over Hundred Features in One Year

Average of Productions Is Six Reels, and Twenty of the Total Were Specially Elaborate — Most Taken in California



Sidney L. Mason is Leading Man for Theda Bara in a New Fox Production

ONE hundred and five productions averaging six reels each, are William Fox's contribution to the 1917 screen product. Twenty photoplays in this total were specially elaborate and spectacular.

The output from the Fox studios is said to be the largest for a year of any concern having no subsidiary producing organizations. It represents an annual consumption in excess of 8,000 miles of film—more than enough to reach across the continent to San Francisco and thence on to Yokohoma, or from London to Moscow and back, twice. The amount of celluloid used would make a strip almost one-thrid of the way around the world.

About three-fifths of the pictures were taken in California. The rest were made at the Fox plant in New Jersey. All of the twenty-six Foxfilm comedies and the six Fox-Lehrman Sunshine comedies were done in the West. Such pretentious superproductions as "The Conqueror," "The Honor System," "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," "Treasure Island," "Cleopatra," and many others, were likewise screened on the Pacific Coast.

One of the most important of Mr. Fox's achievements during the year was the inauguration of the series of photodramatic spectacles such as "Jack and the Beanstalk" and "Aladdin," with Francis Carpenter and Virginia Lee Corbin. These plays were of a type new to the cinema world and their advent was the occasion of wide laudatory comment.

Twenty-seven stars were on the William Fox lists in the last twelvemonth. Of those still with the organization, George Walsh and Virginia Pearson appeared in the most features—eight each. June Caprice had the leading role in seven, William Farnum and Gladys Brockwell in six each, and the others range from five down to one for Sonia Markova and Jewel Carmen (whose initial starring vehicle, "The Kingdom of Love," is released on December 23).

Theda Bara was in seven productions, under the direction of J. Gordon Edwards, the most notable of which was "Cleopatra."

William Farnum in "Les Miserables," directed by Frank Lloyd, was another ultra-fine film. The picture has just begun a run at the Lyric theatre in New York.

Vitagraph Signs Grace Darmond for Features

Engagement Results from Player's Excellent Work in New Earle Williams Feature—Has Been in Pictures Three Years

ALBERT E. SMITH, president of Greater Vitagraph, announces this week that he has signed Grace Darmond, sometimes called "The Lillian Russell of the Screen," to a long-term contract and that she will be starred in Blue Ribbon features.

Miss Darmond was recently engaged for a special role in "In the Balance," a five-reel feature in which Earle Williams is featured, and her work was said to be of such extraordinary merit that President Smith immediately offered her a permanent place in the circle of Vitagraph stars.

Miss Darmond, who is one of the youngest stars in motion pictures, has been a featured player almost from the day she stepped into the Selig studio in Chicago, three years ago. She got her first chance in pictures when, as a schoolgirl, she visited the studio with a party of her classmates, and the director impressed them into a scene.

Prior to her advent in pictures and even while she was going to school, Miss Darmond had had some experience in theatrical stock, and, after a brief experience in small parts at the Selig studio she was advanced to the position of a leading woman. Her first important picture was "Your Girl and Mine," a propaganda picture made for the Illinois Suffrage Association and written by Gilson Willets. Next she played the leading feminine role in a three-reel subject, "The Quarry," and then was featured in support of Tyrone Power in "A Texas Steer," later appearing with Otis Harlan and then with Harry Messayer.

President Smith declares that Vitagraph will feature Miss Darmond in Blue Ribbon features, and is planning to provide her with vehicles which will display her beauty and talent to their fullest extent. At the present time she is working with Harry Morey and Florence Deshon in "The Other Man," a Blue Ribbon feature now being produced.

Vitagraph Announces Features for Immediate Future

ALBERT E. SMITH, president of Greater Vitagraph, announced this week that the Favorite Film Features to be released the last two weeks of this year and the first week of the new year will be as follows:

December 24: "The Masked Dancer," a two-reel drama with Myrtle Gonzalez, George Holt, Beatrice Dominguez and Kail Farmes, and "The Wonderful Statue," a one-reel comedy, with Lillian Walker, Flora Finch, Mary Maurice, John Bunny and Courtenay Foote.

December 31: "The One Good Turn," a one-reel drama, with Florence Turner, Leo Delaney, Helen Costello and Georgia Maurice, and "Pickles, Art and Sauerkraut," a two-reel comedy, with Sidney Drew, Louise Beaudet, Jose Sadler, Ada Gifford, Hughie Mack, James Lackaye, Templar Saxe, Anders Randolf and William Shea.

January 7: "The Trap," a two-reel drama, with Edith Storey, E. K. Lincoln, L. Rogers Lytton, William Humphrey and Harry Northrup, and "A Change in Baggage Checks," a one-reel comedy with John Bunny and Flora Finch.

The Vitagraph announcement states that the demand for this unit of their service, which consists of selected subjects from the Vitagraph library, is growing in popularity each week and exhibitors are booking them for months in advance. As an example of the excellence of the pictures that make up these programs, the one entitled "Pickles, Art and Sauerkraut," in which Sidney Drew is featured with an all-star cast is cited. This is said to be a comedy of extraordinary merit, one of the laugh-making incidents showing Sidney Drew, as the artist-husband of a delicatessen store owner, using a football player's noseguard as a gas mask in attacking a cake of Limburger. This picture was made about three years ago.

Gaumont-Mutual Weekly Shows Naval Graduations

Timely views in No. 153 of the Gaumont-Mutual Weekly, released on Sunday, December 2, show the graduation of the new classes of reserve officers and students of our nautical schools. At Fort Meyer, Va., President Wilson and his wife are interested onlookers, while Secretary of War Baker hands commissions to new officers.

This number of the Weekly contains many other subjects. In Phoenix, Ariz., Governor Campbell presents the colors to the Range Riders Regiment, while the crack cowboy cavalry entertains the fifty thousand visitors to the Arizona State Fair. Somewhere on our coast rookie sailors are shown in an educating boat drill. Everywhere in the United States Red Cross workers are doing their bit, nad in one subject they are shown making bandages and appliances for wounded soldiers. Away down in Texas Governor Hobby and his staff review thirty thousand men of the army of liberty. On the Pacific Coast an old wooden dry-dock has been burned to make way for a newer one with greater capacity, and the construction of the new concrete dock is pictured.

Critics Find Much Human Interest in "Les Miserables"

Human interest is the keynote of William Fox's production of "Les Miserables," according to the dramatic critics of New York who witnessed the initial showing of the picture on the night of December 3 at the Lyric theatre. The production also was praised because of the care and accuracy with which the Victor Hugo story has been followed. William Farnum, in the role of Jean Valjean, generally was given great credit.

It was the judgment of the New York Herald reviewer that "the photoplay probably is as close an approach to literature as has been accomplished on the screen," and the Morning Telegraph declared "the visualized work is every bit as strong as the printed word."

Following are a few of the comments: "There are people who are continually crying for better pictures. To them we would say: 'See 'Les Miserables.'"—New York Tribune. "Quite the best picture that has been seen hereabout for a considerable period."—New York Times. "In strength of plot and human interest 'Les Miserables' surpasses the memorable 'Honor System.'"—New York American. "A note of poignant human interest was dominant through it all."—New York Herald. "An excellent example of what the movies can do for the classics of literature."—New York Morning World. "The humanity of the book was well reproduced."—New York Post. "Months of preparation have been spent and the splendid photoplay showed fine evidence of this fact."—New York Globe. "A delicious piece of character work. It was a triumph of art for William Farnum."—New York Evening World. "The film moves on with a dramatic intensity thart never flags. Always the human interest is uppermost."—New York Evening Telegram.



Peggy Betts and Jean DeWard in Herbert Brenon's "Empty Pockets"



Marguerite Clark Has Been Chosen by Paramount to Spread Christmas Cheer in "The Seven Swans," in Which Fairies Abound"

Paramount Plans Big Send-Off for New Year

January Expected to Bring Diversity of Subjects and Stars of Unusual Worth—First Appearance of Beban in Several Months

TO give the new year of 1918 a rousing send-off on its way toward 1919 and history, Paramount, in an announcement made this week concerning plans for releases in January, promises a superior list of photoplays, starring some of the most popular players, and written by prominent authors.

The schedule is rendered notable for several reasons, not the least of which is the reappearance of George Beban, after several months, in "Jules of the Strong Heart," directed by Donald Crisp, and presenting the character player in the role of a trapper in the North Woods. The story is by William Merriam Rouse, the scenario by Harvey F. Thew and Frank X. Finnegan.

Another interesting announcement is that J. Stuart Blackton's second Paramount picture, "The World for Sale," filmed from Sir Gilbert Parker's novel, will be released in January. This is the production which called for such distinct character types and has for its leading players Conway Tearle and Ann Little with a well selected cast. This was adapted and supervised throughout by Mr. Blackton.

Pauline Frederick appears in "Mrs. Dane's Defense" from the Henry Arthur Jones drama, and which, directed by Hugh Ford, the scenario being the work of Margaret Turnbull, promises to be one of the most effective pictures in which the star has appeared.

Wallace Reid is said to have a stirring story in "Rimrock Jones," adapted from Dane Coolidge's novel, by Harvey Thew and Frank X. Finnegan, and directer by Donald Crisp.:

Charles Ray, the Thomas H. Ince star in Paramount pictures, has a new type of story in "The Hired Man," it is said, with its New England characters and locale. The scenario is by Julian Josephson, and the picture was directed by Victor Schertzinger under the supervision of Mr. Ince.

Julian Eltinge's new picture, for January release, is "The Widow's Might," by Marion Fairfax. It was directed by William C. De Mille, and is said to be highly entertaining, with an altogether new angle.

Jack Pickford appears in "The Spirit of '17," by Judge Willis Brown of the Chicago Juvenile Court. Julia Crawford Ivers did the scenario and William D. Taylor directed the production.



Billy Mason, the Smiling One, Is Blazing a Trail of Smiles in Christie Subjects

Goldsoll Finds Russian Pictures Meet Favor

Returns from Flying Visit to Various Pathe Exchanges, During Which Time He Talked with Exhibitors Concerning Films

L. H. GOLDSOLL, general manager of the Russian Art Film Corporation, recently returned from a flying visit to the Pathe exchanges in Boston, Cleveland, Detroit, Chicago and Cincinnati, where trade showings were given of "The Painted Doll" and "The Queen of Spades," two of the first pictures of the Russian repertoire of plays to be released and is greatly pleased with results.

Mr. Goldsoll found, it has been announced, that no apologies were necessary as to the pictures being foreign, and in his talks to the exhibitors, laid stress upon the fact that these pictures were made in Russia. His explanation as to the origin of the idea for the producing of this repertoire and how Mr. Kaplan secured the ex-Czar's permission to allow the stars of the Moscow Art theatre to enact this series of pictures, as well as how the objections of the artists themselves to condescend to appear in pictures, were overcome, was much appreciated by the Pathe exchange men and exhibitors.

Mr. Goldsoll said that bookings far exceeded his expectations and that reports from many exchange men and exhibitors who had seen the first release, "The Painted Doll," referred to it as a 100 per cent picture.

What was commented upon in different cities was the evident demand for Russian subjects, as confirmed by other large producers trying to secure Russian actors and using titles resembling those used by the Russian Art Film Corporation in their repertoire of plays.

The motion picture critic of the Cincinnati Times-Star said after seeing "The Painted Doll": "Motion picture plays in which actors express something more than the ability to portray action and situations as described in the usual scenario, are those which will soon be offered to Cincinnati theatres through the Pathe exchange, and known as 'Russian Art Films.' A few days ago two of these photoplays, which were made in Russia by actors from the Royal theatre at Moscow, were given a private screening for exhibitors and the press in the projection room of the Pathe offices here. At the conclusion of the first five-reel feature, 'The Painted Doll,' the guests agreed that they had witnessed something altogether new in motion pictures, artistic, pleasing, classic."

Walthall Feature Possesses Appeal to Women

"His Robe of Honor," Cited by Paralta as Having Qualities That Act as Magnet to Feminine Minds—Hodkinson Releases

ACCORDING to an announcement last week from Paralta, "His Robe of Honor," the first Paralta play in which Henry B. Walthall is to be seen, is certain to prove a favorite photoplay feature with the women of this country. This offering, which is from the well known novel of the same name by E. S. and J. F. Dorrance, presents at the beginning its central figure in a state of degradation, such that only two possible forces could save him—religion, or the uplifting power of a good woman's soul.

It is this latter influence that the authors have adopted, and they carry it out to a logical and pleasing conclusion. At the same time they furnish contrast to the good woman through the presence in the cast of another who is more or less of an adventuress but who, nevertheless, raises herself to better things at the end.

The character created by Walthall for the screen is that of Julian Randolph, a lawyer who is crooked on a big scale and successful financially. His services are finally needed by the boss of New York State politics for the defense of the boss' brother who is guilty of murder. Randolph is regarded as the only man who can save him from the chair.

Randolph, however, drives a hard bargain. If he frees the murderer he is to be appointed to an expired vacant term on the State Supreme Court bench and is to be re-elected for a full term.

The lawyer wins his case by placing upon the jury three men who are under great obligation to him. The boss carries out his part of the bargain.

But meanwhile Randolph has come under the influence of Lara Nelson. The young girl's attitude toward life, and especially the things that Randolph thought important, teaches the former ambulance "chaser" that there is a whole world of honor which he had only sensed very vaguely. There is born in him the determination to be an honorable judge.

Julius Stern Tells Details of Star System

Stellar Lights Now Shining Include Hughie Mack, Gail Henry, Mack Swain, Myrtle Sterling and Bobby Dunn—Ambrose Comedy Shortly

HAVING decided to add stars to the L-Ko brand as an extra attraction for exhibitors who have been showing the long-established comedies under the trade mark exclusively, President Julius Stern, in co-operation with Director-General J. G. Blystone, announced this week a few of the forthcoming attractions in detail. Hughie Mack, Gail Henry, Mack Swain, Myrtle Sterling and Bobby Dunn are all working, under individual directors, in active preparation of forthcoming L-Kos, it is made known.

The second comedy in the "Ambrose" series, following "Ambrose's Icy Love," to be released December 26, will be "Baseball Ambrose," in nine innings of the national pastime condensed into two reels of fun. There will be a lively comedy with grotesque Gail Henry demonstrating "The Price She Paid," and Archie Mayo is directing Bobby Dunn in a bath-house feature that will engage a large assemblage of L-Ko beauties.

"Barbarous Plots" will have Hughie Mack as the star, with Bobby Dunn featured. In this subject there will be, it is said, an unusual assemblage of old favorites who have frequented L-Kos for some time, including Eva Novak, Dick Smith and the comedy "vamp," Katherine Young.

Spence Devotes Full Time to Comedy-Dramas for Walsh

RALPH H. SPENCE, who for some time has been writing the R. A. Walsh features for William Fox, will devote his future energies toward creating comedy-dramas for George Walsh, it was announced last week.

To Mr. Spence goes the credit for writing several of the most successful comedy-dramas in which George Walsh has appeared, the last two being directed by R. A. Walsh, who recently signed a contract with Goldwyn Pictures Corporation. The Walshes are brothers.

Before joining R. A. Walsh as scenario writer, Mr. Spence was editor of the Fox-Sunshine comedies in Los Angeles. Previous to joining Henry Lehrmann at the Sunshine Studio, Mr. Spence was assistant manager of the Fox comedy department at Los Angeles, his new duties as scenaric editor of the Lehrmann plant coming as the result of the merger of Foxfilm comedies with Sunshine comedies. Mr. Spence's first comedy efforts were at Mack Sennett-Keystone studios, where he specialized in humorous subtitles.

Taking a common Bermuda onion as the basis for a series of complications, Mr. Spence is now writing a farce for George Walsh that bids fair to surpass all his previous efforts. The temporary title of the new farce is "In Onion There is Strength."



Margarita Fischer Is Star of "Miss Jackie of the Army," a Mutual-American Production.

Sheer-Bernstein Place D'Evans in Castleton Feature

IT was announced from the Sheer-Bernstein offices this week that Herbert D'Evans, who is represented officially by that company, has been appearing in the principal male role opposite Barbara Castleton in a new feature which is being made at the Biograph studio. The production is called "The Ashes of Her Heart," it is said, with Burton King directing.

Eugene O'Brien, also represented by Sheer-Bernstein, is at present being heavily exploited because of his English character part in "The Country Cousin" at the Gaiety theatre. Mr. O'Brien made his first picture appearance with Mary Pickford in "Poor Little Peppina," immedaitely after he closed a long season with Frances Starr in "The Case of Becky." Previous to this production, he occupied the principal male role in Belasco's "The Governor's Lady," in which he was co-featured with Kelsey and Shannon.

Mr. D'Evans came to this country with the production of "Quinney's" from His Majesty's theatre, London, where previous to this he had important roles in Drury Lane productions and under the auspices of Sir Herbert Tree.

His first motion picture engagement was as an extra man for William Fox. During his engagement in the Maxine Elliott theatre in "Quinney's," someone suggested to him that he would make an excellent screen figure. In order to discover his own possibilities, he applied to Sam Kingston for anything from $1 up. Mr. Kingston told him to take a dress suit and be in Fort Lee the next morning at 8 o'clock.

Irene Castle Starts the New Year for Pathe

In an announcement this week concerning the manner in which Pathe will begin the new year, "Convict 993," a five-part Pathe Play featuring Irene Castle, is scheduled to draw the distinction of inaugurating 1918 for the Pathe program. This picture was produced by Astra from an original scenario by Wallace Clifton, of the Pathe scenario department.

Associated with Mrs. Castle in the cast are a number of players of sterling merit, some of whom have been starred in Pathe productions in the past. Prominent among them is Warner Oland, fresh from his triumphs in "The Fatal Ring." Mr. Oland within the last year or so has played many parts in Pathe pictures. His "villains" are of a new type. He plays with repression and dignity. Helene Chadwick is another member of the cast who has been seen frequently in Pathe pictures during the past year. W. H. Gilmour, who has had prominent parts in many of the Gladys Hulette pictures, and whose "old man" characterizations are always sympathetic and able, is another prominent member of the cast. Harry Benham, who has played heroes for Thanhouser, Universal, Fox and World, plays opposite Mrs. Castle. Bert Starkey, the "spider" of "The Fatal Ring" fame, is still another member of the cast worthy of more than passing notice.

"Convict 993" is described as a "crook" play, the kind audiences like.

General Begins New Year With a New Series

Judge Willis Brown Writes Two-Reel Stories for Screen Use, with Special Appeal to Young and Old—Wrote Pickford Story

WHAT is considered one of the most interesting acquisitions in many months was announced this week by General Film Company. It is a series of two-reel stories by Judge Willis Brown, the children's advocate and author of numerous successful film features.

Beginning about January 1 these new stories will be distributed at intervals by General Film Company and will no doubt constitute an important advance in the presentation of photoplays appealing to young and old alike. The California Cinema Company at Los Angeles, recently incorporated, is sponsor for the productions.

Judge Brown is among the country's foremost authorities on juvenile matters and has originated many unique and worth while legal end educational methods in behalf of minors. He originated and was the administrator of the Parental Court of Gary, Ind., the first of its kind, and was the founder and first judge of the Utah juvenile courts, said to be the most advanced juvenile courts in the world. He also originated the boy city movement at Charlevoix, Mich., and devised the Boyville civic plan, an educational system of boys' work based on preventative lines, and has done more than any other authority to improve and advance conditions with regard to the status of juvenile cases in and out of the courts of the land.

Judge Brown's appearance as a film producer is not casual nor experimental. As a writer of photoplay stories of youth, he is already considered a success. Three of his most recent films are "The Saint's Adventure," featuring Henry B. Walthall, "The Girl Who Won Out," featuring Violet MacMillan, and "The Spirit of '17," in which Jack Pickford is starring. For some months he has had in preparation the new screen material written in his characteristic vein to be known as the "Judge Brown Stories." For the most past juvenile actors will be featured in these new stories.

Fox Presents Big Cast in "Unknown 274," December 16



June Caprice, Smile and All, in William Fox's "Unknown 274"

AN unusually large cast containing the names of numerous favorites of motion picture patrons is announced by William Fox for the Fox special feature to be released December 16. The title of the production is "Unknown 274," the star is June Caprice and the supporting company, comprising ten actors and actresses, includes Kittens Reichert, Florence Ashbrook, Tom Burrough, Inez Marcel, Dan Mason, Richard Neill, Jean Armour, William Burns and Alexander Shannon. Another important member of the company is "Lady," the dog.

The story is that of a girl who was placed in an orphanage by her mother when the latter's husband was arrested by trickery in this country for failure to perform army service in his native land. The girl is discovered in the orphanage by a scheming couple who adopt her in the hope of being able to marry her to some rich man. The girl meets a rich young man, just as was planned, but he does not happen to be the sort of man the schemers had hoped to find. Result: He rescues the girl from her bad environment. About the same time the girl finds her father as a result of playing an old violin which had been left with her when she was placed in the orphanage. The theme of the story is stated to be "from poverty to millionaire's wife."

The picture was made under the direction of Harry Millarde, and George Scarborough wrote the scenario.

Well Balanced Suspense Promised in "Lost Express"

Evidence of well balanced suspense in motion picture direction is said to be apparent in Chapter XIV of "The Lost Express," the fifteenth chapter photonovel starring Helen Holmes, which is nearing its conclusion. Chapter XIV entitled "Unmasked," scheduled for release December 17, carries the many audiences which have been watching the chapter play, to the very brink of the mystery and leaves them still in wonder and suspense at its solution.

The mystery is founded on what became of the lost express. The train disappeared completely in Chapter I of the serial. While there have been many near solutions, the picture has sustained interest and kept away from a definite indication of what happened to the engine and its three coaches after it left the station and failed to show up at the station next beyond.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Film Specialties

Jack Cohn Points Out Changes in Current News Reels

COMMENTING upon the news reel of today as compared with the news reel of days gone, Jack Cohn, manager of Universal's three news services. said last week:

"Look at a news reel on the screen today, and then cast your mind's eye back to the news reel of 1912—the days "berore the war." There's a difference, isn't there? Not the war pictures, but the regular run of pictures dealing with the doings of the day. Then there was a plethora of views, a paucity of news. Now the motion picture theatre public demands something more than mere motion in a news picture. They don't look for acting in it but they do demand action. The scenes presented must be news in fact as well as in name—big news, news that's worth while.

"The war," he continued, "has brought every mind into close touch with big events. It has forced a quickening of the public news sense, developed a keen perception of news values. I am not speaking now merely of war pictures. They are important, of course, but the public are not interested in them alone. They also want the pictures of the doings of the day, but they want only the important doings, and they want those presented in a dramatic way. They want life, character, action.

"When Universal put out its exclusive pictures of Pershing's reception in France the people were wide awake to their news value. Oh, yes; they know a big scoop on the screen when they see it. And then there were aeroplane pictures, where the eyes of the audience went up in an aeroplane with the cameraman and were right among the fliers, observing their every movement at close quarters—not on the ground looking up at specks three or four thousand feet above them."

Universal Screen Magazine Features "Pig Clubs"

"President Wilson," said President Laemmle of Universal last week, "has emphasized the fact that increased hog production is vital in the present crisis. In a telegram he sent the rangers he said: 'We are today a nation in arms and we must fight, and raise stock, conserve food to the one common purpose.'"

"The big point brought out by Mr. Hoover in his recent appeal to the press of the country to enlist in the campaign to increase food production was the necessity for encouraging hog raising. Therefore I consider our contract with the United States Government's Department of Agriculture, which grants us the exclusive rights to show these government made films, to be of unusual importance because of the timeliness of the subjects, which is significantly exemplified in our forthcoming release of the Universal Screen Magazine in which what the Bureau of Animal Industry is doing in organizing Boys and Girls' Pig Clubs is strikingly shown on the screen."

Strand in New York Shows Essanay Short Scenic

A distinction not usually granted to one-reel scenics was accorded the first release of a series offered by Essanay under the title of "Wonders of Nature and Science," by the Strand theatre of New York. The picture was run the full week and was advertised.

That it is a feature is attested to by the fact that it shows a group of America's most famous writers and authors indulging in the art of Walton. In the film are Maximillian Foster of The Saturday Evening Post, Jack Lait of the Chicago Tribune, Hugh Fullerton, magazine writer and baseball dopester, "Bill" McGeehan of the New York Sun, and Grantland Rice.

Argus Pictorial, December 16, Shows Five Subjects

Following the title, "Coral Limestone Rocks," in Pathe's Argus Pictorial No. 3 released December 16, is said to be a pretty series of pictures made in Bermuda, showing the peculiar characteristics of the coral rock which forms the foundation of most tropic islands.

This is followed by what is said to be one of the most spectacular subjects ever shown in motion pictures. The titles explain that the crystallization of certain solids can be watched under the microscope, and the first scene shows the preparation of the solids; then is shown the actual crystallization taking place, magnified on the screen over 30,000 diameters.

Professor R. H. Thatcher, of Columbia University, shows how fascinating designs are produced. So well is this subject illustrated that it is claimed any one can reproduce them with the simplest implements by merely following his simple though thoroughly expedient methods.

The banquet season is caricatured by the little clay figures modelled by Helena Smith Dayton and animated by H. D. Ashton, and the Amphileptus, the tiny inhabitant of fresh water ponds, less than five-hundredths of an inch in length and clearly shown through the microscope, winds up this reel.

Factory Trip Scheduled in Paramount Pictographs

The 97th release of Paramount-Bray Pictograph, the "magazine-on-the-screen," will take Paramount theatregoers on a trip through one of the largest factories in the world devoted exclusively to the production of confections. It should serve to bring to consumers the reasons why candy made by reputable manufacturers is not only wholesome but kept free from possible contamination in its production.

Hearst-Pathe Shows Volcano Eruption at Rotorua

From New York to New Zealand is a far cry, but in the Hearst-Pathe News No. 98 are said to be some remarkable scenes showing the eruption of the volcano Waimangu at Rotorua in that British island. The camera was perched upon the brink of the crater and caught a number of scenes showing the clouds of smoke and steam arising from the depths of the earth far below. In connection with these scenes are one or two others showing the "stern and rock bound coast," in that vicinity.

Among the other features of this number are scenes of the new Polish army which has been organized in France and is now fighting on the side of the Allies.

From Seattle, Washington, come views of an 8,800 ton ship which was built in 79 days after the keel was laid, this being one of the first to be launched under Uncle Sam's new shipbuilding plans.

Physical Culture Magazine Grows in Public Favor

The newest screen novelty, Bernarr Macfadden's Physical Culture Screen Magazine, continues to be one of the most pleasing single reel attractions yet produced, it is said. The monthly subjects, released by General Film Company, provide instruction in various phases of health development which have a most timely value just now. The second number of the magazine offers a varied program which will no doubt appeal to all types of picture fans. The camera has caught a group of modern mermaids doing a number of swimming and diving stunts, and Bernarr Macfadden gives a muscular drill which should aid in strengthening the back.

An interesting feature is the portable gymnasium for the use of the younger members of the family, from the baby on up. Miss Margaret Crawford's class of young women appear in an esthetic "Dance of the Fountain." A touch of comedy is provided by the game called "Waterloo Tag," in which a hose, a hydrant and a crowd provide a lot of merriment.

War Department Asks Hearst-Pathe for Photographers

In an appeal sent out last week by the International Film Service, Inc., it became known that the War Department has requested the Heart-Pathe News Reel to make a special effort to secure photographers for the Signal Corps of the Aviation branch of the service.

The current Hearst-Pathe News Reel shows in some detail the work which these photographers will be called on to do. It also carries a request that all men subject to draft who have not yet been called and who can qualify either as motion picture photographers or as still photographers, enlist in the Signal Corps.

Canadian Beauties Unveiled in an Essanay Scenic

The Essanay scenic reel called "Banff National Park," which takes the public on a trip through the playground of Canada, and is released through General Film.

Short Subjects in Review

By Clara DeLissa Berg

WINNING BY A TAIL

"It's a grand life if your tail holds out," says Pack Horse One to Pack Horse Two, in the latest Bruce scenic. That is because, when Mr. Bruce takes his pack train over mountain trails where a pace of more than three miles an hour might be fatally disastrous, he ties his horses head to tail, with a stout double twist of the rope, and dubs them "The Chain Gang." (Educational Films Corporation).

The camera record of this expedition is as fine a picture as any that Mr. Bruce has offered us. Men, horses, *and* the dog are seen, now silhouetted against the sky and distant peaks, now descending an almost vertical trail to a ravine's depth. Or for a restful interval they pace along the side of a level stream whose clear waters throw back their perfect image. Nor does activity cease with the end of toil. The shades of evening find the patient horses, their feet hobbled, but otherwise free, rolling luxuriously in the soft turf on which they bed for the night.

The film is a happy combination of scenic beauty, movement, and the humor that characterizes all of Mr. Bruce's splendid productions.

HORSES IN AND FOR THE ARMY

Refreshing to the eye, tired perhaps of the mechanical monsters our ingenuity is producing, are the splendid Percheron horses which are exhibited (Mutual Weekly, No. 153) to prospective buyers from Japan. It is said that they are destined for the Mikado's army.

Cowboys of Phoenix, Arizona, now a crack cavalry regiment, vary the monotony of military drill with an exhibition of their ever-delightful feats of horsemanship.

A fine sight is the body of 30,000 men who march in review at Camp Travis, Texas. A panoramic view of the camp discloses its extent and the ranks falling into line at the entrance of the parade ground.

Those who some weeks ago saw the pictures of the principals in the celebrated Mooney case of San Francisco in the Mutual Weekly will note with interest in this issue that further action is being taken to bring justice to light.

WHERE BERNHARDT USED TO PLAY TENNIS

Though no longer playing tennis with her great grandchildren, Sarah Bernhardt is still leading her exuberent life, when the stage does not call her, on that rugged, surf-beaten island off Brittany, pictured under the name of "The Pearl of the Atlantic." (Pathe Exchange). Sarah's spacious mansion and her Greek theatre built within sound of the sea are the only modern dwellings seen. For the rest, there is a castle of the time of Louis XIV, a quaint little village with boats resting in an artificial harbor running up between its streets, and always rocks, grottoes, and dashing surf. Kelp-gathering is a profitable industry for the men, while the drying of the delicate seaweeds and their application as a decoration on chinaware employs the women.

From this salty atmosphere we are taken to a stagnant freshwater pond and introduced to the queer insects that dwell therein. There is the Le Nepe, a disc with legs and a periscope-like arrangement for breathing, the Water Needle, whose name is sufficient description, a water caterpillar set all over with breathing tubes, and some flea-like creatures who engage in a blind but joyous acrobatic performance. Humorous titles enliven the picture.

ITALIAN ENGLAND

The England of thatched cottages or stately Tudor manor houses we know and love. But in "Tonic Towns of England" (Pathe Exchange) we see an England so picturesquely Italian that it needs the English names to remind us that we are not in Sicily or Calabria. "Tonic" in this connection indicates health resort, and is doubtless bestowed because of the bracing effect of the climate. Speaking personally, the writer would find the mere loveliness of these terraced towns, ancient arched bridges, and tumbling mountain streams quite enough of a restorative. The film is beautifully hand-colored and in every detail charming and attractive.

DAME FASHION AND THE MUMMY, INC.

When Fashion, most alive and up-to-the-minute lady, wants a new idea, she visits the Metropolitan Museum of Art (Universal Screen Magazine No. 50), hobnobs with the Curator of Antiquities, and derives inspiration from a Peruvian mummy older than the Incas! Indeed, so much to the taste of Madame is the garment fashioned two thousand years ago, and so becoming to the charming young lady of today who tries it on, that it is copied virtually without change for a modern wearer. A Chinese robe whose style dates back 2,500 years, serves as inspiration for a wrap, and a Coptic jacket and Siberian dress appear to excellent advantage in materials woven today.

So much for the ladies. Of interest to the men is the training of firemen rookies, which includes the erecting and scaling of ladders, the handling of hose, and rescue work. Equally interesting is it to watch the aviators of the United States Signal Service inflate their useful observation balloon. They must have taken the cameraman along, for we look down from a great height on the spreading, flat earth, whose surface must be intently studied for possible lurking enemies.

A glimpse into the past is afforded by pictures of the primitive methods still employed in the Blue Ridge Mountains of North Carolina where modern machinery is unknown. Lucky for our food supply that the modern powerful harvester shown by contrast is prevalent elsewhere!

WIDE VARIETY

We Have With Us This Week

TWO charming films in color showing picturesque and unfamiliar corners of England and France.

Mr. Bruce, his pack train, and his dog, in a spectacular ascent of the Olympics.

A Pictograph from the Bray Studios of an unusually entertaining character.

Matters of interest to both men and women in the Universal Screen Magazine.

Friends of Curator Ditmars at the New York Zoo.

Five Topical Weeklies filled with incidents pertinent and interesting.

BOXING FOR WOMEN

We hope that the possession of the vote by women will not mean the necessity of their acquiring the science of physical defense, but if it does may they all exercise their skill as deftly and gracefully as Miss Vera Roehm (Paramount-Bray Pictograph No. 97), a well known exponent of physical training and a woman of superb carriage and movement. With the aid of a clever woman pupil Miss Roehm demonstrates the Battling Nelson hook, the Kid McCoy counter, and other tricks of the pugilist's art, and plays chief role and victor in a little drama entitled (we believe!) "He Went Up Against It and Went Down."

A canine athlete unexcelled in his special line is the whippet, a dog bred from a greyhound and geared to go at thirty-five miles an hour, "the fastest thing on four legs." The spirited little creatures lined up for a race quiver with excitement and must be firmly held till the starting signal sends them catapulting down the track.

Sugar does not seem so scarce when we see the great masses of it employed in the making of pure candy. Many processes and skilled hands are needed to produce the Life Savers so familiar to us.

Bobby Bumps, bent on early Christmas shopping, emulates the speedy dressing methods of the fireman and makes a quick getaway but forgets to keep his eye on Fido, whose ambitions to shine lead him into disastrous contact with the machinery of the Wrapping Department. "Rapping" of another variety awaits him at the hands of the irate Goldie.

PASSING STRANGE ANIMALS

Between 1850 and 1880, the North American bison were driven from an area embracing perhaps five-sixths of the United States to a tiny spot hardly visible on the map with which Mr. Ditmars introduces his picture, "Our Vanishing Game" (Educational Films Corporation). With melancholy interest one views the herd at the New York Zoo—splendid beasts and giants compared to the lean European type presented in contrast. Interesting also from this point of view as well as in themselves, are the various types of African buck which, despite the camouflage Nature has bestowed on them in color and marking, are disappearing before advancing civilization.

PICTURES IN YOUR PAPER

The pictorial section of the Sunday newspaper made a great stride forward artistically with the introduction of the rotogravure process. International-Pathe, in its film entitled "The Rotogravure Section,' pays its respects to this important branch of picture printing. The huge metal roller is carefully burnished, negative and then positive plates are made of the artists' work, and from the latter a carbon print on heavy paper. This last is applied to the roller in a wet condition; the paper backing is removed, and the roller with the carbon emulsion adhering to it is then etched. The picture concludes with a close-up of the huge press turning out the printed folded sheets. The photography is excellent, but more explicit titling would add to the layman's understanding and enjoyment of the reel.

Happy Hooligan is featured in a thrilling drama with a startling denouement entitled "At the Circus."

DOING IT BY HALVES

Lake steamers were built to stay on the Lakes. So when they start for the coast to enter Uncle Sam's oversea service (Hearst-Pathe News No. 97) they prove just about twice too long for the locks through which they must travel. Therefore shipbuilders drive into them with augurs and saws and cut them in two as easily as you or I would divide a pound of butter. Airtight coverings are then applied to the sundered ends, and the half-boats proceed on their way, to be reunited at the end of their journey.

Another example of mechanical ingenuity is furnished by the gunners of Italy, whom we see laying the foundations of a big gun, assembling it, and finally putting it into action.

The graduation exercises of the Officers' Training Camp at Fort Meyer and views of different branches of the aeroplane industry are other interesting features of this reel.

SOME LADIES FROM BAGDAD

"Chu Chin Chow," the operatic extravaganza from London, is repeating its success here. Some of the startling costumes worn are displayed in Hearst-Pathe News No. 98 by members of the company. The settings of the stage serve as background and add beauty to the pictures.

Preceding this and opening the reel in a spectacular manner are remarkable telephoto views of an active volcano in New Zealand. The steaming crater is shown, the piled lava, and the wrecked homes. The ocean, too, feels the disturbance and pounds violently on a nearby shore.

New York's waterfront is again called into prominence by the recent federal decision to place it under military guard. Here we have extensive views of the towering buildings and a panorama taken from a height looking over the city toward the Hudson.

The entire reel is notable for the interest of its subjects and the excellence of photography and editing.

VIGOROUS MEN

Almost it would seem from Universal Current Events No. 30 that the men had the world entirely to themselves. First of all, the many types of skilled workers needed to make aeroplanes for our Signal Service are shown at their various branches of the industry. A fine body of men are the sailors of the French fleet, who are seen in vigorous exercises that keep them in condition during spells of inactivity. Gymnastics of another kind are indulged in by our own young warriors, when the Polo Grounds in New York are the scene of a football struggle between aviators and the Pelham Bay Naval Reserve.

Poland and the Poles have been so entirely submerged by the nations battling over their frontiers that we almost forget there still exists a Poland enshrined in the hearts of her sons. On the French front a Polish legion has battled bravely. Its heroes, some of them maimed and blind, are here receiving honors at the hands of the French general.

Views of the ceremonies attending the installation of Carranza as Mexican President afford glimpses of ambassadors of many nationalities. We wonder what happened when the polished envoy from Great Britain met the helmeted representative of the Kaiser!

One humanly feminine note. Mother and grandma smile over the youngster who hears "Daddy!" on the dictaphone record sent from the far-away camp.

IN THE INDEPENDENT FIELD

Dintenfass Producing "My Four Years in Germany"

Mark M. Dintenfass, President of Mark M. Dintenfass Productions, Inc., Creating for the Screen Ambassador Gerard's Story

MARK M. DINTENFASS, president of the Mark M. Dintenfass Productions, Inc., 220 W. 42nd street, New York, announces that his production of James W. Gerard's, former Ambassador to Germany, drama, "My Four Years in Germany," is nearly completed and that it will be ready for distribution on the independent market, soon. Mr. Dintenfass will be remembered as one of the pioneers in the picture industry and "My Four Years in Germany" is his first contribution to the screen's list of dramas in some time. He is one of the early producers of patriotic pictures.

Mr. Dintenfass said: "I made Civil War pictures almost ten years ago at the Dintenfass-Champion studios at Coytesville, N. J.—the oldest moving picture studio in that state, with the exception of Mr. Edison's original one at Orange.

"I am spending more money on the smallest studio scene in Ambassador Gerard's "My Four Years in Germany" than an entire play cost when I entered the business. Director William Nigh has not spared expense, and when you know entire foreign localities had to be built for the majority of the scenes, you will appreciate what that means. Five times as much footage as we expect to actually use, are being taken. That will give in idea of the scale on which we are producing."

Mr. Dintenfass entered the business as an exhibitor. He opened the first motion picture house on Market street, Philadelphia, which now has a dozen theatres. That was in 1905. This limited venture as a producer made him sigh for the big producing field—then New York—where he became interested in the Cameraphone Company. Next he launched the Actophone Company, which was his own. When the independent producers entered the field, Mr. Dintenfass organized the Champion Film Company, which had a most successful career. It was purchased by the Universal Film Manufacturing Company in 1912. Mr. Dintenfass was a prime mover in the organization of the Universal Exchange, of which he became secretary and treasurer, and managing director. He has since parted with the majority of his interests in the Universal, and except for financial participation in a comedy producing company has been in virtual retirement.

DO YOU OWN A PICTURE?

Have You Open Territory

in the Western and West Coast States or in the Central States?

Then, do you realize that MOTION PICTURE NEWS carries, each week, special sub-editions (part of the National Edition) reaching intensively all the exhibitors in these states with a wealth of home news?—

And, that you can announce your pictures in these sub-stations at a local and very low advertising rate?

For information, 'phone or write our Advertising Department.

W. H. Productions Announce Second Hart Release

W. H. Productions Co., which is now releasing on the independent market their first production featuring William S. Hart as "the two-gun man" in "The Bargain," announces that they have now in preparation the second Hart feature which will be entitled "The Bandit and the Preacher." The role of the bandit is said to be a wonderful characterization by Mr. Hart. Mr. Hart is supported by Robert Edeson, Herschell Mayo, Rhea Mitchell and Gladys Brockwell in this production.

One of the most spectacular fights that has ever been staged is said to take place in this production.

Sol Lesser, of San Francisco, and Mike Rosenberg, of Seattle, two of the most prominent independent exchange men in the West, bought the rights for their respective territories.

Max Glucksmann Increases Film Shipments Abroad

A brief review of the motion picture industry, as applied to the foreign market, indicates that during the six months the New York offices of Max Glucksmann have been open an increase has been noted in the volume of American films shipped for distribution in his territory, including Argentine, Uruguay, Paraguay and Chile and other South American republics.

Jacobo Glucksmann, manager of the New York office, recently returned from Chicago after a sojourn of ten days, where he went to renew contracts with the American Film Company and with the Essanay Film Mfg. Company. Mr. Glucksmann controls these productions, besides many others, with exclusive rights in his territory, and reports the two named as being among the most popular brands that are at present being shown in those sections.

Sixteen Sennett-Produced Comedies on Open Market

Hiller and Wilk announce that they have sixteen Keystone-Mack Sennett comedies, which they are offering on the independent market for the Broadway Films Company. This is the first time, with one exception, is is stated, that Keystone comedies have been offered to the independent buyers.

The sixteen comedies offered on the open market, for the first time, feature Mabel Normand, Fatty Arbuckle, Chester Conklin, Mack Swain, Syd Chaplin, Ford Sterling and Raymond Hitchcock. "The Submarine Pirate," in four reels, featuring Syd Chaplin; "Fatty and Mabel Adrift," in three reels, featuring Fatty Arbuckle and Mabel Normand, and the remaining features are in two reels.

The other fourteen comedies are "Cinders of Love," with Chester Conklin; "He Did and He Didn't," with Fatty Arbuckle and Mabel Normand; "The Other Man," with Fatty Arbuckle; "Bright Lights," with Fatty Arbuckle and Mabel Normand; "Bucking Society," with Chester Conklin; "The Snow Cure," with Ford Sterling; "The Village Scandal," with Fatty Arbuckle and Raymond Hitchcock; "Saved By Wireless," with Chester Conklin; "Fatty and the Broadway Stars," with Fatty Arbuckle; "Dizzy Heights and Darling Hearts," with Chester Conklin; "His Wild Oats," with Ford Sterling; "Waiters' Ball," with Fatty Arbuckle; "His First False Step," with Chester Conklin, and "Ambrose's Cup of Woe," with Mack Swain.



Lilac Lynard, Star of the Newly-Formed William J. Otts Film Syndicate in Los Angeles



Valentine Grant Is Featured in "The Belgian," Sidney Olcott's Production

"The Belgian" Shown at Hero Land Bazaar

"The Belgian," Sidney Olcott's first independent production, was shown at the Hero Land bazaar at the Grand Central Palace, Wednesday, December 5, on which day Belgium Day was observed.

The presentation was given at the request of Mrs. W. T. Mali, wife of the Belgian consul in New York, under the joint auspices of Mr. Olcott and Frank G. Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, by which "The Belgian" is being distributed.

The picture was shown in an improvised theatre on the fourth floor of the building, and was viewed during the day by several thousand men, women and children. Special admission was charged and the proceeds devoted to the Belgian war charities.

An interesting feature of the presentation was the appearance in person of Miss Valentine Grant, who is featured in the Olcott production with Walker Whiteside.



Frank Hall, President of the U. S. Exhibitors' Booking Corporation

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"Parentage"	Fred B. Murphy, Liberty Film Company, Boston	New England States.
"Today"	Big Feature Rights Corporation, Louisville, Ky.	Tennessee, Kentucky.
"The Mad Mother"	Big Feature Rights Corporation, Louisville, Ky.	Tennessee, Kentucky.
"Raffles, the Amateur Cracksman"	Brenon Film Corporation, N. Y.	Northern New Jersey, New York.
"The Two-Gun Man" in "The Bargain"	Sol Lesser, San Francisco	California. Nevada, Arizona.
"The Two-Gun Man" in "The Bargain"	Mike Rosenberg, Seattle	Washington, Oregon, Idaho, Montana.
	Foursquare Pictures Corporation, Denver	Colorado, Utah, New Mexico, Wyoming.
"The Bandit and the Preacher"	Sol Lesser, San Francisco	California, Nevada, Arizona.
"The Bandit and the Preacher"	Mike Rosenberg	Washington, Oregon, Idaho, Montana.
Entire Series of W. S. Hart Features Released by W. H. Productions	Foursquare Pictures Corporation, Denver, Colorado	Colorado, New Mexico, Wyoming, Utah.
Two-Reel William S. Hart Features Released by W. H. Productions	Dispatch Film Service, New York	New York.
"Two Men and a Woman"	V. H. Hodupp, St. Louis, Mo.	Missouri, Kansas, Minnesota, North and South Dakota, Northern Wisconsin.
"One Law for Both"	V. H. Hodupp, St. Louis, Mo.	Missouri, Kansas, Minnesota, North and South Dakota, Northern Wisconsin.
"Sins of Ambition"	V. H. Hodupp, St. Louis, Mo.	Missouri, Kansas, Indiana, Illinois, Minnesota, North and South Dakota, Northern Wisconsin.
"Human Clay"	V. H. Hodupp, St. Louis, Mo.	Missouri, Kansas, Indiana, Illinois, Minnesota, North and South Dakota, Northern Wisconsin.
"Married in Name Only"	V. H. Hodupp, St. Louis, Mo.	Missouri, Kansas, Indiana, Illinois, Minnesota, North and South Dakota, Northern Wisconsin.
"Life or Honor"	V. H. Hodupp, St. Louis, Mo.	Missouri, Kansas, Minnesota, Indiana, Illinois, North and South Dakota, Northern Wisconsin.
"Girl Who Did Not Care"	V. H. Hodupp, St. Louis, Mo.	Minnesota, North and South Dakota, Northern Wisconsin.
"Babbling Tongues"	V. H. Hodupp, St. Louis, Mo.	Minnesota, North and South Dakota, Northern Wisconsin.
"I Believe"	Dawn Masterplay Company, Detroit	Michigan.
"The Whip"	Yale Photoplay Company, Kansas City, Mo.	Texas, Oklahoma, Arkansas.

"Efficiency"

By H. J. Shepard

EVERY time an honest press agent runs out of material for a story for his client, he hammers out four or five paragraphs in order to tell the trade "That Mr. X of the 'best of them all' Film Corporation is organizing his company upon new and novel lines of efficiency." So thick and fast do these reports come in that it has come to the point that every office in the industry is apparently running at top speed and the picture business should be the most efficient in the world. Perhaps some day we shall arrive at this utopian condition, but never through the nimble mind and pen of the overenthusiastic publicity man.

There are four cardinal virtues in an efficient organization—Brains, Reliability, Industry and Ability. Real efficiency means the accomplishment of purpose with the least amount of expense and without the waste of time. It means that the business of an organization must be based upon a carefully thought policy and systematized plan. This takes brains and ability. The carrying out of such a policy or plan requires concentration, and concentration calls for Industry. No office can carry on a proper business without the confidence and respect of its associates. It must be reliable.

Importance of Subordinates

EFFICIENCY does not emanate from one man. An executive may lay out a plan but putting it into effect devolves upon his subordinates. In selecting the staff for any office care must be exercised in getting men who possess these qualifications and breadth of vision which will enable them to grasp the significance of a policy and follow it intelligently. "Hired men" should be eliminated if possible. All should work in a spirit of co-operation toward a common end, which is the secret of real business success.

Let us look at a few of the problems of the distributor and the exchange, and see why it is that the majority of them are not getting the necessary results—in spite of what the P. A. may say to the contrary. One of the greatest stumbling blocks which stands in the way is "Service."

"Service" is a much abused word. It is one upon which they harp continually. Unfortunately for the exhibitor it usually means —nothing. Thus although the exchange and the distributor seldom realizes the fact, it works like a boomerang and returns to their own disadvantage. When an exhibitor is promised service and the same does not materialize, he naturally goes to another firm when he is ready to buy again. He hears about it, reads about it, and therefore continually looks for it.

Real service depends primarily upon keeping promises and naturally the salesman is the medium through which the exhibitor expects this service. He is in a position to know and appreciate the conditions relative to every exhibitor in his territory and if he is a "live wire" and on to his job, he can show what real service means. The distributor and exchange may try to back up their exhibitors, but nothing of real value to the latter can be accomplished without first hand contact. That is the salesman's function and it is that fact that the exchanges and distributors must drive home to their representatives.

Too Much "Bull"

THE average salesman is too prone to rely upon "bull" to sell his wares. He will promise anything in order to book his pictures and these promises are but seldom carried out. In consequence, the exhibitor has grown singularly distrustful of the "bull throwing" salesman and as a result, the latter is only good for the "once over." "Bull" is all very well at the right time, but it takes an artist to judge properly the time and quantity to be used. It is time for the modern salesman to cut out the "bull" and, for the sake of the organization he represents, to be there with the goods.

The more recent addition to our American vocabulary, "camouflage" is a first cousin to "bull." This applies, however, more to the distributing organization than to the salesman. The real meaning of camouflage is "it looks like it—but it isn't." With a number of distributors, it takes the form of distorted advertising, of covering up the weak spots in their pictures. Sometimes the word "service" which appears so frequently in the advertisements and publicity matter, is but a part of the disguise of a lax and inefficient organization. Nothing can be built solidly upon sand, and no business can survive that is not founded upon the principles of honor, industry and truth. The real worth while concerns have ruled "camouflage" out and are simply stating facts, stating them baldly and without any trimmings.

Advertise!

ADVERTISING, of course, is one of the most important branches of the film industry, but there is advertising—and advertising. Much of the advertising at present is futile and wasted. The idea of many distributors is centered upon one thing, "put punch in it." The result is that they are punching air, for the "lay out" is simply a vulgar splurge of crystallized crudity. Real advertising values can be obtained only through careful effort applied with inner knowledge of the workings of men's minds. The advertisement must state the plain truth interestingly and with simple sincerity, creating confidence in the reliability of the advertiser and establishing the desirability of the advertised product. It is work for the experienced specialist who has an accurate knowledge of his product and a keen understanding of his audience. What we are trying to do then, is simply to analyze the everyday situations in the industry and profiting by the experience of others, pick out the best plans and policies for our organization, then by the application of sound, efficient business principles and with an ultimate purpose, will weld the whole into a compact, smooth running machine. By this method we will be able to inspire and justify the confidence of the people we deal with.



Grace Darmond, Vitagraph's New Star, Is Earle Williams' Chief Support in the Blue Ribbon Feature, "In the Balance"



Francis J. Grandon, William Humphrey and Edmund Lawrence, Directorial Triumvirate of Ivan Film Productions

William Russell Starts Work on "Polo Jack" Feature

It was announced last week by the American Film Company that William Russell has started work on the final of his present series of six pictures, entitled "Polo Jack," another Charles Turner Dazey story which even promises to excel "The Sea Master" and "New York Luck," also by Mr. Dazey and recently produced by William Russell under Edward Sloman's direction.



William Russell, American Star

The screen adaptation of "Polo Jack" is the work of James E. Hungerford, the well-known author engaged recently by the American Film Company.

Miss Francelia Billington will again play opposite Mr. Russell.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

"'Sins of Ambition' Ivan's Strongest Creation"

V. H. Hodupp of St. Louis, Who Purchased the Rights for That Territory, Pronounces It Big—Leah Baird, Wilfred Lucas, Head Cast

LEAH BAIRD, Wilfred Lucas and Barbara Castleton head the cast which presents Ivan Film Productions, Inu., latest feature for the independent market, "Sins of Ambition." It is stated that this late production, which is scheduled for release December 19, is the best creation of the Ivan company.

The merits of the production are best established in the recommendation which the picture received from V. H. Hodupp, of St. Louis, who purchased recently the rights to this feature for his territory.

"When buying," said Mr. Hodupp, "I always keep four cardinal points in mind: First, the title of the picture; secondly, the story; thirdly, the cast and direction, and fourthly, of course, photography.

"To illustrate my above statement as regards the qualifications of a picture for my exchange, a good point in fact may be my most important purchase, 'Sins of Ambition,' the latest Ivan Film Productions' release. At this present time, when a great catastrophe is engulfing the entire world and when ambition seems to have been the cause of all the difficulty, it seems to me that the title of this production will strongly appeal to the public, and while this is not a military picture, yet the title is not a misnomer, for every one in the cast presents a distinct ambition, which is forcefully depicted in the play. As to the story, the plot is so developed as to present a perfect unity of action. In other words, the story is, while replete with strong punches, a harmonious weave of action. As to the third point—the cast. Of course, it is always important to have people with drawing power, people that are known and favorites of long standing and whose artistry stands out markedly. The cast, headed by Leah Baird, Barbara Castleton and Madeline Traverse, Wilfred Lucas, James Morrison and Anders Randolf, is one that I am sure the trade will appreciate. The photography of the picture is perfect."

The picture will have its first showing on Broadway, in the New York theatre, December 19.

Nat I. Brown Reports Progress at Paralta Studios

Nat I. Brown, general manager of Paralta Plays, Inc., who has returned, recently, from Hollywood, after a several weeks' absence, reports that business is booming at the Paralta Studios. He said:

"The progress that has been made since my last visit to the coast is remarkable. When I was at the studios, on my last trip, I thought we had a most exceptional producing organization, but the developments since that time are astounding. Every stage in the studios is working overtime and the results we are getting are gratifying.

"The additional studios, which are now being built on the large tract of land we recently purchased, adjoining the present location, are nearing completion, and when those are finished we will have a plant that is second to none in the world. The carpenter shops, wardrobe and property departments, the electrical and scenic studios are about finished, and work on the stages has progressed to such a point that we will probably be using them within a week or so.

"The Western scenario department is now housed in a building away from the buzz of the studios.

"I am pleased with the progress made."

Gaumont-Mutual Promises Record-Breaking Reel

According to an announcement this week from Gaumont, it would be difficult to pick out the most important subject pictured in No. 154 of the Gaumont-Mutual Weekly, released December 9. This issue contains more than the usual number of timely news subjects, no fewer than seventeen "front page" events being illustrated.

Jesse Goldburg Announces Plans for New Venture

Will Handle and Exploit Independent Features—Will Produce at Least Three Features a Year—Office in Times Building



Jesse J. Goldburg

JESSE J. GOLDBURG announces that he has taken over the offices formerly occupied by the Ogden Pictures Corporation, Times Building, New York, and will handle and exploit independent productions in accordance with the plans formulated by those who endeavored to organize the Producers Protective Association. Mr. Goldburg announces, also, that he intends to enter the producing branch of the industry and will produce under his own personal direction, at least, three features a year. He will exploit features produced for the independent market and will supervise and regulate the advertising and publicity, issued in connection with the productions placed in his charge.

Mr. Goldburg has been prominent in the independent branch of the industry for years. Previous to his present undertaking, he was exploitation and sales manager for the Ogden Pictures Corporation. He organized the Life Photo Film Corporation, which produced "The Grey Hound" and "The Ordeal." Among the stars who were featured in these productions are: Lionel Barrymore, Mary Nash, Florence Nash and Elita Proctor Otis. He organized, also, the Rialto Film Corporation and served in the capacity of exploitation and sales manager. Before joining the Ogden Pictures Corporation, Mr. Goldburg was exploitation and sales manager for the Frohman Amusement Corporation.

Mr. Goldburg's plans in connection with his new venture are best explained by him in the following interview:

"It has taken me exactly seven years to acquire the knowledge, information, and data which I possess in connection with every branch of the industry, and I mean to devote that knowledge to a stabilizing of the state rights market. While I intend that the productions placed with me shall receive in the market every dollar they're worth, I also mean that the state rights buyer shall take no chance with his investment.

"The entire industry has suddenly awakened to a condition of affairs that some characterize as likely to destroy the entire industry. This clarion call is sounded because of extravagance in production and methods of distribution, and lack of business co-ordination. The same condition of affairs exists, although to a lesser extent, in connection with independent producers and state rights exchanges.

"With my organization I hope to ultimately house under one roof a medium of distribution concentrating the advertising mediums, and engaging in a method of exploitation that will materially reduce the expense of selling and exploiting.

"The industry was never in a more profitable or healthy condition or conducted upon a more businesslike basis than before the era of stars with excessive salaries. The very gentlemen who are decrying present conditions are those who hav created the star system with its fantastical salaries. My plans are fully completed, and all that is required to be done is to put each into operation as the progress of my institution justifies, but no production will be handled through my organization unless I can give it my full attention. When I find that I have got to shunt the work which I am expected to perform on to the shoulders of an employee, I will cease for the time being to take on added productions."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Betty Lee Is the Model in Capt. Edwin Hesser's "The Triumph of Venus"

"The Slave," Billy West Comedy Release, December 15

"The Slave" is the title of the Billy West Comedy release for December, 15. It is in two reels. In the cast appear the names of Oliver Hardy, Leo White, Bidd Ross, Beatrice Joy and Gladys Varden. The scenario was written by Rex Taylor. David Gillstrom, directed.

Billy is a slave in the palace of the Sultan of Bacteria. Horatius Crabbe and his daughter Susie are visitors in Bacteria in search of antiques. The Sultan plans to place Susie in his harem. Billy overhears the plot and saves the girl.

Sterling Pictures Corporation Organized

Sterling Pictures Corporation, a recent organization for the purpose of exploiting special features on the independent market, has taken out incorporation papers, it is announced. The names of the executive officers are not announced.



Billy West Forgot the Old Saying, "Look Before You Leap," and Sat Before He Saw, in "The Bandmaster," Newest King Bee Mirth Provoker



Alice Brady Imparts Tense Moments to "Woman and Wife," a Select Picture

"The Spy" Attracts Interest in Foreign Territory

The generally favorable reviews and the reports of big business on "The Spy" are resulting, according to the foreign department of the Fox Film Corporation, in many inquiries being made regarding the picture by exhibitors and agencies in territory outside the United States.

Advices from London last week are to the effect that the picture received markedly favorably comment on the occasion of its recent presentation at British trade showings. Interest, of course, is heightened by the fact that experiences paralleling those pictured in the film story have been of common occurrence in England during the past three years. The same, however, is true of other capitals and important cities; in all of these the agents of the contenders in the present world war long have been busily at work seeking information and data which might be of military value.

The Fox management is confident that "The Spy" will prove just as big a success in other parts of the world as it has proved in the United States and at the British trade shows.



George Backer, Producer of State Rights Productions

Country-Wide Tour in Interest of "Mother"

M. R. Fink, Departmental Head of General Enterprises, Leaves on Extended Trip — "Mother" to Be Shown to Trade in All Important Cities

GENERAL ENTERPRISES, INC., through its sales managers, Arthur H. Sawyer and Herbert Lubin, announces that M. R. Fink, head of the foreign department of this company, will leave, this week, on a country-wide tour in the interest of the exploitation of the McClure Pictures production of "Mother," which is offered on the open market. Mr. Fink announces that he has arranged to have trade showings in all of the large cities, including Chicago, Philadelphia, Washington, Boston and others. These showings have been prearranged by Messrs. Lubin and Sawyer, that every independent in the country will be given the opportunity of viewing it.

Mr. Fink will carry with him copies of the January issue of the Ladies' World, which carries a complete story in fictional form of "Mother." By this method, the old idea of distributing synopses of the film will be eliminated, at the same time giving the state right buyer a far more interesting version of the story than could be secured by means of a synopsis. Mr. Fink, while on his trip, will also complete the previous arrangements which have been made to screen "Mother" for the various uplift societies throughout the country. These showings have been requested because of the strong heart interest shown.

He will carry, also, two prints of the picture "Mother," together with a complete supply of lithographs and advertising accessories in order that the various state right purchasers may be fully informed as to the advertising possibilities of George Loane Tucker's creation.



Elisabeth Risdon is a Wonder in Character Make-Up

Messrs. Lubin and Sawyer report good sales of territory for "The Warrior," the United States rights to which are controlled by the General Enterprises, Inc. They announce that J. R. Grainger, manager of the Allen Film Corporation, Chicago, who purchased the rights to this feature for the states of Michigan, Iowa, Nebraska, Ohio, Indiana and Illinois, has added to this territory that embraced by the states of Kansas, Missouri, Texas, Oklahoma and Arkansas. Mr. Grainger speaks highly of the feature and says that it has remarkable drawing powers and entertaining value.

"Raffles" a Big Success Report Hiller and Wilk

Picturization of E. W. Hornung's Popular Play Going Big—Brenon Buys Northern New Jersey and New York—Barrymore Featured

HILLER AND WILK, who showed, for review, last week, L. Lawrence Weber Photo Dramas, Inc., picturization of E. W. Hornung's popular stage success, "Raffles, the Amateur Cracksman" with John Barrymore in the featured role, report that they have never handled a picture that met with such enthusiastic praise from the trade.

"Perhaps it is the fame of the play," said Mr. Wilk. "Everybody knows it is the one detective play that has been seen on every stage in the United States. It was played in more than 8,000 theatres. In stock it has had more than a thousand representations. In book form, the story was one of the 'best sellers.'

"Perhaps it is the combination of the play's stage and the story's book fame and the association with its screen version of John Barrymore, who plays Raffles. Barrymore is conceded to be the most popular of all the younger stage players today. His performance in the Galsworthy place, 'Justice,' last season and his appearance this year for a long run in New York and now on tour of 'Peter Ibbetson' has added much to his popularity. The widespread fame of the production is evidenced in many ways. The unanimous acclaim of state right buyers and their representatives who saw the picture, and who necessarily spread the report of its excellence is one proof. Herbert Brenon's enthusiastic approval of the production voiced so substantially as to purchase for the Brenon Distributing Company the rights for New York State and northern New Jersey within an hour after the showing. It is big enough to place as an independent show in any first-class theatre and fine enough for any audience anywhere."

Billy West Waltzes to Be Used as Advertising

King Bee Films Corporation have instituted what it believed to be a novel method of advertising the Billy West comedies. An original set of instrumental waltzes, composed by Billy West, will be printed and copies will be released to the newspapers throughout the country. These waltzes cannot be purchased in any music store and will not be for sale. Following the publication of the number, a prize will be offered to the writer who supplies the most appropriates lyrics for the melody. Nat H. Spitzer has named the waltzes the King Bee Waltzes.



William S. Hart, Wounded But Undismayed, Wins His Way to Triumph as the Two-Gun Man in "The Bargain," Being Distributed by W. H. Productions

Prisoners Write Criticism of Hart Production

W. H. Productions Received Written Reviews from Prisoners, Who Saw William S. Hart in "The Two-Gun Man" in "The Bargain"

"THE TWO-GUN MAN" in "The Bargain," the first William S. Hart two-reel production to be released by the W. H. Productions, was shown recently to the prisoners at Sing Sing Prison and members of the Mutual Welfare League. Since the showing the officials of the company have received the following criticisms from the prisoners:

They write:

To go over big:

"A story with a punch combined with plenty of action and an excellent supporting cast. Photography is excellent and the fall of the horse and rider down the cliff is noteworthy. 'The Two-Gun Man' is sure fire and bound to go over big wherever shown.

"(Signed) 66203. SING SING."

The moral effect is voiced:

"In regard to your request, I think Mr. Hart gives a wonderful display. 'The return of a lost sheep to its flock—or to him that overcometh will I grant to sit with Me in My throne—even as I also overcame and sat down with My Father in His throne.'—Rev. 3: 21.

"(Signed) JOSEPH WETTER, 67001,
"Sing Sing."

The point of the story missed:

"In regard to this picture, I think it is very nice; the only part that didn't look good to me was the 'stick up' in the gambling house, because he only took one bag of money, as I think he ought to have taken it all.

"(Signed) EDWARD LANIGAN, 68107,
"Sing Sing."

This criticism shows the strict attention this kind of an audience bestows upon a picture:

"Mr. Hart in his usual characteristic role. The introduction was something novel, but nevertheless good. His horse is worthy of some mention here also. Excellent vivid illustration of the old West.

"(Signed) SIG. RICHOLTZ, 68664,
"Sing Sing."

Sense of humor:

"That 'Two-Gun Man' is a sure thing on the draw. The scene wherein the horse and rider fall down the cliff is worth the price of admission alone. It is a picture of the West without any exaggerations. It is a typical Western picture, and as such appeals to those who like quick action, beginning with the first reel. Mr. Sheriff man runs second, merely showing at heart he is a mighty good fellow. Taken as a whole, photography, acting, etc., you couldn't beat 'The Two-Gun Man' with a drum.

"66070. SING SING."

Fleckles Returns from Western Trip—Good Business

Maurice Fleckles, vice-president of Renowned Pictures Corporation, has returned from a trip through the West and reports a bright outlook for Renowned features. He reports good business and normal conditions existing through the West. Mr. Fleckles reports negotiations pending the closing of several big contracts for territory to Renowned's latest feature, Edward Warren's production of "Weavers of Life." New England has been disposed of to Nathan Gordon, of the Globe Feature Film Company, Boston.

The Renowned Pictures Corporation are the sole agents for the Warren productions.

U. S. Exhibitors Adds Four to Its Sales Forces

Recent additions to the sales forces of the U. S. Exhibitors' Booking Corporation, a representative of which is stationed in every large city of the United States and Canada, are Joseph Desberger, G. W. Wilson, A. B. Lucas and Joseph Levy, all of whom have had long experience in the Western district.

Mr. Desberger comes to the U. S. Corporation from the World Film Corporation, and will represent the booking concern in St. Louis, where he will make his headquarters in the Hoffman-Foursquare exchange. He formerly served as manager of the World exchange in St. Louis.

Mr. Wilson, who will direct the marketing of U S productions in the Cincinnati district resigned as representative of the Triangle Film Corporation in that city to join the U. S. forces.

A. B. Lucas also leaves the Triangle to take charge of U. S. business in Kansas City, where he will make his headquarters in the Hoffman exchange. Mr. Lucas has served many years in the Western territory for important film concerns. He was with Paramount in Chicago, Triangle in Omaha and Kansas City, and also served as the Triangle manager in Chicago, which position he resigned to affiliate with the U. S.

Joseph Levy has resigned from the sales forces of Select Pictures, Pittsburgh office, to handle U. S. productions in Minneapolis. Mr. Levy formerly acted as the Fox representative in St. Louis, Kansas City and Omaha.

Al Nathan Returns to San Francisco as Manager

Al Nathan, formerly assistant manager of the Empress in San Francisco, but who for several months was in Los Angeles in charge of the Superba, has returned to San Francisco to take over the Alhambra theatre.

He will also continue in charge of the Los Angeles house, it is said.

Pictures shown include Bluebird, Jewel and other Universal subjects.



Josephine Whittell and George Fisher in "Alimony," in Which the Former Makes Her Screen Debut

Select Makes Changes in Its Branches in the West

A number of important changes have taken place during the current week in several of the Western exchanges maintained by the Select Pictures Corporation.

Harry H. Hicks, formerly branch manager at Los Angeles, has been appointed branch manager at San Francisco. Bernard E. Loper, for the past five years Pathe's manager at Los Angeles, has gone over to the Select organization to be branch manager in the same city. H. L. Knappen has become manager of Select's Denver exchange, thus returning to scenes of his first activity, where he had at one time been manager for Pathe Freres.

Charles S. Goetz becomes sales manager at Kansas City, where he will be under W. H. Bell, branch manager at that city.

The appointing of H. H. Hicks to be executive over the San Francisco branch is in the nature of promotion, and recognition of the exceptionally fine work which Mr. Hicks has done for Select in Los Angeles, at which place he has been for some time past. The San Francisco territory gives Mr. Hicks a larger field, and one with which he is equally familiar, as prior to becoming Select's branch manager at Los Angeles he had charge of the General Film Exchange at San Francisco.

Manager Edel Likes Jack Pickford's Newest Picture

Harold Edel, managing director of the Strand in New York, where the Paramount picture, "Tom Sawyer," starring Jack Pickford, was presented last week, has written to Adolph Zukor as follows:

"I cannot refrain from expressing to you my unbounded enthusiasm on noting the demonstrative reception that was accorded your production of Jack Pickford in "Tom Sawyer," yesterday afternoon at the Strand theatre.

"I wish to place myself on record as stating that, without exception, this is one of the finest productions that has ever been released, in my estimation, under the Paramount banner. The audience was in one continuous uproar from beginning to end."

E. C. Smith Starts New Picture House in Illinois

Work on E. C. Smith's new motion picture theatre in Rossville, Ill., began recently, and when completed the house, it is said, will be the best that money can provide.

The new theatre will seat about 300, and will be equipped with a new projecting machine and other necessary paraphernalia. It is understood Paramount will supply the pictures, in addition to which it is Mr. Smith's intention to present special features occasionally.

Royster Doing Good Business with "The Whip"

Nat L. Royster, Special Features Film Company, has discontinued angling for the elusive fish which inhabit the waters around the Florida East Coast and Key West to drop us a card announcing that he succeeded in doing fine business with "The Whip" in the Southern territory, before taking up the rod and line.



Ethel Lynne and Bobby Vernon Are Contributing Their Well Known and Exceptionally Popular Brand of Light Comedy to Christie Productions

Christie in New York—Reports Good Business

CHARLES CHRISTIE, business manager of the Christie Film Company, producers of one and two reel comedies, arrived in New York last week on business pertaining to the renewal of contracts with the independent exchanges in the Eastern territory.

In his trip across the continent Mr. Christie stopped in several of the larger exchange centers. In Denver, he visited H. T. Nolan of the Consolidated Feature Film Exchange, who has handled the Christie comedies for the states of Colorado, New Mexico, Utah and Wyoming, since these comedies were released through independent channels. Mr. Nolan renewed his contract and will distribute the comedies for another year.

Mr. Christie says that Phil Ryan, of the Standard Film Corporation, covering the territory embraced by St. Louis, Kansas City and Omaha, spoke enthusiastically of Christie Comedies.

"In Chicago," said Mr. Christie, "J. L. Friedman, Celebrated Players Exchange, has hung up something approaching a record for us. There are a hundred and seven theatres in Chicago showing Christie comedies, and Mr. Friedman assures me that the list gives promise of growing still further. A large card on which are the names of these theatres hangs in Mr. Friedman's office, and there has hardly been a day during the last month that new names were not added.

"Just before leaving Los Angeles, Al Christie, who handles all production and direction details at the studio, signed up Bobby Vernon to take the place of Jay Belasco, who is with the army. Mr. Vernon's last position was with the Mack Sennett Keystone Company, where he was one of the few players who appeared in straight parts. He is a valuable addition to the Christie forces and will appear opposite Ethel Lynne. Betty Compson and Smiling Billy Mason compose the other team. The teams will alternate in weekly releases."



Helen Gardner, a Charming Cleopatra, in a New Production by That Name to be Released on the State Rights Basis Shortly

Abramson to Write and Direct for Graphic Film

Ivan Abramson, Who Has Severed Connections with Ivan Productions, Becomes President, Director-General of Graphic



Ivan Abramson, of Ivan Film Productions

IVAN ABRAMSON announces that he has severed his connections with the Ivan Film Productions, Inc., which he founded, and of which he was president and director-general for five years, to become president and director-general of the Graphic Film Corporation, with offices at 729 Seventh avenue, New York. Mr. Abramson will write scenarios and direct his own productions.

He has completed a scenario of a new and original story, which he says is the best he has written up to the present time. He is casting for this story, and will soon begin work upon it, taking his company to California for the exterior scenes. It will be released by the Graphic in February. Mr. Abramson is putting into this first production of the Graphic Film Corporation all the experience he gained during his many years of activity in the spoken drama, the opera and filmdom.

Mr. Abramson is responsible for "Enlighten Thy Daughter," "One Law for Both," "The Sins of Ambition," and twenty other screen dramas he has written and produced under his own personal direction.

Hernandez Letter Gives Pointed Foreign View

Uses Regular Form Copy with Which to Reject Agency Offers of Various Manufacturers—Twelve Cents Per Foot High Enough

C. F. HERNANDEZ, Sons and Company, with offices in New York, are using a very pointed and interesting form letter with which to reject offers of agency propositions from manufacturers.

It says in part: "We thank you for the offer of agency for ——— and are quite aware of the reputation they command in the line of manufacturing films. The terms, however, do not suit us, looking to the present state of the market and the trade conditions in India. Even the price of 12 cents per foot is high enough, as agencies on similar terms as offered by you can be contracted for at 7 to 8 cents per foot and 3 to 4 cents per foot for second copies. Even then the business is not likely to benefit the agents, as we have manufacturers actually working in our market on hiring basis. The ——— and ———, two renowned firms, have their hiring circuit in our country with own offices, whose actual cost of films is taken into consideration in hiring their subjects and who can afford to play with this business in any way they like against firms who buy from America as agents. Manufacturers on your side may get firms here to do business with them on the lines suggested by you, but it will not last for any long period. Our own experience about our market in this line shows that the course now open for a vast, enormous and lasting business is in the scheme of manufacturers joining hands with respectable experienced firms on our side by casting their lots together. The manufacturers must make sure about the status, standing and business capacity of firms on our side, and, being fully satisfied on this score, they must send down their productions on their own account as soon as released for hiring purposes in our territories. Arrangement may be made for remittance of hire moneys every week or fortnight. The duty and other custom charges at our end, also the insurance premium on the goods, should be on manufacturer's account.

"The firm on our side should take over charge of such consignments, advertise the products as soon as they come to hand, carry on a regular circuit throughout the territory and hire films on contract, bear all charges in transit from station to station, recover and *guarantee* the hire money, maintain affice and staff, pay for all postage and telegraph charges at this end. In consideration for all of this, the firm should receive as its remuneration 40 to 45 per cent. of the gross hire money realized, the balance to be remitted to your end. The manufacturers may send in their representative every now and then to verify account and stock, inspect contracts and take instructions from here as to the market requirements and tastes of the people, which would undergo changes in course of time."

New Corporations Enter Motion Picture Industry

During the past week at least six corporations have been launched upon the uncertain seas of the motion picture industry, according to the records of The Corporation Trust Company, of Jersey City.

These include the Ivy Pictures Corporation, with a capital of $500,000, to manufacture films and machines; Pict-Rola Manufacturing Corporation, capitalized at $1,500,000, to make picture machines and talking machines; G. F. Company, Inc., to deal in pictures; Sir Johnston Forbes-Robertson Passing of the Third Floor Back Picture Corporation, capitalized at $1,000 to produce a photoplay; Glen Cove Amusement Corporation, capital $35,000, to deal in pictures; Philadelphia Ideal Film Exchange, Inc., capital $60,000, motion pictures; and Supreme Pictures, Inc., capital $30,000, motion pictures. The organizations, in the order named, are located at Dover, Del.; Wilmington, Del.; New York, Manhattan, Oyster Bay, Manhattan and New York.

Seeing the Rialto with Rothapfel

(*Continued from page 4344*)

Venetian scenes of the feature.

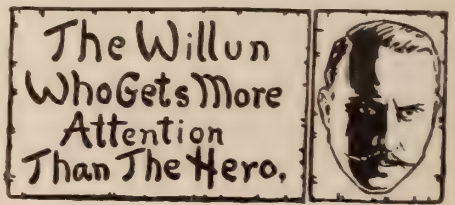
With the exception of the portion of the Animated the only comedy on the bill was Mr. and Mrs. Drew in "A Question of Wages." This opened with a little southern sentiment and therefore it linked up perfectly with the medley that had gone before.

This is really a bill that in many ways surpasses anything that has before been done. in a motion picture theatre. We told Mr. Rothapfel that, but he would have none of it. "Wait," he said, "until the Rivoli opens and I will show you something real."

And we know he will for Rothapfel is always thinking. It's a mighty good habit for exhibitors to get into.



Fred Thompson (Pathe)



Raver's New Production Nearly Completed

THE final scenes of the new mystery story, which has been announced as in course of production by Harry Raver, have been photographed and the picture is now ready for the cutting room. The picture is described as a new type of "crook" drama and contains a plot of unusual complications interwoven in a story, which in addition to possessing a strong mystery element, is notable for plenty of action of the rapid fire sort.

Edmund Breese presents the principal male role. Mr. Breese is one of the best known character actors on the screen or stage. He will be remembered for his characterizations of the principal roles in "The Scarecrow," "Dr. Jekyll and Mr. Hyde" and others. It is said that Mr. Breese is called upon to portray nine distinct roles in Mr. Raver's late production.

Harry Raver decided that Edmund Breese possessed ideal qualifications for the part in question and contracts were signed accordingly.

While Edmund Breese has on several occasions, notably in "The Scarecrow" and "Dr. Jekyll and Mr. Hyde" evidenced remarkable cleverness in depicting dual roles, this is the first time in his career that he has attempted the portrayal of nine distinct characters—a task he accomplishes with singular effectiveness in the latest Raver production.

Alma Hanlon who plays the leading female role also has a part which is said to give her excellent opportunities for the exercise of her screen talents. Among her best liked pictures are "The Mystic Hour," "The Libertine" and "The Whip."

Bee-Hive Exchange Reports Big Demand for Comedies

The Bee-Hive Exchange which is handling the distribution of Billy West King-Bee Comedies, in New York and New Jersey, reports that, never in the history of the film business, has there been such a big demand for comedies, as there is at the present. More than two hundred contracts have ben closed for Billy West comedies since November 19, it is reported.

Noble's Production of "Shame" Ready for Open Market

Jules Burnstein announces that John W. Noble's production of "Shame," with Zena Keefe in the featured role, will be placed on the independent market before the holidays. Mr. Burnstein has been engaged in formulating plans for extensive advertising and exploitation plans for the production, and says that every detail is completed.

Mr. Noble, who is responsible for this production, is a prominent director. His best works along directorial lines are, "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne featured; "The High Road," with Valli Valli featured, and "The Awakening of Helen Ritchie," featuring Ethel Barrymore. Mr. Noble spent several months on his late production, "Shame."



Florence Reed, Surrounded by Her Male Cast in "The Struggle Everlasting," the Harry Rapf Feature
The Insert Shows Harry Rapf and Edwin M. Royle Discussing the Scenario

"Cleopatra" Offered on Independent Markets

H. J. Streyckmans, of Cleopatra Film Company, Offers Six-Reel Production with Helen Gardner in Title Role

H. J. STREYCKMANS, of the Cleopatra Film Company, announces that the six-reel production of "Cleopatra," with Helen Gardner in the featured role, will be offered on the independent market. This is a revival of the production released several years ago and which was proclaimed by the critics to offer a remarkable version of the adventures of the Egyptian Queen.

It is said that nearly two thousand soldiers take part in the sensational battle in which the combined forces of Cleopatra and Marc Antony are defeated by the Roman army. Alexandria in the height of Egypt's glory is shown, and the elephants, camels, horses, sumptuous settings and battle scenes add to the dramatic story which ends so tragically in the death of Marc Antony and Cleopatra by their own hands.

Miss Gardner is especially fitted for the role of Cleopatra, being a striking beauty.

Charles L. Gaskill wrote the scenario and directed the photoplay, using for the story the main events of Cleopatra's life, based on a combination of Shakespeare and Sardou, together with original incidents interpolated by Mr. Gaskill in harmony with the character of Cleopatra as portrayed by these two famous authors.

Second Ince Production Shown to Trade by Hall

"Those Who Pay," with Bessie Barriscale Featured, Given Enthusiastic Reception by Trade — Praised by Critics

ANNOUNCED as the second special release of the U. S. Exhibitors' Booking Corporation, "Those Who Pay," produced by Thomas H. Ince, written by C. Gardner Sullivan and starring Bessie Barriscale, was shown for the first time at the Broadway theatre on Wednesday morning, December 5, before an enthusiastic audience of exhibitors.

"Those Who Pay" is in seven parts, and unfolds a narrative of romance and political intrigue. Howard Hickman and Melbourne McDowell have important roles.

Frank Hall said:

"Again have the art of Mr. Ince and the splendid work of Mr. Sullivan aided Miss Barriscale in attaining her success by good production and good preparation. Miss Barriscale's performance dominates the seven reels.

"The depth, delicate shadings, the beauty of personality and of feature that she brings to the role of Dorothy Warner are expressive of her talent in the silent drama.

"Thomas Ince's work is so well known that mention of its perfection is superfluous. He handled individual scenes with a fine sense of dramatic effect, and the atmosphere he injects into his work is realistic to a last degree.

"The adventures of Dorothy Warner, who at an early age is left an orphan, with a little sister to support, form a narrative of absorbing interest that culminates in one of the strongest dramatic climaxes ever converted to the screen.

"The final scene in which Dorothy Warner, betrayed by the man she adored, goes to his home at the invitation of his wife, and the succeeding episodes, are deeply interesting."

"Those Who Pay" was given a welcome reception by those who saw the trade showing, last week.

WHAT EXHIBITORS ARE DOING



Sam W. B. Cohn, Manager of the Liberty Theatre in Spokane, Wash.

Turner and Dahnken Present Copies of Address

It was announced last week from the West Coast that for the benefit of those exhibitors who were unable to attend the luncheon tendered S. L. Rothapfel at the Press Club, in San Francisco, the Turner and Dhanken Circuit will mail to each exhibitor in this territory a copy of Mr. Rothapfel's remarks.

The purpose in doing this is to give each exhibitor the benefit of Mr. Rothapfel's ideas of properly conducting a motion picture theatre.

The Press Club felt so highly of Mr. Rothapfel's speech that a copy has been prepared to be filed in their archives.

Director Walsh Gives Good Tips to Live Exhibitors

The director may labor like a Trojan; but the ultimate effect of his picture on the screen depends on the artistic integrity of the individual exhibitor. That is the belief of R. A. Walsh, the director who has used his short leisure before beginning work on his first Goldwyn production to make a tour incognito of some of New York's moving picture theatres.

"Frankly," said Mr. Walsh, "I have been very much disturbed over the way I have seen many of my own pictures run. The Twentieth Century Express is a horse-car beside some of the speed I have seen careless operators of short-sighted house managers put into their films. In my opinion, such haste is nothing short of criminal. It is unfair to the director who has timed his action as closely as possible to the right tempo. And any manager who thinks he will profit by crowding in an extra show by such methods is making a big mistake.

CALIFORNIA.—F. E. McDaniel, of the firm of Hoots and McDaniel, late owners of the Rex theatre, Santa Clara, announces their purchase of the McDonald theatre, at Richmond.

INDIANA.—W. M. and P. H. Dickson of Wabash has purchased the Eagles theatre there. The new owners formerly were lessees of the theatre and took possession on December 1st. Since coming to Wabash this firm has owned the Orpheum, Family, Dreamland and the Colonial theatres, in conjunction with the Eagles theatre, which is recognized as one of the prettiest, best appointed and most commodious playhouses in the State.

IOWA.—Reis and Clampitt will open a new motion picture theatre at Varina shortly.

D. Earl Combs has opened his new picture house at Chariton.

J. E. Fee has purchased the Lyric theatre at Coon Rapids.

Henry Kischer has purchased the Woodman theatre at Albert City.

W. M. Conwall has leased the Grand theatre at Knoxville.

J. J. Forney has purchased the Grand theatre at Toledo from W. B. Persons.

Eddie Krause, formerly with the Oliver Players, has been appointed manager of the American theatre at Davenport. His policy will be to play state rights pictures—Universal, Vitagraph and Four Square will be featured.

The G. O. E. Amusement Co. has been formed at Fort Madison with Simon Diekman as president and manager, and Roy Martin as assistant manager. The new company will control the Grand and Orpheum theatres in that city.

NEBRASKA.—A. Van Housen has become the owner of the Favorite theatre at Schuyler.

F. E. Tincher has purchased the Diller theatre at Diller.

James Haire has sold the Rex theatre at Albion to M. Williamson.

A. W. Hindman is the new owner of the Gem theatre at Hebron.

Victor Peterson has bought the Ideal theatre at Bertrand.

Manager F. A. Van Husan, of the United Theatre Equipment Corporation opened a miniature motion picture theatre in Omaha last week.

Earl Blacketer is the new manager of the Crystal theatre at Ulysses, where pictures will be shown every Wednesday night.

TEXAS.—J. A. Eichelberger has purchased the Unique theatre at Midland from Homer Hailey.

CALIFORNIA.—Albert Hall has succeeded L. H. Baumgartner in the management of the Downey theatre, Santa Paula.

Douglas Jarmouth of Los Angeles has bought the Strand theatre, San Bernardino from Carl Ray.

N. Mann, manager of the Empire theatre, San Pedro, is contemplating the erection of a new theatre with 350 seating capacity.

E. A. Garren has leased the Lankershim theatre at Lankershim for a long term of years.

H. E. Case recently assumed the management of Martinez' second motion picture theatre, with Dustin Farnum in "Durand of the Bad Lands."

James Bartow has purchased the Empire theatre on Sutten street, Stockton, and is personally managing same.

G. W. Stinson is having plans prepared for the erection of a motion picture theatre on Colorado street, Pasadena.

Al. Nathan, manager of the Superb theatre, Los Angeles, is to manage the Alhambra theatre, San Francisco.

OHIO.—As a conservation measure, the managements of the Alhambra theatre, Euclid avenue and East 105th street, and the Mall theatre, Euclid and Superior avenues, Cleveland, have voluntarily decided to shut off their street electric lights each night at 9.30 o'clock. This was done in answer to the request that all excess lighting be dispensed with in order to save fuel. The Alhambra and the Mall, however, are the first theatres in town to do this.

ILLINOIS.—J. C. Hamel is now manager of the Arcola theatre, Arcola.

L. A. Casper of Cincinnati has taken over the management of the Joy theatre, Paris.

KENTUCKY.—W. P. Baxter has leased the Liberty theatre on Main street, Mount Sterling, from J. R. Miller, and took possession a week ago.

MARYLAND.—The Camp Meade Amusement and Mercantile Company of Admiral has been incorporated with a capital stock of $100,000 by Edward A. Powers, Charles Cahn, Samuel J. Fisher and others.

MASSACHUSETTS.—F. B. Edgell, one of the stockholders of the Gardner theatre, Worcester, announces that plans are now under way for extensive alterations and improvements of this popular play house.

OHIO.—The Corona theatre, Prospect avenue and East 8th street, one of Cleveland's oldest motion picture houses in the city, has changed hands. Its lease was sold last week by Samuel Aubley and Aubrey Hess to T. Felber. A bonus of $13,000 was paid for the unexpired lease of four and a half years, making it at the rate of $8,400 a year. Arthur P. Halle, Society for Savings building, represented the sellers, and Henry H. Lustig, of Schwartz and Lustig, represented the buyers.

NEW MEXICO.—Ed. Cullom has acquired the Midway theatre at Mogollon, N. M., a mining camp which is located more than 100 miles from the nearest railroad station. Mr. Cullom says he is doing a nice business regardless of the location handicap.

OGEGON.—Ralph Ruffner is the new manager of the Columbia theatre, Portland, and will also take charge of the publicity for both the Columbia and Liberty theatres, which are under the same management.

PENNSYLVANIA.—T. Barnes is erecting a large new theatre at Ellwood City.

New Haven Exhibitors Win with Children's Program

After two months of experiment with children's programs, the Olympia, New Haven, Conn., finds the business a success. Society leaders of the city, members of the Woman's Club, alternate in giving up Saturday mornings to act as ushers and chaperons for the children. Notable among those interested in the matter are wives of well-known Yale professors and New Haven business men.

Children's pictures show a marked increase throughout the state. Among patrons of the Paramount pictures who secure films each week are the headmasters of Choate school, Wallingford; Pomfret Academy, Hotchkiss school, Lakeville; Ansonia high school, and Taft school, Waterville; St. Francis' orphan asylum and Christ Episcopal church, New Haven. Knights of Columbus regularly supply Roman Catholic asylums with reels suited to children.



H. S. Johnston, Helene Chadwick, Mrs. Ouimet and L. Ernest Ouimet in Montreal. The Flowers Were Tokens of Esteem to Miss Chadwick

AMONG THE EXCHANGES

Boston Shows Decided Leaning Toward O. Henry Films

The O. Henry pictures are establishing a record for popularity in Boston which has seldom been equalled, according to J. D. Levine, General Film branch manager, who was a visitor here last week.

"The O. Henry subjects also have an added appeal in Boston," said Manager Levine, "inasmuch as they meet the strict requirements laid down by the local authorities for the conduct of Sunday moving picture shows. Before a picture can be shown in Boston on Sunday it must have been approved by the police censor. The O. Henry films are included among the limited number of worthwhile attractions which are able to pass this test, and as a result are made the Sunday features in many of the leading theatres. The four-reel O. Henry pictures, in particular, have enjoyed great runs in my territory, and the exhibitors are finding them very valuable for every day in the week. The demand for all O. Henry films has grown enormously throughout Boston and New England, and exhibitors unite in praising them as the most satisfying and attractive subjects they have ever encountered."

Boston Company Opens Branch in New Haven

To meet the growing demand in Connecticut for motion picture supplies, the Boston Motion Picture Supply Company will open a branch at New Haven, Conn., with a full line and a special sales and clerical staff to handle the business. Office and supply rooms will occupy part of the Film Exchange building, Meadow street, as soon as the new exchange of the Paramount and Famous Players picture, now under construction, is completed.

H. T. Scully, Paramount manager for Connecticut, who, with Harry Asher, of Boston, form the Motion Picture Supply Co., will have direct supervision over the new branch.

J. H. Crowley Withdraws from Motion Picture Industry

J. H. Crowley, who has been manager of the Universal Film and Supply Company at Fort Smith, Ark., has resigned from that company, it was made known last week, and intends to withdraw from the motion picture industry. It is understood his resignation takes effect December 14.

Coincidental with the news of Mr. Crowley's resignation comes the announcement that T. W. Sharp, recently traveling representative for Bluebird out of Kansas City and Oklahoma City, has been engaged to take over the management of the Fort Smith office of the Universal Film and Supply Company.

The U. S. Exhibitors' Booking Corporation counts that week lost in which it does not add to its sales force. Joseph Desberger, G. W. Wilson, A. B. Lucas and Joseph Levy are among the most recent acquisitions. It is expected that other district representatives will be named in the near future by Joseph Partridge, division manager, now assembling the company's selling army beyond the Rockies.

Contracts have been signed, it was announced last week, with the Consolidated Feature Film Company, in Denver, managed by Harry Nolan, for the regular weekly release of Christie comedies in that territory.

Christie comedies are in greater demand than ever in Pennsylvania, according to the Peerless Feature Film Exchange of Philadelphia. The information accompanied an order for additional prints.

Changes have been coming thick and fast in Select circles the past few days. The clearing smoke reveals Harry H. Hicks putting the Select office in tip-top shape at San Francisco.

Arthur S. Kane, general manager of Select Pictures, continues on his trip throughout the Middle West. This week he is expected to turn Eastward and visit exchanges at Cleveland, Cincinnati, Detroit, Pittsburgh and Buffalo.

V. P. Whitaker, Select manager in Washington, has moved his headquarters from the old E street location, to 525 Thirteenth street, N. W.

H. T. Scully, Paramount manager for Connecticut, recently said: "The demand for children's pictures grows month by month. Lately these films are being fairly 'eaten up.' Some of them are 'Hulda from Holland,' 'Prince and Pauper,' 'Cinderella' and 'The Dummy.'"

T. W. Sharp, lately representing Bluebird from Kansas City and Oklahoma City offices, on the road, has been chosen to succeed J. H. Crowley as manager of the Universal Film and Supply Company in Fort Smith, Ark.

Jewel Productions, Inc., has made a practice of promoting to office managerships a number of its sales force who have "made good." The latest member to receive promotion is George Lightman, who has been placed in charge of the Cincinnati office.

General Film Company's branch in Denver expects to move into new quarters about January 1. R. S. Nelson is manager.

W. W. Tally is preparing to make his initial road trip as salesman for Vitagraph in the Denver territory.

Dan F. McCoy, of World Film, is covering Colorado, and E. P. Briggs, of the Denver office, is visiting New Mexico exhibitors.

Pathe Appoints Bunn Special Sales Representative

C. W. Bunn, formerly manager of of Pathe's Chicago branch, has been appointed special sales representative by J. A. Berst, vice-president and general manager. Working under the direction of Sales Manager F. C. Quimby, he will visit the various Pathe exchanges.

Mr. Bunn got very excellent results in Chicago because he realizes the Pathe system is of great importance in the successful operation of an exchange. Mr. Bunn was selected for the position of special sales representative because he appreciates fully, it is said by Pathe, the value of this system and because he has demonstrated his ability to put it into successful operation.

His first stopping place on a long tour in the interests of the Pathe organization is the Kansas City office.

Eschmann Calls Meeting of Exchangemen in Cleveland

E. A. Eschmann, manager of the World Film Corporation branch in Cleveland, in his capacity as president of the Board of Exchange Managers, called a meeting in that city last Thursday at the Chamber of Commerce. The object was to discuss what effect the reel tax has had upon the exhibitor during the past month. Mr. Eschmann says that he has not heard of a single theatre closing on account of the war tax, although the exhibitors claimed that it would put 50 per cent. of them out of business.

"The only houses that have closed at all," said Mr. Eschmann, "that I know of, are a couple in such small towns as Chardon, Berea, and Newton Falls, which are running only three days a week now, not because the tax has been too heavy a burden, but conditions are not favorable at the present time for any theatrical enterprise."

E. J. Schmidt Booms Victor Office in Cleveland

Things are booming at the Victor Film Service in Cleveland since E. J. Schmidt took over the reins. The office has been all changed around, and every nook and corner has been utilized as working space. Besides the busy look about the place, the books reflect the energy and enthusiasm with which Mr. Schmidt has imbued the entire organization. Three new road men have been added to the selling force during the past week; they are L. L. Saks, E. M. King and A. R. Nordlie, who report that Bluebird and Butterfly pictures are in great demand all through the state. Mr. Schmidt is especially pleased with the popular reception accorded "The Mystery Ship."

Kingsley Joins Jewel in Detroit

C. G. Kingsley, former representative of the Fox Films in Detroit and Indianapolis, has enlisted under the Jewel banner and will be in charge of the Detroit offices of that company. Mr. Kingsley is well known throughout the Middle West and is considered a valuable addition to the force.

Famous Players, Cleveland Man Answers Army Call

Another exchange in Cleveland will be seriously affected by the draft. George G. Rich, office manager of the Famous Players Film Service, Inc., has received word to report for duty at Chillicothe some time before December 15. Rich had entered a plea for exemption, which was denied. Before entering the motion picture business, he was a member of the Pennsylvania National Guard, so soldiering will not be an entirely new occupation for him. No plans have been made as yet as to who shall assume Mr. Rich's duties during his absence.

JUST FOR FUN

By LONGACRE

DANIEL M. HENDERSON, advertising director of McClure and Petrova Pictures, whose poem entitled "The Road to France," won the $250 prize offered by the National Arts Club, has written another prize winning set of verses entitled "The Red Triangle" to assist the campaign work of the Young Men's Christian Association. They follow:

Lift up the Red Triangle
Beside the thundering guns—
A friend, a shield, a solace
To our ten million sons!
Go build a hut or dugout
By billet or by trench—
A shelter from the horror,
The cold, the filth, the stench!
Where boys we love, returning
From out the gory loam,
Can sight the Red Triangle
And find a bit of home!

Lift up the Red Triangle
'Gainst things that mar and maim!
It conquers Booze, the wrecker!
It kills the House of Shame!
Go make a friendly corner,
So lads can take the pen
And get in touch with mother
And God's clean things again!
Where Hell's destroying forces
Are leagued with Potsdam's crew,
Lift up the Red Triangle—
And help our boy "come through!"

"AT last! Lina Cavalieri on the Screen," gloats the Paramount press agent. And what may the date line on this story be please?

AND WHAT ABOUT THE OWNER?

"HELEN FERGUSON became so attached to the old country mansion used in scenes for Essanay's "The Small Town Guy," that she urged the owner of it to allow her to live there during the week the company remained in town."

THERE was a wild rumor running on Broadway last Friday afternoon. Practically all the film magnates were to convene at the Astor. Special snoop hounds from all the trade papers were on the inside and went around with their fingers in their ears. They'd give one a wise look and smile as if to say: "You poor innocent, it is only such as I, who are on the inside of this tremendous and revolutionary convention."

But later in the day the snoop hounds went quickly under cover. The film magnates were there, to be sure, but the convention was a meeting of the Jewish War Relief Fund.

EDWARD EARLE, Vitagraph star, received a letter from a fan in Japan last week and he is under the impression that the writer was praising him. After telling how much he thought of him, the Jap penned the following ambiguous sentence: "I beg to inform you that your play was everywhere in Japan, high term in praise and Japanese movie insanity have an earnest desire for like it."

Earle's correspondent neglected to state the name of the picture, so the star doesn't know whether the picture drove them insane or whether they were that way before they saw it.

YULETIDE headline: "Taylor Holmes gives nose bleed to player."

NOT ENOUGH REALISM FOR THIS SPECTATOR

ROSCOE C. CUNEO, manager of the Isis theatre at Russell, Kansas, wrote to the Kansas City Perfection Exchange as follows:

"The best thing happened last night and I have had eight years' experience in the moving picture game. You see I had on 'The Fibbers.' Now have you ever seen it? It shows them in the bedroom—two separate beds—each one jumps into bed. The house was quiet and a small child said out loud to its mother: 'Why don't they both sleep in one bed?' It just brought down the house. It was certainly great. People are laughing about it this morning."

BILLY WEST having been arrested and duly fined for speeding may now consider himself a native son of California.

THE Winslow Dispatch prints the following intensely interesting item:

"The Star theatre has purchased a new moving picture machine. The new machine is one of the highest grade machines on the market. The new machine is expected to be installed within the next ten days or two weeks. When it is installed the Star, always a fine picture, will be better than ever."

From which we gather that a new machine has been purchased by the Star.

DAVID POWELL, leading man with Olive Tell, has an unusual hobby. He makes hammered brass trays and boxes and beaten silver ornaments. Italian scroll work, in iron, is the latest thing he tried.

WALTER E. GREENE, president of Artcraft, asserts that the war is causing the public to be more critical, and entertainment is picked with more care than formerly. Critical and peevish may look alike to a warring public.

"THE ROSE OF BLOOD," Theda Bara's most recent William Fox feature, has been stamped with approval by the Government, it is said. The star is now making a new picture at Fort Lee.

WILLIAM S. DAVIS, Vitagraph director, has launched work on a new Bushman-Bayne feature, called "The Woolworth Diamonds." The publicity department has made no mention of the gems being of the ten-cent store variety, which it is presumed they are not.



Jane Gail Is Starred in "The Liar" with Stanley Walpole. The Picture Is a Six Part Society Melodrama, of General Enterprises, Inc.

THE EASTERN STUDIOS

IT is predicted that Yuletide will bring Myrtle Stedman, "state-trotter" and warbler-in-chief at the theatres she is appearing in, to New York and the midst of the Eastern studio colony. Welcome to our city!

WALLACE REID is likewise breaking the ties of the peaceable Pacific, putting the finishing touches on a feature while doing so. Anna Little will come East, also, to appear with Reid in pictures made hereabouts.

VIRGINIA PEARSON, the Fox star, was reminded on Thanksgiving that her home town, Louisville, Ky., had not forgotten her. A much-alive turkey was unloaded at her Eastern domicile, from the Blue Grass metropolis, two days prior.

EASTERN film folk have been advised that a number of Balboa people are shortly to migrate Manhattanward. Besides Jackie Saunders, whom E. D. Horkheimer will chaperon, Sherwood Macdonald, director, plans a tour.

MARY GARDEN, Goldwyn's majestic "Thais," received a new line of publicity last week when the press agent discovered she wore a wooden bracelet besprinkled with diamonds.

JAMES KIRKWOOD, director, is back under the Famous Players' roof after eighteen months of special film work. His megaphone is pointed at Billie Burke, in "Eve's Daughter."

MARGUERITE CLARK and her whole company have journed to Jacksonville for exteriors in "The Seven Swans." J. Searle Dawley, although it's a Christmas story, didn't expect to find much snow in the South.

MLLE. ELEANORA L'JULES, well known in European theatrical circles, has, owing to the war, invaded the picture industry and shows promise of taking the country by storm. Her first appearance will be in a Metro picture.

IN mentioning feminine character artists, Ricca Allen must not be forgotten. Her latest contribution to the screen is in Brenon's "Empty Pockets," before which she made a hit as the witch in a Kellermann picture.

LOUISE DU PRE, the Vitagraph star, is greatly interested in the Universal plan to have players speak the sub-titles. She wonders how stutterers, in outdoor mid-winter scenes 'midst light attire, will make themselves understood.

SHAM warfare is due for a revolution, it seems, as Leroy Baker, mechanical expert for the Whartons, has started making



paper bullets for "The Eagle's Eye," in which King Baggot will have the chief role.

ARTHUR JAMES, publicity director for Metro, cares not a drat for seasons, and is furnishing lots of baseball copy in December. Irving Cummings is guarding jealously a ball that took part in the recent world's series.

PERSONAL: Pauline Curley, who has leads with Harold Lockwood, made her first public appearance at the age of three years and nine months. She did a song and dance. A few years show how fast ability develops.

ELSIE FERGUSON'S Artcraft activities have been transferred from Fort Lee to Fifty-fourth street, New York. Director Joe Kaufman now has the star well along in "The Song of Songs." No release date has been set.

HARRY MOREY, the Vitagraph star, has wished the soubriquet of "Some Baby" on his new gasoline-buggy, a nifty Hupmobile. The car is said to be nickel-trimmed, but the nick-name remains unexplained.

ALICE TERRY, former Washington Square player, who is now with Vitagraph, has returned to work at the studio after several weeks of illness. Her first picture was "The Bottom of the Well."

OLIVE TELL occupies a throne—an Egyptian one—in "Her Sister," an Empire all-star production for Mutual. Director John B. O'Brien insisted on truth in all details, and an expensive set resulted.

BABY IVY WARD, Metro's child actress, has made a great hit with Director Frank Reicher, who produced "The Eternal Mother," starring Ethel Barrymore.

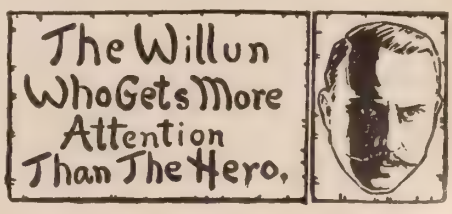
CRAUFURD KENT, Cecil Fletcher, Frank Losee, Gertrude Berkely, Robert Cummings, Corinne Uzell, Charles Wellesley and Henry Leone are in the cast of Elsie Ferguson's Artcraft picture now in the making.

MARC MACDERMOTT and John Robertson followed the fire wagon one night recently to a big blaze on the water front. The significant part is that a policeman on the lines recognized the former, having attended many picture shows, and let them through.

THE exhibiting and producing ends of the industry joined recently when Sylvia Jacobs, daughter of a Newark exhibitor, was cast in Metro's "Red, White and Blue Blood" with Bushman and Bayne.

JUNE ELVIDGE has reached that stage in her young life when the magazines scramble for her portrait with which to adorn the front cover. Popularity is a chief asset of the World-Brady star.

J. STUART BLACKTON invited a number of celebrities, including Harry Morey, Alice Joyce, Florence Turner, Mme. Nazimova, Antonio Moreno, Mr. and Mrs. Charles Richman and the Sidney Drews, to a private showing of "The Judgment House," last week.



IN AND OUT OF WEST COAST STUDIOS

By J. C. JESSEN



Constance Talmadge Displays an Odd Taste for Models in "The Studio Girl," a Select Picture

PRODUCER AL. E. CHRISTIE has engaged Bobbie Vernon, formerly with the Keystone organization to play leads in Christie Comedies, and he is now at work on the first subject. In this Ethel Lynne takes the opposite role, that of a domineering wife. Vernon is particularly well known on the screen, having played in many Universal subjects, and later featured in such Keystones as "The Nick of Time Baby," "Caught in a Harem," "Whose Baby?" and others. Vernon is but twenty years of age, and has had more than six years' experience on the stage and screen.

Mr. Christie considers himself very lucky in securing juvenile leading men for his organization. He now has two complete producing units which include Vernon and Miss Lynne who will appear together, and "Smiling" Billy Mason, who, with Betty Compson, will be featured in alternate Christie releases.

Beban Starts New One

Mulberry Bend, New York City, has been reproduced in the Lasky Studio for the George Beban photoplay being produced by William C. De Mille. Mr. Beban, it is said, is going to appear in an entirely new role for him. The photoplay in production is an adaptation from the stage play, "The Land of the Free," which was written by William De Mille. Helen Eddy, who has played in a number of subjects with Beban, is to be leading woman of this production.

Marshall Neilan, since completing the editing of "Stella Maris," the most recent Mary Pickford subject produced, has begun the filming of a new Artcraft scenario which was prepared by Frances Marion, and is an adaptation from a late magazine story.

Filming of the first Cecil B. De Mille production has been commenced. This is a film adaptation from the Perley Poore Sheehan novel, "The Whispering Chorus," which will be used by the book publishers simultaneously with the release of the picture. Kathrine Williams has been selected by Mr. De Mille to play the principal feminine role, and Elliot Dexter has been brought from the Eastern Paramount Players Studio for work in this subject. He will share honors with Raymond Hatton. Miss MacPherson has just returned from a vacation spent in the East.

At the Morosco Studio "Bunker Bean," filmed under the direction of William D. Taylor, and starring Jack Pickford, and an unnamed subject starring Vivian Martin, supported by Theodore Roberts and James Neill, directed by Rollin S. Sturgeon have been completed.

P. A. Kenneth McGaffey will leave during the coming week for a trip East, when he will accompany Wally Reid, who is making a personal appearance tour ending at New York.

Brady Returns from East

Colonel Jasper E. Brady, head of the manuscript department for the Universal Company, has returned from New York where he spent several weeks in conference with managers of the Universal. Since his return several changes have been made at Universal. The writing staff of the scenario department is now made up of George Hively, Waldemar Young, Harvey Gates, F. McGrew Willis, Elliot Clawson and Eugene Lewis.

A new production started by Directress Elsie Jane Wilson is titled "Donna Perfecto," and is an adaptation from a story of the same name by B. Terez Caldos. The screen version was written by Elliott J. Clawson, and Emory Johnson and Ella Hall will be the featured players in this five-reel subject. Harry Holden will play an important character role.

Harry Carey is to play the name role in "Lin McLean," which is an adaptation by George Hively from the book by the same name by Owen Wister. Jack Ford is to be in charge of the direction, and included in the cast will be Betty Schade, Molly Malone, Ed Jones and the Universal cowboys.

Miss Claire DuBrey was badly burned but escaped serious injury this week by quick action of Ben Wilson, when a flimsy dress containing many spangles made of celluloid ignited when a bomb exploded. Wilson wrapped a heavy blanket about Miss DuBrey and smothered out the flames before she was seriously burned. The day following Wilson was injured to the extent of an ear drum being broken by the explosion of a cannon near at hand. Wilson is being featured with Neva Gerber in "The Mystery Ship" serial, and Miss DuBrey was playing the role of a villainess in the current episode.

"More Power to Him" is the title selected for an original photoplay by Waldemar Young now being filmed by Elmer Clifton. This will have Herbert Rawlinson as the featured player, and the part he has in the subject is said to be desirably suitable to him, in that he takes the role of a football warrior. Claire DuBrey is playing the leading reminine role.

Hart Feature Renamed

When the third William S. Hart Artcraft subject was ready for shipment to the laboratories in the East it was decided a new title instead of "The Blood Hound," as the photoplay was known during production, would be more effective and so it was re-christened "Dead or Alive," as the permanent title.

Hart is now at work at the studio in Hollywood where a very unusual setting has been built for the making of the interior scenes for his coming California lumber camp story, exteriors for which were made at Santa Cruz, California, in the redwood district. The setting represents the inside of a saloon, restaurant, gambling hall, and dance hall all in one. Above, in the same setting are the bed rooms of the hotel, and the setting is so built that views showing all portions may be taken at one time.

The company brought back from Santa Cruz the story of Mr. Hart doing manual labor, and as proof offer a strip of film showing him cutting down a redwood giant about two hundred and fifty feet in height and several feet in diameter.

Director R. William Neill is at work on a new Ince subject for Paramount which will offer Dorothy Dalton in the role of a Western girl who weds a member of a family of the New York 400. Melbourne McDowell, Robert McKim, Jack Holt, Dorcas Mathews and William Conklin have been selected for the important parts in this story. This will be of the nature of a society drama.

"Let's Go" is the name selected for Thomas H. Ince's next contribution to Paramount starring Charles Ray. This is a study of heredity which has Billy Elmer in the role of a tenderloin district tough and ex-pugilist, and Sylvia Bremer plays the principal feminine role. The direction was in charge of Victor Schirtzinger.

Triangle Starts Three

At the Triangle Studios at Culver City, three new productions were begun last week. One is in charge of Director Gilbert P. Hamilton, who has William Desmond, Charles Gunn and Jack Richardson as his principals, together with Mitzi Gould, a recent addition to the Triangle stock, Jean Burr, W. A. Jeffries and Walt Whitman. The story is "Captain of His Soul," which is an adaptation from the Elinor Kinkade story titled "Shackles." The plot pertains to the sacrifices made by a young man to aid his brother whom he believes guilty of a crime.

"The Three Godsons of Janet Gontreau" is holding the attention of Director Raymond Wells, and another Triangle company which includes Allen Sears and Margery Wilson in the featured part, together with Wilbur Higby, William V. Mong, Aaron Edwards and Anna Dodge. The Wells story pertains to the activities of a New York stenographer who adopted three German soldiers prior to the entrance of the United States in the world war as her godsons, and later she is caused considerable trouble and annoyance when federal officers believe she is a German spy.

The Randall Parrish novel, "Keith of the Border," has been adapted for the screen by Alvin J. Neitz, and Roy Stewart will be featured in this in the name role under the direction of Cliff Smith. Many of the scenes will be made at the Hartville ranch, and have to do with an Indian uprising. The Stewart-Smith Company are now making the final scenes of "The Law's Outlaw," and upon completion of these will begin the filming of the new story on a big Western set which has been erected at the Culver City Studio. Fritzi Ridgeway is to play opposite Stewart in this new production, and in the supporting cast will be Norbert Myles, Percy Challenger, Pete Morrison and Louis "Bull" Durham. Steve Rounds, former cameraman at the Universal, where he served for more than two years, has been engaged and will be in charge of the photography for the Stewart-Smith Company.



Helene Chadwick, One of Pathe's Most Luminous Stars



L-Ko Sea Nymphs Find Time Now and Then from Their Congenial Duties to Bask in the Balmy Breezes of the Beach

The entire cast for "Limousine Life" being made by Director Jack Dillon and featuring Olive Thomas, includes Joseph Bennett, Lee Phelps, Lillian West, Mary Warren, Virginia Foltz and Mildred Delfino. This photoplay will be completed within the next few days. A very attractive feature of the photoplay will be a fashion show. In these scenes a number of new style gowns will be seen, together with new designs of riding habits which will be worn by Jessie Hallett.

Triangle company making "The Gun Woman," with Texas Guinan in the name part, is working at a big Western set built at the Culver City Studio. The cast in this subject includes Francis McDonald, Ed. Brady, "Curly" Baldwin and Daisy Harlan.

Fox Companies Rest

This is between picture time for three producing units at the Fox Studio, and consequently there is little producing activity there. Frank Lloyd has just completed the direction of "A Soul for Sale," which will offer Jewel Carmen as star, and it is probable he will not take up the filming of a new subject until William Farnum arrives on the coast. Mr. Farnum has been at the Eastern Fox Studio for the past six months, and is expected West shortly. The principals for "A Soul for Sale," besides Miss Carmen are L. C. Shumway, Robert Milton, Genevieve Blinn, G. Raymond Nye and Richard LaReno.

Bertram Bracken has filmed "For Liberty," which has an atmosphere of Berlin at the time of the American declaration of war in the beginning, and closes with scenes of Sammies in the trenches on the Western front. Gladys Brockwell, Charles Clary, Bertram Grassby and Willard Louis appear in this subject.

The only company working at the Fox plant is that filming "Cupid's Round-Up," which has Tom Mix as the star supported by Wanda Petit, under the direction of E. J. LeSaint.

Charles Kenyon, author of a number of stage successes, including "Kindling," as well as a number of screen plays written for Lasky and Universal, is a recent addition to the Fox scenario staff.

At the Sunshine Comedy Plant a new organization began work this week which is under the direction of Charles Parrot. Ford Sterling and Mildred Lee are the principals of this comedy making organization, working under the supervision of Henry Lehrman. Lehrman is at work on a comedy which has Billy Ritchie, Winifred Westover, Hugh Fay, Guy Woodward and Heinie Conklin as principals.

Another Sunshine company will shortly complete the filming of another lion story in which Lloyd Hamilton is the featured player. Delay on this production has been occasioned by injury to one of Hamilton's feet, caused by a heavy swinging door which broke the bones when it closed suddenly.

Keystone Names "Skate" Story

The skating rink story being made by Director Reggie Morris at the Triangle Keystone Studios, has been given the title of "Wronged by Mistake." Much of the action for this photoplay takes place in a



Harry Carey and Mollie Malone, in "Wild Women," a Universal Production

Caroline Rankin, who returns to Keystone organization.

One company of Keystone players under Herman Raymaker's direction, have been reported sea-sick for the past week, as the result of filming "A Sea Serpent's Desire." Whether they are taking exteriors on board the "Fremont" in San Pedro Harbor, or working in the interior at the studio, the effect is the same, for all of the settings have been placed on rockers to provide the rolling motion. Principals of this are Dale Fuller, Maude Wayne, Milton Sims, Lloyd Bacon and "Slim" St. Clair.

The film being made by Harry Edwards with a big cast that includes Alatia Marton, Milburn Moranti, Martin Kinney, George French, Rose Carter, Dorothy Hagar and others, is sure enough of the silent drama type, for the principal actor is a dumb waiter. The title selected is "Ruined by a Dumb Waiter."

The William Beaudine company, which includes Paddy Maguire, Mariana de la Torre, Harry Depp, Lallah Hart and others are at work on a piano mover's story.

One Keystone company is not working at this time for want of a story. This unit has just completed filming "Courts and Cabarets," with a cast that includes Peggy Pearce, Max Asher, Mal St. Clair, Myrtle Reeves and "Baldy" Belmont.

Conway Returns to Studio

Jack Conway, the Triangle director, returned this week from Tacoma, Washington, where he went to be present at the burial of his father, James Conway, who died early this week at the age of seventy-six, at his home near Victorville, California.

Phillip H. White, formerly of the editing department of the Triangle Studios, has been transferred to the scenario staff, where he is writing continuity. White has been connected with the motion picture industry for a number of years, his first big work being that of editing the multiple reel picture, "Quo Vadis."

Casting Director Arthur Hoyt, of Triangle, is confined to his home with the bones of one foot broken. A mystery surrounds the accident, as White does not know how the bones were broken. He retired one evening to awake the following morning with the foot so badly swollen and paining him that he could not stand upon it.

Upon making a trip to San Diego, Director E. Mason Hopper and company playing in "Mr. Butterfly," found that gardeners were at this time remaking the famous Japanese gardens in the Southern city, and consequently they could not be used for scenes in this subject. The location officers of the Triangle Studio are now scouring the West Coast in search of scenes of location that may be used in this photoplay which requires an atmosphere of Japan. Darrel Foss plays the name role, and is supported by Teddy Sampson, two Japanese players, and a great number of Japanese extras. Ann Kroman and Kathleen Emerson take important roles.

Walter Edwards this week made a new production record at the Triangle. In eleven



Bessie Barriscale Is Starred in "Those Who Pay," a U. S. Exhibitors' Booking Corporation Feature

days he completed the five reel subject, "Evidence." Because of this photoplay, those who have seen it, have nick-named Jack Cunningham, "the Henri Bernstein of the screen." J. Barney Sherry and Pauline Stark play the principal parts.

Five Triangle directors, Jack Conway, Thomas Heffron, Lynn Reynolds, H. D'Elba and Walter Edwards are now awaiting new stories. These will be supplied in the next day or two, as the working scripts are nearing completion by members of the scenario department.

Universal Companies Busy

Elliot J. Clawson has written a special story for Monroe Salisbury and Ruth Clifford, who will be co-starred in it. The title is "The Highest Card" and the photoplay is now in production.

Other subjects now in production at Universal City, are "The Girl Who Dared," being directed by Allen J. Holubar and featuring Dorothy Phillips; "The Green Seal," which is being made under the direction of Stuart Paton with Carmel Meyers in a featured role, and "The Bull's Eye" serial. James W. Horne and company, which includes Eddie Polo and Vivian Reed, are now at work on the sixth episode of this subject. Director Harry Harvey with Ben Wilson, Neva Gerber and others are busy with the eleventh episode of "The Mystery Ship," and Edgar Jones is directing the filming of "The Quest of Joan" with Louise Lovely in the featured part. The story is an adaptation from the James Oliver Curwood novel, the screen version having been prepared by Doris Schroeder.

Announcement will shortly be made, it is expected, of plans for releasing a series of six two-reel comedy-dramas made for the Universal Company by the Mack Swain Photo Comedy Company which has been working at a Hollywood studio. Mack Swain, who was featured in many Keystone Comedies made during the past three years under the screen name of Ambrose, takes the leading part, and is supported by a big cast, which includes Rae Godfrey, Jack Perrin, Tom Perse, Mae Emory, Russ Powell, William Hutchinson and other well-known screen players. The Mack Swain company was organized several weeks ago and has been at work since under the direction of Anthony Coldeway and Walter Frederick, who have served as authors as well as co-directors. Both are familiar with the character of comedies for Swain, having been affiliated with the Keystone scenario department for a long period. Both have had a number of years' experience in writing photoplays and adaptations. The first of the series to be released is entitled "Icy Love," and will be on the market some time in December. The other comedies will follow one every other week.

Rolfe Enlarges Production

B. A. Rolfe, Western representative of Metro, has completed plans for materially



Ernest Warde Has Been Engaged to Direct Frank Keenan in Pathe Features

enlarging production activities at the studio in Hollywood in addition to the general improvements that have been made there. Many changes have already been made under the direction of Mr. Rolfe, one being the enlargement of the stage to one which is 90x180 feet in dimensions. A new stage 75x125 is now being built and when this is completed both stages will be fitted with walls that it may be closed or opened in short notice.

The initial production of Edith Storey made by Director Tod Browning has been completed, and filming of the second story, "Revenge," an adaptation from "Hearts Steadfast," prepared by William Parker and H. P. Keeler has been commenced. Scenes for this are laid in the West, and will have a cast which includes Wheeler Oakman, Ralph Lewis and others.

"The Winding Trail," the first Viola Dana story made at the Hollywood studio by Director John Collins, has been completed in every detail, from the scenario by H. P. Keeler, and the organization is now working on "A Weaver of Dreams," which is an adaptation by William Parker from the story of the same name by Myrtle Reed. Clifford Bruce is to play opposite Miss Dana in the second subject.

Plans now provide that "Yosemite" is the third vehicle for Miss Storey, and "A Modern Salome," adapted from a story by Marie Morillo is to be the vehicle for Viola Dana.

Sloman Keeps on the Jump

As soon as Director Edward Sloman completes the editing of the film, "In Bad," which has just been completed, he will begin the production of a new subject which will star William Russell, which is at present known as "Polo Jack." This story is from the pen of Charles Dazey, and the screen adaptation was written by James E. Hungerford, a member of the American authorial staff. Francelia Billington is to again play opposite Mr. Russell in the new subject. This is the third film from stories written by Mr. Dazey, the previous ones being "The Sea Master" and "New York Luck." A number of players have been specially engaged for this Russell photoplay. Sidney Dean will take the role of Reverend Robert Moreland, and Carl Von Schiller will take a juvenile part. Carl Stockdale, late of Fine Arts and Lasky Companies, who has been with the Russell organization for the past two months, takes the important character part. Harvey Clark will appear without a camouflage of crepe hair in the role of an English butler. Clarence Burton and Helen Howard complete the cast.

Complete cast for "Mlle. Tiptoe," the American-Mutual subject starring Mary Miles Minter, was given out this week by President S. S. Hutchinson, and includes Alan Forrest, Orral Humphreys, Lucile Ward, Spottiswood Aitken, George Periolat and Clarence Burton. Production on this photoplay was delayed this week because Miss Minter could not appear before the camera as the result of oak poisoning received while appearing in a scene recently in the mountains.

Diando Plays Circus

The Diando Studio was this week the scene of a circus performance for the coming Baby Marie Osborne picture now called "Any Home." It was a circus as is seen most any day in the back yard of most any home where there are children the week following a visit of a regular circus to any town. More than 200 Glendale children took part in the scenes in which Baby Marie was the dainty equestrian, riding her Shetland pony "Dobbins," and Ernest Morrison, the little colored boy, who has played in so many pictures with this Pathe star, was ring master. With the making of these scenes, the third Diando release for Pathe was completed by Director William Bertram.

Director Richard Baker has returned to the Pathe Studio after a week's absence on account of illness, and has again taken up the direction of "Kidder and Ko." During his absence George Marshall served back of the megaphone. The latter part of the week this company, headed by Bryant Washburn and Gertrude Selby, worked at San Pedro where a Down East fishing village which contains an electric sign 280x90 feet in dimensions was erected. The sign will be seen on the top of the buildings in the set.

All members of the Diando and Pathe producing units were guests at a Thanksgiving dinner served at the studio Wednesday, when President W. A. S. Douglas and Vice-President Leon T. Osborne were hosts.

Stern Has New Plans

Plans for preventing delay in production during the rainy season of California and others that will provide for regular release of L-Ko Comedies, have been completed by Julius Stern, who has been on the coast for the past three weeks. The companies have been working overtime during the better weather of the year, and Mr. Stern now advises that the entire schedule of releases for L-Ko Comedies, as well as the Alice Howell Century Comedies, is completed for the months of January, February and March.

By the method adopted by Mr. Stern for the L-Ko Company, the producing unit will not be required to work during the darkest month of the year—January, for a great number of releases have been prepared which will amply provide for the needs of the program. Producing units are now at work at the L-Ko Studios. One is directed by Bob Kerr, and has Gail Henry, Hughie Mack, Bobbie Dunn, late of Keystone, and Kathleen O'Connor as principals. Another under the direction of Archie Mayo has Dave Morris, William Stubbins and Gladys Horton playing the important parts. Jack Blystone is directing the production of an Alice Howell comedy.

At the same studio the Mack Swain Photo Comedy Company continue with the production of their first two-reel comedy which will be released by the L-Ko Company through the Universal.

Hollywood Hookum

Dec. 22, 1917 NEWS MORE NEWS

PATIENCE!

Seven more days must elapse before HOOKUM spreads before you that which it has promised. Some of the writers who have promised a very noteworthy contribution find that it will take them longer to scan the pages of the dictionary and select all the beautiful words for their compositions. They have said "wait," and HOOKUM must pass the word along.

When this promised feature arrives, your hearts, gentle readers, will pitty pat and everything. Maybe you will be thrilled. It's a certainty your eyes will glow with enthusiasm until you read every word of the column.

Yes, it is to be a column, or colyum, or anything like that you want to call it. The brains of the fourth greatest industry under the shining sun and the limpid skies of wonderful Southern California, are to make this the greatest medium for carrying away the storms that may be created by too much rarebit or anything like that.

HOOKUM can only say, the big feature begins next week.—Order your copies in advance.

H. O. Davis is back in town.

Harry Aitken is paying the film center a visit.

Frank Powell was in our town this week picking talent.

S. S. Hutchinson flitted in and out of the film center.

Herb. Rawlinson is reported to be leaving the Universal—again.

Prosperity Note: Josie Sedgwick is now steering a new Buick.

Dick Willis has been writing poetry again, but we'll spare our readers.

Bill V. Mong has taken on a new camouflage — whiskers all over his face.

Director Lynn Reynolds is the father of a boy—yes, this is the second one.

Eddie and Lee escaped from the subdued white way, and again are amongst us.

Harry Depp has laid aside his corsets and is playing the role of a regular man.

When Hank McRae found a gila monster in his office, he closed the place for the day.

Bill Desmond has discovered that a silk shirt patterned after a barber pole is very attractive these days.

Jack Conway was seen wearing a bright yellow sweater the other day, so Cliff Smith went one better with one of a crimson hue.

B. Washburn has confided to the Chamber of Commerce that he loves California. Maybe he bit his fingernails when he said it.

Reggie Morris admonished Dora Rogers this week by telling her not to be so polite to the man who is supposed to be her husband.

Verne Hardin Porter, scenario writer, has leased a cottage at Ocean Park, formerly occupied by Jack London, for inspirational purposes.

William "Bill" Russell claims a new distinction—he has never permitted a publicity man to send out a story that was not correct—our hands are up.

Paddy Maguire was entertained at dinner by the employment manager Ben Singer, Triangle, and then went out and spent his week's wages for food.

Charley Van Loan claims he saw Bill Desmond as a matinee idol the first time when his parents carried him to the theatre, a babe in arms. Desmond threatens a libel suit.

Roast suckling pig was the principal item of a pre-Thanksgiving dinner given by WAS Douglas to the Diando and Pathe people at the Glendale studio. All claim Was is some entertainer.

Frederick E. Sturtevant, New York newspaper reporter, claims there are more curiosities at the Triangle Culver City studio, than he discovered while with Roosevelt on the river of Doubt.

Mack Sennett has been off the screen so long, he was not recognized by the gateman of a studio he visited the other day, and would have been thrown out had it not been for an intelligent actor who interposed.

Fay Tincher is said to have had a very successful shopping tour, and bought up all the striped stockings on the market. Lovers of the silent drammar may expect harizontal and perpendicular stripes.

J. R. Crone of the American, has found it necessary to enlarge the doors of the publicity office in order to permit the entrance of the present encumbrance—Dean N. Fifield. And now they call him "slim."

Doug. Fairbanks was seen practicing jumping from the ground over the rear end of his Stutz runabout into the seat, and so it is prophicied that lovers of the cinema will shortly see him do this before their very eyes.

Our set was out in their full regalia this week to celebrate Thanksgiving by attending the M. P. D. A. ball. The doorman at the Alex. confidentially advised HOOKUM that he never knew there were so many handsome men and beautiful women in the world before, and just then Hal Cooley passed.

Keystone scenario—brains department—has notified all owners of objectionable looking automobiles to park them in the rear. The notice is signed by Albert Glassmire, Walter MacNamara, Fred Palmer, J. Farrell Macdonald, Harry Wulze, Jack Jevne, Frederick Bennett and Jay Dwiggins. (We are told none of the above named cats are fortunate enough to own an automobile, except Macdonald who drives his wife's.)

SCREEN EXAMINATIONS

"Les Miserables"

(William Fox—Nine Reels)

REVIEWED BY PETER MILNE

THERE are three points which come to mind after witnessing William Fox's special production "Les Miserables," adapted from Victor Hugo's classic.

Firstly, it is a wonderful picture.

Secondly, the treatment accorded it by Frank Lloyd is masterly.

Thirdly, the characterization of Jean Valjean by William Farnum is, beyond the shadow of a doubt, the finest piece of acting he has ever done.

There are three ditinct episodes in the Hugo book. One deals with Jean Valjean, his degradation and his spiritual rebirth, another with Fantine, the fallen woman, the third with Cosette, her daughter. That Mr. Lloyd and Mr. Marc Robbins in their scenario, have welded these three trains of thought into one complete whole, a whole that possesses the fullest amount of human interest ever pictured, is a striking tribute to their ability—their sense of pictorial values.

One or two have become critical because "Les Miserables" the picture, is without some of the incidents of "Les Miserables" in its manifold printed pages. And it is true that certain incidents have been omitted. But these few howlers seem at a loss to realize that had the work been pictured as written, nineteen reels, perhaps twenty-nine, would have been required. To our notion, the picture is as perfect a version of a classic that has rubbed covers with the Bible in many a library as could possibly be achieved.

"Dante made a hell with poetry. I have tried to make one with reality," is a line by the author in the preface to his work. And in the lives of his three principal characters, he created for each their hell, caused by the injustice of the society of the time, by the forces of circumstance pitted against the unfortunates. And it is these hells that create the deep response of sympathy in the heart of the readers of the work—that assuredly will create a like response in the hearts of the observers of the picture.

For it has long since been proven, particularly in the art of the motion picture, that there is no being who attracts so much sympathy, who excites so great an appeal, as the being fighting desperately against odds that crush. Simple because that from such a predicament rises the fundamental element of struggle upon which the drama of life is based. And so in the terrific fight of Jean Valjean, his moments that are the depth of despair, his regeneration because of a single great kindness toward him; so in the pathetic plight of Fantine; so in the cruel hardships of little Cosette, rest a veritable storehouse of appeal, ever ready to burst its bounds as limited in the footage of the picture.

Mr. Farnum's Jean Valjean is, as said before, his best creation. His acting reveals the workings of the tortured soul to their innermost depths and his transition into the venerable old character who spends his last days returning good to the world that so mistreated him is done with wonderful effect. And one must perforce refer to his excellent makeup in the scenes in prison, where spiritually broken unto death, he subsists merely for revenge.

Kitten Reichert gives one of the ablest performances ever rendered by a child as Cosette in her early years. Jewel Carmen is successful in carrying the part through to its mature finish. Hardee Kirkland is typical of the frozen faced and heartless Javert, and Sonia Markova's Fantine is exceedingly well done. Edward Elkas, Harry Spingler and Dorothy Bernard have important roles and handle them well. Billy Foster headed the battery of cameramen.

But when all is said and done it is to the director, to Frank Lloyd, that the greatest share of credit should go. His is really a master work, the equal of which there is none. There is not a man with a bigger name in the field than Mr. Lloyd's, who could have bettered his work in any department, and there are few with bigger names—perhaps none now. The excellence of the continuity, the clarity of every piece of action, the realism of the atmosphere of the seventeenth century, and above all, the fact that his picture is still Victor Hugo's belittle all expressions of praise.

"Les Miserables" is a picture that will live long after the usual feature of the day is a thing of past years.

THE STORY AND PLAYERS

His widowed sister and her children starving Jean Valjean (William Farnum) steals a loaf of bread. Captured and tried he is thrown into jail for five years. Successive attempts to escape lengthen his sentence to nineteen. Finally released, friendless, embittered against the world, he wanders the country-side and no one turns a hand to aid him because all know his record. No one but the Bishop (George Moss). He does. Feeds him, takes him in for the night and in return for his kindness Jean Valjean robs him. Again caught by the guards he is dragged back to the Bishop's house in the morning. To save him from the law his host says that he presented him with the stolen goods. And it is only then that Jean Valjean discovers that there is something good in the world to live for. The Bishop tells him that he has bought his soul and given it to God and it is this that transforms Jean Valjean.

Five years later he is discovered as the mayor of a small French town, its leading citizen, its biggest manufacturer, living under an assumed name a life of charity toward all and malice toward none. Javert (Hardee Kirkland), the former prison warden, is inspector of police in the same town. Because of a display of the mayor's great strength he is almost positive in his belief that he is Jean Valjean. But his superiors contradict this, telling him that the real Jean Valjean has again been captured to be tried for another crime. It is a great struggle for the mayor to journey to the next township and give himself up but he does so that the innocent man may go free.

Fantine (Sonia Markova) a worker in Jean Valjean's mills, is discharged because the forewoman learns of her nameless child. Before he is sent away to prison the late-mayor discovers the whereabouts of the girl and on his escape, which follows soon after, goes to her. She, Cosette (Kitten Reichert) has been forced to do a grownup's labor by Thenardier (Edward Elkas) and his wife (Mina Ross), innkeepers near Paris. So Jean Valjean takes her away and establishes himself in Paris with Cosette caling him her father.

There is another skip of years, during which time Cosette (Jewel Carmen) has grown into a beautiful woman loved by Marius (Harry Spingler) a youth of noble birth whose sympathies rest with the revolutionists. And Javert is also in Paris still unsuccessful in his search for Jean Valjean. And too there are the Thenardiers and their grown children Eponine (Dorothy Bernard) and Gavrouche (Anthony Phillips), all professional beggars. When the revolution breaks, Jean Valjean goes to the street barricade to watch over Marius because of Cosette's love for him. Severely wounded, Jean Valjean caries him from the front, descends into the Paris sewers and wanders through the dirty, subterranean maze with Marius on his back until at last he finds a way out. And there stands Javert, only recently saved from the revolutionists by the man he so unmercifully prosecutes, now ready to arrest him because he has the upper hand. But the one spark of kindness left in the grouchy inspector is kindled into a flame when he sees Jean Valjean dirty and bedraggled because of his latest deed of kindness and so he gives a life for a life. With Marius restored, the old man is again happy for Cosette's sake. But the passing years and their hardships have weakened the body of Jean Valjean and soon after the marriage of Cosette and Marius he passes away.

"Miss Jackie of the Army"

(Mutual-American—Five Reels)

REVIEWED BY LISLE M. ALBRIGHT

MARGUERITA FISCHER as the bouncing, flirtatious, irrepressible near-disrupter of army discipline and savior of an army troop train is extremely refreshing in this latest Mutual-American release. There is a great deal of humor and fun injected in the story through her absolute disregard for army discipline and the way in which she persists in receiving the attentions of a young lieutenant in spite of her Colonel father's remonstrances.

The story is rather light even though uniforms, pro-German intrigue, and an attempt to blow up a bridge and wreck a train, do find a place in its construction. There are many laughable situations, among them being Miss Jackie's seizure of her dad's prize collection of old guns to arm a company of "fighting demons," and her auctioning off of a kiss at a Red Cross benefit which is grabbed by a bewhiskered old fossil.

Miss Fischer is given able support by Jack Mower, L. C. Shumway and Hal Clements, who enact military parts in a highly creditable manner. The direction is good and the film ought to find general appreciation among moving picture audiences wherever it is shown.

THE STORY AND PLAYERS

Jackie (Marguerita Fischer) is the daughter of Colonel Kerwood, commander of an army post, and is so anxious to do her bit in the great war that she organizes a girls' brigade and starts drilling them in her father's home. The Colonel (Hal Clements), however, objects and compels her to disband her forces. In rebellion Jackie resolves to run away and join the Red Cross. That night she sees an officer entering a building that is regarded with suspicion and mistakes the man for her sweetheart, Lieut. Adair (Jack Mower). Her suspicions are strengthened later when she sees Adair follow a soldier into the place. Adair is made a prisoner by the plotters and Jackie flees for help and arouses the post. Just as the traitors plan to throw an electric switch and wreck a bridge and onrushing train, Jackie comes back with a company of soldiers and foils their plot. Lieut. Adair destroys the infernal machine after escaping from the basement and Jackie discovers her mistake in suspecting him and capitulates.



Ethel Barrymore Is Expected to Reach the Height of Her Screen Efficiency in "An American Widow," the Metro Production in Which She Is Starred. Irving Cummings Has the Role Opposite Her

"The Eternal Temptress"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE.

SIGNIFICANCE will probably be attached to "The Eternal Temptress" because it is the famous Lina Cavalieri's first picture done for the Paramount program. The noted beauty appears in the role of a native of Italy, who plays a prominent part in the international affairs of her country and Austria prior to the outbreak of the war. She is the adventuress, the woman of the world, the mistress of not one but of many, whose sense of patriotism and love of a man who has all but disgraced himself before the world because of her, leads her to straighten out his unfortunate affairs that he may not be forever branded a traitor.

But "The Eternal Temptress" is not the type of picture deserving of the significance it suggests. Mme. Cavalieri is a beauty, no one can deny that, and the array of splendid gowns and wraps she wears will assuredly cause gasps of amazement in the feminine ranks of an audience. But the vehicle which Mme. Fred De Gresac has prepared for the star is lacking in true dramatic qualities. The part carried by Mme. Cavalieri, that of Princess Sanzio, attracts neither sympathy nor condemnation until the very last. Harry Althrop, the American, is too much of a cad to be worried about even when his disgrace seems imminent. In other words the story has no characters that appeal to the sympathies of the audience. In fact its single strong situation is its climax.

The body of the story has been written without regard to fact. Realism has often been disregarded to gain points in the development of the story with results that are not in the least commendable. One has the ill feeling throughout the body of the picture that the author wrote hurriedly to gain a desired end. Not the least of the picture's faults is that important international documents are left lying about the American ambassador's office with no one to guard them. The spy, Count Frizl, is one of the most careless fellows ever seen and constantly betrays the high trust placed in him by his government.

Elliott Dexter is the weakling American; Allan Hale plays Count Frizl, and the American ambassador to Italy is interpreted by James Laffey, an actor who has realized his likeness to Ambassador Gerard, improved upon it with make-up, and who might pass for the American official any day if he chose. Emile Chautard directed.

THE STORY AND PLAYERS

Driven bankrupt by the extravagances of Princess Sanzio (Lina Cavalieri), Harry Arthrop (Elliott Dexter), forges the name of Ambassador Lawton (James Laffey), to a check. This is duly photographed by Austrian secret service agents. One of their number, Count Fritzl (Allan Hale), then commences to lavish gifts upon the Princess so that Althrop becomes insanely jealous. Approached by the Count he consents to secure an important paper in Lawton's possession relating to Italy's probable stand in the war for which he will receive a large sum. He manages to steal it and then, though unwilling, is forced to turn it over to the Count when confronted with the photograph of the check. Lawton and his father discover both the forgery and the robbery and Althrop is consequently brought up before the tribunal of justice.. The Princess learns the whole story and playing a dangerous game, feigns love for the Count. When in his embrace she stabs him to the heart, secures the paper and returns it to the ambassador, thus preserving Althrop's honor and saving the American nation from disgrace. Later she takes her own life, realizing that her love for Althrop is futile.

Others in the cast are Mildred Conselman, Edward Fielding, Hallen Mostyn, Pierre De Matteis and Peter Barbier.

"Because of a Woman"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE.

WHEN shown for review, "Because of a Woman" was at least an hour and ten minutes in the projecting. And it ran considerably over five thousand feet of film. Possibly it is to be cut and possibly then it will past muster as an average picture, but in its present state it can not be described as such. For three reels it holds up admirably well and then the crash comes. Its last reels, three, we should judge, are filled with action that repeats itself, that maneuvers the characters with the result that they perform quite impossibly, all out of keeping with their previous performances.

In this latter part it has been poorly written, poorly scenarioized and poorly directed. The number of scenes showing automobiles starting and stopping, men entering and exiting from houses, reach way up into the twenties, so it seems. The villain is led to reform nicely and go back to his patient wife, while the hero who has stolen the society flirt from the former that this end be accomplished decides to marry her himself. But incessant automobiling by day and by night is necessary before this dual happy ending arrives. A number of eliminations are certainly possible and would lead to some decided improvement, to what degree it is rather hazardous to judge.

Belle Bennett is featured, but her appearance is not put in until the fourth reel. The principal roles are handled by Jack Livingston, Louella Maxam and George Chesbro, a trio who distinguish themselves averagely.

The story is by E. Magnus Ingleton, scenario by George Elwood Jenks, and the direction is Jack Conway's. Paul Eagler at the camera has supplied some excellent night photography.

THE STORY AND PLAYERS

Noal Clavering (Jack Livingston) takes the blame for a breach of business faith committed by Allan Barrett (George Chesbro) to save the name of Colonel Gwynne (Joseph Swickard), who is thought guilty. After remaining away two years he returns to find Allan married to the Colonel's daughter, Muriel (Louella Maxam), to whom he was once betrothed. Though now holding the confession of Allan he refrains from making it public because of his love for Muriel. When Allan proves neglectful and starts prancing about the town with Valerie (Belle Bennett), a flirt, Noel proceeds to "cut him out," and engage the girl in a flirtation himself. The upshot of it all is that Allan returns a sadder and wiser man to his wife while Noel discovers that he loves Valerie. His proposal is accepted.

Lillian Langdon and George Pearce appear in congenial character roles.

"Little Miss Fixer"

(Strand-Mutual—One Reel)

REVIEWED BY F. G. SPENCER

BILLIE RHODES has a most perplexing role in this latest release, but she acquits herself quite creditably. Her new partner, Cullen, perhaps does not show to as great advantage as did his predecessor, Jay Belasco, but of course there are chances of improvement.

The scheme involved is to deceive Cullen's rich aunt into believing Billie and he are happily married, whereas the truth is that Cullen, in an angry mood, has gone to the mountains to cool off. The aunt is on the point of discrediting Billie, who has sent a hurry-up call for him to return, when he does so and matters terminate happily.

This is a neat little comedy, scheduled for release December 18, and will find favor with all Billie Rhodes fans.

"Tom Sawyer"

(Paramount—Five Reels)

REVIEWED BY R. E. PRITCHARD

THERE are probably no two more charming characters in all fiction that Tom Sawyer and his chum, Huck Finn. Their stories as written by Mark Twain are immortal, and there is no man who has read them who does not still retain in the storehouse of his mind the story of them and feel more strongly the spirit of youth for having read them. And practically every one has read these stories. For that reason this picture should lend itself readily to advertising and should draw immense crowds wherever it is shown. There is not a character anywhere that will appeal to so many people, from youth to oldest age.

Much of the charm of the book has been brought into the picture, but to one who has entered fully into the story there is a measure of disappointment. One will remember that the chief "story" in the book is the adventure in the cave with the criminal. All of this has been left out of the picture. In fact it is only a series of incidents leading up to the trio running away from home and then returning just as their funeral is being held. When the end of the picture comes one feels that the picture has been cut off in the middle. And so delightful have been the five reels that one would willingly sit through five more of them. That is a tribute to the manner in which the picture has been made, but at the same time emphasizes the disappointment. It is decidedly too sketchy.

William D. Taylor shows excellent direction through the picture and there is a splendid cast. Jack Pickford is very pleasing in the title role and achieves the daringly boyish spirit well. With very little to do Robert Gordon is convincing as "Huck Finn," and one would be glad to see him in that role when that one of Mark Twain's stories is made. Clara Horton, as "Becky Thatcher" stands out as a genuine interpreter of a fifteen-year-old girl.

THE STORY AND PLAYERS

Tom (Jack Pickford) is pictured at the start of the story as a mischievous, but not bad boy, with his Aunt Polly (Edythe Chapman) and his cousins (George Hackathorne and Alice Marvin) in their home. Then comes a fight with the goody-goody boy of the town and Huck Finn (Robert Gordon) is shown watching the fight. Then follows the incident of whitewashing the fence, where his ingenuity persuades the other boys that it is great fun and collects all their trinkets in exchange for the privilege of trying their hand, the result being that he corners everything worth while and gets the whitewashing done without any labor on his own part. Then he falls in love with the new girl of the town, Becky Thatcher (Clara Horton). The next Sunday he goes to church and he determined to attract Becky's attention by winning one of the bibles offered by the Sunday School and exchanges his trinkets for bible cards. He astounds the assemblage when he presents them, but he is discomfited when he is unable to answer questions on Bible history. Then come school scenes with Tom making love to Becky. He is willing to take pnuishment for the evil that he does, but when he is whipped for writing on his slate "I love you," and then is punished at home for something his cousin has done, he determines the world is against him and runs away with Huck Finn and Joe Harper (Antrom Short). They make a raft and go to an island in the Mississippi, but the raft slips away and men who had seen them leaving report that the two boys had probably been drowned. In the meantime Tom is smitten with remorse and writes on a piece of bark the message that he is safe and then swims the river to leave it in his aunt's home. But when he arrives there he finds his aunt and cousins and Tom's mother are discussing the funeral of the three boys which is to be held the next day, even without their bodies. So he determines that a more dramatic thing to do would be to return for their own funeral, and this they do. They are so joyfully received that all their mischief is forgiven.

"My Little Boy"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

IN "My Little Boy," which Bluebird is offering as a Christmas number, Elliott J. Clawson has evolved a story of absolute heart interest, evidently suggested in part by Dickens' "Christmas Carol" and Eugene Field's poem, "Little Boy Blue." The Yuletide atmosphere with which the author has so beautifully surrounded the domestic circle, composed of husband and wife, little son and old servant, will thaw the heart of the most hardened cynic. It is pretty, real, and old fashioned Christmas which one dreams about but seldom experiences.

And straight from this atmosphere of utmost cheer the author arouses in the spectator the most contrasting emotion. On Christmas morning the Scrooge-like Uncle Oliver goes turkey hunting and the Indian head-dress of the little boy is mistaken for game. There is the shot and the boy is brought home mortally wounded. The scenes about the little chap's death bed are pure pathos. Here is a picturization of a real tragedy, not done extravagantly but quietly and sincerely so that its effect is sweeping. You are caught unawares by the pathos of it. There will hardly be a dry eye in the house that shows "My Little Boy."

Following this episode comes the awakening of Uncle Oliver to disorder that it has all been a dream. But the dream transforms the old man from a hardened cynic to a human being and there is a merry Christmas for everybody. Elsie Jane Wilson has handled every turn of Mr. Clawson's story with an ability, an appreciation of values, that places her firmly in the ranks of the better directors There is never anything false in the story nor in its picturization.

A most capable cast of Bluebird performers interpreted the many roles of prominence. Ella Hall and Emory Johnson are seen to advantage as the husband and wife, and Little Zoe Rae is charming in the title role. Winter Hall, as Uncle Oliver and Harry Holden as Joe, the old servant, add further to their laurels as character actors, while Gretchen Lederer completes the cast with an appealing performance as Clara's mother.

THE STORY AND PLAYERS

Fred (Emory Johnson), whose guardian and uncle (Winter Hall) is a harsh and forbidding man, has grown to manhood after an early life only made happy by the cheerfulness and love of old Joe (Harry Holden), the family servant. His marriage to Clara (Ella Hall) estranges him from his uncle for six long years, during which time his life and that of Clara's is made happy by Paul (Zoe Rae), their child. Finally, on Christmas Eve Uncle Oliver consents to visit them, but his hardened old soul refuses to yield even to the persuasions of Little Paul. He retires for the night with not even a thought of the blessings of Christmas. On the next day he goes hunting for wild turkeys and Paul, dressed in his Indian suit, goes out too. Oliver mistakes him for game at a distance and shoots, mortally wounding him. After his death Fred and Clara drift apart. A divorce is mentioned but the husband and wife are brought together again by the memory of their child.

Then Uncle Oliver proceeds to awake from this pathetic dream to a happy Christmas. But the painful recitation of his sleeping mind has had the desired effect with the consequence that he joins in with the rejoicing of the season.

"Zollenstein"

(Falcon-General—Four Reels)

REVIEWED BY F. G. SPENCER

THIS picture is one of intense interest, particularly at the present time, when intrigue, lying and general roguery seem to be, in some quarters, the order of the day. The play is well staged, carries its theme delightfully clear and concise to the end, where it furnishes a climax really worth while. The exteriors and interiors are selected with an eye keen to appropriateness, and the tout ensemble reflects creditably upon Director Edward Jones.

"Zollenstein" is from W. B. Ferguson's story of the same name.

The whole cast is selected with great care, Daniel Gilfether, Monroe Salisbury and Jane Pepperell particularly acquitting themselves creditably.

THE STORY AND PLAYERS

The Crown Prince of Zollenstein (Monroe Salisbury) is banished because by marrying Lady Maulfrey le Fay (Leah Gibbs), a maid of honor to the Princess whom he was expected to marry. The banished couple go to London, accompanied by their faithful maid, Betta (Jane Pepperell).

Boris (William Edler), an illegitimate brother of the King of Zollenstein, intrigues to secure the throne, but the King on his deathbed recalls the Prince from exile. Lady Maulfrey remains in London and dies giving birth to a son. Boris, hearing of this, sends a huge bribe to Betta to make way with the infant. Betta sends word that she has done so and the King is informed that his wife and son have both died. Betta, however, takes the child away and raises him as her own son, giving him the name of John Mortimer. Meantime the King is killed in a hunting accident and Boris again finds himself near the throne. The Grand Chancellor, however, bitterly hates Boris and when by chance an envoy sees Mortimer and is struck by his resemblance to the late King he conceives the idea of proclaiming that the infant son did not die and having Mortimer act as heir to the throne. This is done and the coronation procession has actually entered the cathedral when Boris announces that the people have been hoaxed. But Betta, who has secretly returned, comes forward with proofs that John Mortimer is really the rightful heir to the throne, and all ends happily with the marriage of the new King of Zollenstein to Princess Zenia, daughter of the Princess who had loved his father so long ago.

"The Seven Pearls"

(Pathe—Fifteenth Episode)

REVIEWED BY PETER MILNE

ALL villains are disposed of, all pearls regained, and the lovers duly married in this, the final episode of the serial entitled "The Seventh Pearl." The action keeps up the high pace maintained in the previous fourteen numbers, the various situations being melodramatic in the extreme and calculated to stir the emotions of the serial lover to quite a degree.

After Ilma has deposited six of the pearls in a safe deposit vault, Perry secures them and, the seventh, already in his possession, attempts to make away. The scene shifts to Coney Island where Perry evades his pursuers by posing as a wax figure in an amusement place. Kismet, however, apprehends him and demands the pearls. A fight ensues and both of the participants are killed. Ilma then secures the pearls and hands them over to the Sultan's messenger.

"The Tenth Case"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

ONE of the leaders on "The Tenth Case" gives out the information that the story was written by "Budd." This gentleman has devised an unusual situation for his climax, unusual, and, it must be confessed, somewhat extreme. To reach it he starts off in a very conventional way, builds rapidly, but at times artificially, and with more attention to the sensational than to details of picture construction. He has introduced a number of characters that are typical to the last letter. There is the loving wife and the husband whose suspicions overcome his better judgment. The friend in need and the man of the world and the vampire. All of them do quite familiar things and act according to Mr. M. P. Hoyle.

But we are told that conventionalities do small hurt to a picture. If this is the truth then "The Tenth Case" will be entertaining in no small degree. Its striking climax, which is a complete surprise, is certain to create comment whether of commendation or criticism, depending on the grade of intelligence of the audience. George Kelson, a new director in the Brady force, has given it a production sufficient to meet all demands. The auto accident, which mortally injures the villain and causes his dying confession, is well staged, and the less spectacular scenes are handled in kind.

June Elvidge, featured alone, puts spirit and warmth into her role. George MacQuarrie, Gladden James and Eric Mayne furnish strong support.

THE STORY AND PLAYERS

Claudia (June Elvidge) marries Landis (George MacQuarrie) to preserve the financial position of her father (Eric Mayne) more than for love. King (John Bowers) who loves her is despondent. In time Claudia grows to love and respect Landis. His nephew, Harry (Gladden James) infatuated with an adventuress (Laura Brandon), grows desperate when he refuses him more money. He believes Claudia responsible for his uncle's attitude when in reality he has caused it himself. Searching for a way to get rid of her, Harry secrets himself in her room one evening and when Landis enters steps from behind a screen with coat and collar hastily adjusted. No amount of explaining on the part of the harassed wife will convince Landis that she is innocent. He starts action for a divorce and is awarded it by Judge Wallace (Charles Dungan) who insists that in nine cases out of ten a woman caught in such a position would be guilty. When the judge arrives at his home that night he discovers King, who has come to Claudia's rescue, in his wife's room. He is about to denounce her when Claudia enters and explains the trick. He is convinced then that Claudia's case is the tenth and reversing his own decision awards her the child for part time. Then with the dying confession of Harry, Landis comes begging for forgiveness.

Two Christie Comedies

(One Reel Each)

REVIEWED BY PETER MILNE

AL CHRISTIE'S latest contribution to the independent exchanges are entitled "Help, Help, Police!" and "Their Seaside Tangle," and each is fully worthy to bear the name of a producer who has long since stood for the best in light comedy.

The first with "Smiling" Billy Mason and Ethel Lynne in the principal parts relates the story of a married couple who thought to take down their next door neighbor who boasted of his prowess at catching burglars. So both husband and wife hire a gentleman of doubtful character to enter the house on a certain night and act the part of a thief. Naturally when the two men arrive there are humorous complications galore that have the effect not only of intimidating the next door neighbor, but of curing the husband and wife of practical joking.

"Their Seaside Tangle" concerns a honeymooning couple. The husband is jealous and pretends to have taken poison to end it all. The wife discovers his deceit and goes through with her part eventually curing her foolish better half. Jay Belasco, Betty Compson and "Smiling" Billy Mason are the leads in this. It is of the type that should register well in any locality.

"Jerry Takes Gas"

(Cub-Mutual—One Reel)

REVIEWED BY F. G. SPENCER

POOR Jerry, believing his sweetheart fickle, decides on self-destruction. His many plans for same proving futile, he takes a long draught of gasoline, and then hears that his fiancee is waiting for him. They meet at the doctor's, and Jerry, having been relieved of his superfluous cargo, is married then and there to the girl of his choice, who satisfactorily explains the cause of the cloud.

This comedy is perhaps a trifle better than the ordinary run of Jerry comedy, and is bound to raise a laugh anyhow.

"The Maternal Spark"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

"THE MATERNAL SPARK," by R. Cecil Smith, is a conventional though enjoyable picture, the melodrama of which is relieved from time to time by some unusually clever touches of kid comedy. The central figure is the small town young fellow whose success in the city overwhelmes him. He neglects his wife and seeks the company of a woman of the world who reforms for love of him. The wife, however, preys upon the sympathies of this other woman and dwelling largely on her love for children succeeds in influencing her to relinquish her hold.

George Du Bois Proctor did the scenario for "The Maternal Spark" and has treated it exceedingly well. Aside from the fact that he has provided a smooth scenario, the subtitle, particularly those spoken by the second woman, are pronouncedly true to type. The early comedy provided for Joey Jacobs, an extremely clever kid, and the dog is sure fire.

Rowland Lee gives a thoroughly human portrayal as the young husband, while Irene Hunt and Josie Sedgwick respectively carry the roles of the wife and the other woman. Gilbert P. Hamilton gave the picture a realistic production from first to last.

THE STORY AND PLAYERS

Howard Helmes (Rowland Lee), having impressed a traction magnate (Edwin Jobson) with his ability, is offered the position of private secretary to him and with his wife (Irene Hunt) and son (Joey Jacobs) moves to the city to take up his new duties. Helmes is at first successful but his very success spoils him. He plunges in stocks and wins. Soon he meets Clarice Phillips (Josie Sedgwick), a woman who formerly lived by her wits, but who reforms for love of him. His wife discovers the identity of the other woman in his life and going to her proceeds to make her see the light by preying upon her love for children. The traction magnate discovers that he has spoiled Helmes and breaks him through the market, afterwards discharging him, that he may realize the evil of his ways. He returns to his wife, a different man, and together they go back to their home town, where safe from the evil influences of the city they start life anew.

Frank Newburgh and Frank MacQuarrie appear in smaller parts.

"Until They Get Me"

(Triangle—Five Reels)

REVIEWED BY PETER MILNE

"UNTIL THEY GET ME," a Triangle picture, in which Pauline Stark takes a great big leap toward stardom, was shown at the Rialto last week. It was evidently chosen because of its excellent treatment. For while its story is highly interesting it builds to no denouement of real power. Indeed it is the directorial touches supplied by Frank Borzage and the startling work of Miss Stark that makes "Until They Get Me" the fine example of pictorial eloquence that it is.

Its comedy furnished by Miss Stark and Walter Perry, as the Irish sergeant, is unexcelled, the love touches in which the little lead again figures prominently are charming to a degree, while the snatches of pathos introduced here and there are of the purest ray. Miss Stark will doubtless be heard from in the future. She is the Mae Marsh type of actress and performs with not the slightest touch of affectation or mimicry.

Mr. Borzage did his superlative work from a scenario supplied by Kenneth B. Clark.

THE STORY AND PLAYERS

Kirby (Jack Curtis) kills a man in self defense. Returning home he discovers that his wife has died in childbirth. Leaving the baby in charge of friendly old Indians he escapes from Selwyn (Joe King), a member of the Northwest Mounted Police. Every year he returns to visit his child.

Margy (Pauline Stark), running away from a ranch where she is the equal of two hired men, encounters him fleeing from the American sheriff. She aids him across the border and hides him just as Selwyn encounters her. Because she knows his story she lies and says she is unaware of his whereabouts. Selwyn takes her back to the post, where Margy finds a home. After a few years she is the idol of the camp, admired and loved by all, including the commander (Wilbur Higby) and his wife (Anna Dodge), but chiefly by Selwyn. He, however, refuses to marry her until he has captured Kirby. And finally he succeeds, but influenced by Margy and learning his captive's story, does everything in his power to make his penalty easy.

"Bucking Broadway"

(Universal—Five Reels)

REVIEWED BY PETER MILNE.

"BUCKING BROADWAY" is a satisfying picture. It has good comedy and good melodrama. Yet a formula may be used in describing it. To wit: one western girl, one western boy, one eastern villain with powers of persuasion, disappearance of western girl and eastern villain, final rescue of girl by western hero. Around this framework of conventional characters and like situations George Hively has written a lively scenario that is both entertaining and humorous, but never at all suspenseful for reasons that are most obvious.

The early western scenes presenting the love making of Harry and Helen are quietly amusing. The appearance of the villainous



Doraldina, the Dancer; Antonio Moreno, Warner Oland and Helene Chadwick Are the Star Players in Pathe's Extraordinary Special Feature, "The Naulahka"

city man forecasts the following events which are handled in quick style. There is more of the comedy of the wild and woolly westerner arriving in the effete east and then there is a lively fight between Harry and the cowboys on one side and the city man and his dress suited aides on the other. Director Jack Ford has burlesqued this fracas to an extreme degree, which after all, was probably the only thing to do considering the story.

Harry Carey is his usual picturesque self as Cheyenne Harry, a role with which he is now synonymous at least, if not identical. Molly Malone is a sweet little heroine and Vester Pegg typically villainous with curling moustache and fancy clothes.

An afternoon audience at the Broadway theatre where "Bucking Broadway" was first shown in New York were apparently thoroughly amused by the comedy in it, but not overly excited by its well worn plot, the outcome of which looms as bright and clear in the first reel as the midday sun.

THE STORY AND PLAYERS

Cheyenne Harry (Harry Carey), cowboy on the ranch belonging to Ben Clayton (L. M. Wells), proposes to Helen (Molly Malone), his daughter, and is accepted. The advent of Thornton (Vester Pegg), a buyer of cattle, interrupts the love affair, for Helen is immediately fascinated by him. She consents to leave for the city with him on the very day that her engagement to Harry is to be announced to the boys. Harry, however, follows after and with the aid of a kind hearted crook of the feminine gender, succeeds in locating the now disillusioned Helen. The rest of the cowboys, headed by Buck (William Gettinger), having brought a shipment of cattle to town come to Harry's assistance and after a long and hard fought free-for-all on a roof garden, put Thornton and his friends to rout.

"The Skylight Room"

(O. Henry-Broadway—Four Reels)

REVIEWED BY F. G. SPENCER

TO Jean Paige is intrusted the part of delineating the character of Elsie Leeson, the occupant of the skylight room and reason for O. Henry's story. She does so delightfully, although it must be admitted that the picturization of the story seems to lose sight of some of the author's pungent punch, but the picture as directed by Martin Justice is a worthy production, and carries a full quota of pathos. William Lampe, who as Billy Jackson has not much scope for his abilities, and it is only in the last act where he is called upon. But as the ambulance doctor called to visit Elsie, and, on recognizing her, he puts enough dramatic intensity in about three minutes' work to fully make amends for his absence from the former acts. The balance of the cast all do good work, particularly Mr. Skidder (Carlton King).

THE STORY AND PLAYERS

Elsie Leeson comes to Mrs. Parker's (Grace Ashley) rooming house and takes its cheapest corner, the skylight room. She finds copying to do and occasionally in the evening sits on the front steps with the other roomers. The women of the house are jealous, the men adoring. One night she points to a steady blue star above them and tells them she has named it Billy Jackson and that it shines down through her skylight.

And then work ceases and Elsie starves—bravely, cheerfully. One night she drags herself to her skylight room and, throwing a goodbye kiss to Billy Jackson, lies down with a smile. They find her the next morning and an ambulance is sent for. Mrs. Parker tells the young ambulance doctor that she cannot understand what is the matter with Miss Leeson—but he flies upstairs, gathers her in his arms and rushes down, paying his respects to Mrs. Parker on the way in a manner that leaves her feeling crumpled in body and mind. He tells the driver to drive like h——.

Next day the newspaper says, "She was taken to Bellevue Hospital suffering from debility induced by starvation. Mr. William Jackson, the ambulance physician, says the patient will recover."

"An International Sneak"

(Mack Sennett-Paramount—Two Reels)

REVIEWED BY PETER MILNE

A HIGHLY ludicrous burlesque on the spy melodrama current in the present day, is "An International Sneak," Mack Sennett's latest contribution to the Paramount comedy program. Chester Conklin is featured as Walrus, the agent of "His Imperial Majesty," and his mission is to blow up a munition works. Naturally he bungles the job because a girl detective proves very much smarter than he is.

Every scene of the picture is treated with an extremely clever sense of burlesque, even to the manner of deriving suspense while the clock slowly ticks away the minutes to the fatal hour of the explosion. Conklin's ability in this line has never been doubted, and in these two reels gives a thoroughly humorous performance. Ethel Teare is a charming detective, while Billy Armstrong is the terribly mistreated hero.

Fred Fishback and Hampton Del Ruth directed.

"The Lost Express"

(Signal-Mutual—Two Reels)

REVIEWED BY F. G. SPENCER

THE twelfth episode of this stirring serial, "Daring Death," fully merits its title, for after the gun fight between a sheriff's posse and the syndicate gang, Helen and Murphy, the detective, still pursue their quarry with as much avidity as they in turn are being pursued. In the meantime Papa Thurston's private car is sidetracked for repairs and he telephones this information to his mine manager, but it also reaches Baron & Co., and they decide to take strenuous steps to prevent the old gentleman's arrival. This they do by sneaking up on the sidetracked car, and, after crippling the brakes, start the car hurtling down a steep grade. This episode closes with a most realistic picture of the private car, all in flames, headed for—where?

Helen, as usual, covers herself with glory all through the chapter, one of her main stunts being the rescue of Murphy from the railroad tracks, just in the nick of time, to permit the limited to pass. This she does by dropping from the cables supporting a suspension bridge, from which Murphy had been dislodged by a bullet.

The series is maintaining its interest and thrills remarkably well, and this chapter will prove as acceptable as any which have preceded it.

"The Dream Doll"

(Essanay-Perfection—Five Reels)

REVIEWED BY LISLE M. ALBRIGHT

A PAIR of living dolls play the principal roles of this five reel Perfection feature, and they do so well that they make some of the flesh and blood actors and actresses of the screen seem very woodeny and stiff indeed. Judy Juniper and Larry Little, two fourteen inch dolls, about whom the action centers throughout most of the story, can do everything but talk, and that can't be done on the screen anyhow, except through the medium of the sub-title writer.

"The Dream Doll" is a capital story for children especially, for "that their dollies might come to life" is the wish of nearly every little tot during nursery days. Though appealing to children in particular, there is a good enough story in the play, and the acting of the marionettes is clever enough to hold the interest of grown-ups as well.

Probably very few people who watch these two little dolls traveling through the world of make believe in search of happiness will realize the time and laborious effort that had to be spent filming them. Howard S. Moss, the Essanay director responsible for the production, spent five months in making this novelty picture. But the result was worth the effort, for five reels of exceptionally fine entertainment for the kiddies has been provided. Although the dolls monopolize the screen most of the time, a few Essanay players figure in the picture to bring out the differences between the doll world and the real one. The story deals with the workings of a marvelous elixir of life which is discovered by an old toy-maker. He applies a drop of it to a doll and it immediately comes to life and the dream is under way.

"The Lost Express"

(Signal-Mutual—Two Reels)
REVIEWED BY F. G. SPENCER

THE last episode of this serial closed with Thurston, his daughter Helen and two companions on a runaway car and the party is in desperate straits. This episode, "The Escape," shows a truly wonderful escape, for with the car aflame and plunging headlong, quick wit and ready nerve are necessary. Helen, who evidently knows every yard of the road, suggests that they leap from their traveling inferno into the bay as they cross the bridge. This the quartet do and they are rescued by a motor boat. This is not the only thrill in this chapter, which chapter also includes a peculiar turn, in that Pitts evolves a scheme for reinstating himself in Thurston's favor, by unearthing a twin brother who "confesses" having wounded Gaston Pitts and relying on his likeness to his brother, takes the latter's place as Thurston's secretary and consequently being responsible for all the devilish concoctions of the syndicate.

This phase of the picture is not convincing; there are several breaches to be covered before the average fan will be able to figure the matter out.

But then Helen is there with her daring, and she too, apparently believes the flimsy story and now openly declares her love for Gaston Pitts.

There are but two more chapters to this interesting serial and the outcome of the syndicate's wily p'otting and fiendish scheming will be watched with interest.

"Fanatics"

(Triangle—Five Reels)
REVIEWED BY JOSEPH L. KELLEY

"FANATICS" is a Triangle production of the vampire variety. The story was written by John Lynch and scenarioized by Joseph A. Roach. Raymond Wells directed. No one of the cast is a star as that term is usually accepted. Olga Grey, Adda Gleason and J. Barney Sherry have the principal roles. Miss Gleason although not a recognized star, does some very clever work and is an actress of the first degree because of her work in this picture. She convinces in every scene and typifies the part which she is called upon to interpret.

The Triangle production should be given a hearty reception in the theatres which cater to the patrons who demand the picture with the vampire type. Through it all runs this vein of screen entertainment, referred to as vampirish. Miss Grey is the vampire and convinces throughout the run in this role. The theme is not new, but it has been developed with new and original twists. It is the old case of the wealthy business man being attracted to the vampire. The author does not permit of a complete capture by the vampire, and in this he has done well.

"Fanatics" has been given a good production by Director Wells. The photography was done by Pliny Horn. The director selected good types, but in some instances rather amateur actors. Donald Fullen lacks poise and overacts in the scenes calling for emotion. William V. Mong in a character role has a wild idea of the manner in which an anarchistic leader should conduct his meetings. He overdoes the part. Eugene Burr does a "bit" well. W. A. Jeffries convinces in the role of a mill foreman.

THE STORY AND PLAYERS

Robert Lanthrop (Donald Fullen) is infatuated with Lola Monroe (Olga Grey). He is hard pressed for cash. His wife, Mary (Adda Gleason), does not know of his perfidy. He goes to Nicholas Eyre (J. Barney Sherry), a wealthy steel manufacturer, for money. He loans him $1,000. Latrop goes to Lola's apartment, and finds her in the arms of her lover. In a fight that follows Lathrop is killed.

Lathrop's wife, thinking that it is Eyre's fault, joins a band of anarchists and incites violence. She organizes a strike among the workmen at Eyre's mill. She secures work in the office to accomplish this end.

Lola meets Eyre, and uses all her charms to win his affections. He sees her, but is not impressed.

The men strike, but Eyre, having been informed by a faithful workman, arrives in time to avert violence. The leader of the anarchists, Groesbeck (William V. Mong) meets death. Mary Lathrop finds the canceled check which Eyre had given her husband, and learns the real facts. She goes to him and is forgiven. Eyre claims her as his wife.

"Those Who Pay"

(U. S. Exhibitors' Booking Corp.—Seven Reels)
REVIEWED BY JOSEPH L. KELLEY

BESSIE BARRISCALE has been given few such opportunities to appeal to her audiences through the medium of the screen drama as she is given by C. Gardiner Sullivan in his strong, appealing version of "Those Who Pay," produced by Thomas H. Ince, under the direction of Raymond B. West. Throughout its seven reels dramatic action comes to the centre of the screen and holds with the tensity of stranded cable. There is that appealing note sounded in every flash, in every scene, in every reel that not alone calls for but demands the undivided attention of an audience. The author at first touches the pathetic note and then running the scale of dramatic interest has reached the height of appealing emotion with a compelling harmony that is never once interrupted by a discordant note. He has lain a firm, convincing foundation, and Director Raymond West, through the medium of the dramatic talents of Miss Barriscale and Howard Hickman, has brought his ideas into being and the result is a model of gripping, compelling scenes, tense moments and ideal entertainment for any and all theatres where the drama is projected in pantomime.

The theme of the story is founded on the delicate subject of domestic relations, but not once does the risque rise to the surface and present itself in immodest raiment. It is clothed with the delicate shadings of the beauty that emanates from innocence—the innocence of youth in love and unconsciously sacrificing all for that love that is given from the depths of the heart.

Miss Barriscale has grasped the intent of the author with the result that she gives a performance par excellence. First, the confiding girl who sees the world through the eyes of poverty, she is swept from this world by the love of one who betrays her. Then the mistress, happy in her rich surroundings until she learns that she is only a toy. Then the one who sees the artificiality of the world in which she lives and then—not vengeance, but a passive silence, willing to sacrifice her new world if the woman entitled to the love of the man who has betrayed her is given justice.

"Those Who Pay" is an example of properly constructed screen drama. It is enacted by artists. There is not a moment during the run of the seven reels that can be referred to as dull. The action moves swiftly, unbroken by unnecessary det Every scene is a link in a chain that holds together an inter interesting drama. The sub-titles are entitled to especial tion. The one who wrote them is due praise. They add little to the convincing element of the play.

Howard Hickman, in the chief male role, opposite M riscale, gives a performance that is his best. He con every scene. Dorcas Mathews, in the role of the w promise of playing the featured role in future produc bourne McDowell in a character part, does good photography, the work of Charles Stumar, is of

THE STORY AND PLAYERS

Dorothy Warner (Bessie Bariscale) is a shop girl. baby sister. It is Christmas time, and she leaves the r buy a doll. Not having sufficient money, she attempts store. She is detected. George Graham (Howard F sistance. He accompanies her home, where she finds Graham gives Dorothy employment as stenograp becomes his mistress. Steve McNott (Melbourne suggests that Graham run for District Attorney. Dorothy. He suggests that Graham and Doro While there Dorothy notices that Graham is f ham's wife learns that her husband loves anc that the woman is Dorothy and sends her m and see her. Dorothy does and learns for t married. She consents to give him up. Gr leaving. He is enraged and orders her neve He repents and goes to see Dorothy. Sh her again. She sacrifices everything that husband.

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

Oct. 1. (Undecided) Erbograph..... 5
Oct. 8. Unto the End (Crane Wilbur) Horsley 5

Bluebird Photoplays

Dec. 3. The Raggedy Queen (Violet Mersereau) 5
Dec. 10. The Door Between (Ruth Clifford). 5
Dec. 17. My Little Boy (Ella Hall)..... 5
Dec. 24. The Scarlet Car (Franklyn Farnum) —
Dec. 31. The Girl by the Roadside (Violet Mersereau) ..... —
Jan. 7. My Unmarried Wife (Carmel Myers) 5
Jan. 14. Face Value (Mae Murray)..... 5
Jan. 21. Broadway Love (Dorothy Philips). 5

Universal Productions

Dec. 3. Fighting Mad (Wm. Stowell, Helen Gibson, Betty Schade)..... 5
Dec. 10. The Silent Lady (Little Zoe Rae, Gretchen Lederer) 5
Dec. 15. Beloved Jim (Priscilla Dean, Harry Carter)..... 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone) 5
Dec. 31. The High Sign (H. Rawlinson, Brownie Vernon). 5

Fox Film Corporation

(Special Features)

Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice)..... 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Dec. 30. Stolen Honor (Virginia Pearson).... 5
Jan. 6. For Liberty (Gladys Brockwell).... 5

Fox Standard Pictures

Nov. 4. The Rose of Blood (Theda Bara)... 6
Nov. 18. Treasure Island 6
Dec. 2. A Daughter of the Gods (Annette Kellerman) ..... —
Dec. 9. Troublemakers (Jane and Katherine Lee). 7
Dec. 16. The Heart of a Lion (William Farnum)..... 6
Dec. 30. Du Barry (Theda Bara)..... 7

Goldwyn Features Corp.

Nov. 4. Sunshine Alley (Mae Marsh)..... 6
Nov. 18. Nearly Married (Madge Kennedy).. 6
Dec. 2. The Auction Block..... 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6
Dec. 30. Thais (Mary Garden)..... 7

Ivan Feature Productions

18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold)..... 5
The Law for Both..... 9

vel Productions, Inc.

ıe Through (Drama)..... —
Me (Drama)..... —
of the Sea (Drama)..... —
Vithout a Country (Patriotic). —
espondent (Drama)..... —
of a Good Time (Drama).. —
i Passion (Drama)..... —
). ..... —

leine System

N PICTURES)
s (Taylor Holmes)
..... —
y)..... 5
nay)..... 5
Essanay)..... 5
ssanay)..... 5

rporation

Harold Lock-
..... 5
Stevens),
..... 5

Dec. 10. (Special) Blue Jeans (Viola Dana). 7
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne), Metro..... 5
Dec. 24. An American Widow (Ethel Barrymore), Metro. 5
Dec. 31. The Avenging Trail (Harold Lockwood), Yorke Film..... 5

Mutual Film Corporation

Nov. 5. A Game of Wits (Gail Kane)..... 5
Nov. 12. (Special) The Planter (Tyrone Power). 7
Nov. 12. Betty and the Buccaneers (American). 5
Nov. 19. Snap Judgment (William Russell), American. 5
Nov. 19. Please Help Emily (Ann Murdock), Frohman. 5
Nov. 26. The Mate of the Sally Ann (Mary Miles Minter). 5
Dec. 3. American Maid (Edna Goodrich)... 5
Dec. 10. Miss Jackie of the Army (Margarita Fischer). 5
Dec. 17. New York Luck (Wm. Russell), American. 5
Dec. 24. Her Sister (Olive Tell) Frohman.. 5

Paramount Picture Corp.

Dec. 3. The Eternal Temptress (Lina Cavalieri). 5
Dec. 3. The Secret Game (Sessue Hayakawa) 5
Dec. 10. The Land of Promise (Billie Burke) 5
Dec. 10. Tom Sawyer (Jack Pickford)..... 5
Dec. 17. Nan of Music Mountain (Wallace Reid). 5
Dec. 17. The Fair Barbarian (Vivian Martin) 5
Dec. 24. Love Letters (Dorothy Dalton).... 5
Dec. 24. His Mother's Boy (Charles Ray)... 5
Dec. 31. The Seven Swans (Marguerite Clark) 5
Jan. 7. Mrs. Dane's Defense (Pauline Frederick). 5
Jan. 14. Jules of the Strong Heart (George Beban). 5
Jan. 14. The Spirit of '17 (Jack Pickford).. 5
Jan. 21. Rimrock Jones (Wallace Reid)..... 5
Jan. 21. Blackton's The World for Sale..... 5
Jan. 28. The Widow's Might (Julian Eltinge). 5
Jan. 28. The Hired Man (Charles Ray)..... 5

Artcraft Releases

(PARAMOUNT)

Dec. 17. The Devil Stone (Geraldine Farrar). 5
Dec. 31. A Modern Musketeer (Douglas Fairbanks). 5
Jan. 7. Rose of the World (Elsie Ferguson). 5
Jan. 14. Dead or Alive (Wm. S. Hart)..... 5
Jan. 21. Stella Maris (Mary Pickford)..... 5

Pathe Exchange, Inc.

Nov. 4. The Mark of Cain (Antonio Moreno, J. H. Gilmour, Olive Stokes, John Sainpolis). 5
Nov. 11. France in Arms (War Film)..... 5
Nov. 18. The Queen of Spades (Russian Special) (Mme. Shebueva, I. I. Mozukin, Mme. T. I. Ivan, Mme. Orlova), Astra. 5
Nov. 25. Sylvia of the Secret Service (Irene Castle, Elliott Dexter, Susanna Willa, T. W. Percival, J. H. Gilmour), Astra. 5
Dec. 2. The Little Patriot (Baby Marie Osborne, Marion Warner, Herbert Standing). 5
Dec. 9. Her Sister's Rival (Vera Colodonaya, L. M. Coronova, V. A. Polonsky) Russian 5
Dec. 16. Vengeance Is Mine (Irene Castle, Elliott Dexter, Edwin Hoyt, Frank Sheridan, Reginald Mason, Ethel Grey Terry) Astra..... 5

Select Pictures

The Common Law (Clara Kimball Young)... 7
War Brides (Brenon) (Nazimova)..... 8
Vera the Medium (Kitty Gordon)..... 5
The Foolish Virgin (Clara Kimball Young)... 6
Panthea (Norma Talmadge)..... 7
The Argyle Case (Robert Warwick)..... 7
The Price She Paid (Clara Kimball Young).. 7
The Law of Compensation (Norma Talmadge) 6
The Eternal Sin (Brenon) (Florence Reed).. 6
The Easiest Way (Clara Kimball Young).... 8
The Silent Master (Robert Warwick)..... 7
The Lone Wolf..... 7
Scandal (Constance Talmadge)..... 5
The Moth (Norma Talmadge)..... 6
Lest We Forget (Rita Jolivet)..... 8
Magda (Clara Kimball Young)..... 5
The Wild Girl (Eva Tanguay)..... 5
The Barrier 7
War on Three Fronts..... 5
The Public Be Damned..... 6
Her Silent Sacrifice (Alice Brady)..... 5

Triangle Distributing Corporation

Dec. 2. The Sudden Gentleman (Wm. Desmond) 5
Dec. 2. The Ship of Doom (Claire McDowell) 5
Dec. 9. Fanatics (J. Barney Sherry)..... 5
Dec. 9. The Learnin' of Jim Benton (Roy Stewart) 5
Dec. 16. Because of the Woman (Billie Bennett) 5
Dec. 16. The Maternal Spark (Irene Hunt).. 5
Dec. 23. Without Honor (Margery Wilson. 5
Dec. 23. Until They Get Me (Pauline Hart). 5
Dec. 30. The Gown of Destiny (Alma Ruebens) 5
Dec. 30. Framing Framers (Charles Gunn).. 5
Jan. 6. Betty Takes a Hand (Olive Thomas) 5
Jan. 6. Man Above the Law (Jack Richardson) 5
Jan. 13. I Love You (Alma Ruebens)..... 7
Jan. 13. Law's Outlaw (Roy Stewart)..... 5
Jan. 20. The Gun Woman (Texas Guinan).. 5
Jan. 20. Mr. Butterfly (Darrell Foss)..... 5
Jan. 27. Evidence (J. Barney Sherry)..... 5
Jan. 27. Real Folks (Jack Mulhall)..... 5

Vitagraph V-L-S-E.

Nov. 5. The Fetered Woman (Alice Joyce, Webster Campbell) 5
Nov. 12. I Will Repay (Corinne Griffith, Mary Maurice, William Dunn).... 5
Nov. 19. The Grell Mystery (Earle Williams, Miriam Miles) 5
Nov. 26. Who Goes There? (Harry Morey, Corinne Griffith) 5
Dec. 3. The Tenderfoot (William Duncan, Carol Holloway) 5
Dec. 10. The Marriage Speculation (Mildred Manning, Wallace MacDonald)... 5
Dec. 17. In the Balance (Earle Williams)... 5
Dec. 24. When Men Are Tempted (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey, Gladys Leslie) 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley)..... 5
Oct. 22. The Dormant Power (Ethel Clayton) 5
Oct. 29. The Burglar (Carlyle Blackwell, Madge Evans, Evelyn Greeley)... 5
Nov. 5. The Maid of Belgium (Alice Brady) 5
Nov. 12. The Adventures of Carol (Madge Evans) 5
Nov. 19. Easy Money (Ethel Clayton)..... 5
Nov. 26. Her Hour (Kitty Gordon)..... 5
Dec. 3. The Awakening (Montagu Love and Dorothy Kelly) 5
Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley)... 5
Dec. 17. The Tenth Case (June Elvidge)..... 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull) 5
Dec. 31. The Wasp (Kitty Gordon)..... 5

SHORT SUBJECTS CURRENT AND COMING

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL

Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.

DITMARS "LIVING BOOK OF NATURE"

Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods.....2 C
Jan. 6. Shadows of Her Past.....2 C
Jan. 13. Are Married Policemen Safe?.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

A Night in New Arabia (J. Frank Glendon, Patsy DeForest).....4 D
The Enchanted Kiss (Chet Ryan, Frances Parks).....2 C-D
The Renaissance at Charleroi (J. Frank Glendon, Agnes Eyre).....4 D
Hygeia at the Solito (Chet Ryan, W. L. Rogers).....2 D
The Skylight Room (Jean Paige, Carlton King).....4 D
One Dollar's Worth (Chet Ryan, Frances Parks).....2 D
The Last Leaf (Mildred Manning, Bernard Siegel, Patsy De Forest).....2 D
Two Renegades (Chet Ryan, W. L. Rodgers).....2 C-D
Whistling Dick's Christmas Stocking (George Cooper, Adele De Garde)....2 C-D
The Fourth in Salvador (Chet Ryan, W. L. Rodgers).....2 C-D

ESSANAY
("THE BLACK CAT STORIES")

The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

GEORGE ADE FABLES

The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket.....2 C
The Fable of the Film-Fed Family.....2 C
The Fable of the Uplifter and His Dandy Little Opus.....2 C
The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down.....2 C
The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)

Hard Luck.....1 C
The General.....1 C
A Depot Romeo.....1 C
Make Your Eyes Behave.....1 C

ESSANAY SCENICS

Salmon Fishing in New Brunswick.....1 Sc.
Lake Louise.....1 Sc.
Banff National Park.....1 Sc.
The Great National Industries of Canada..1 Sc.
Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.

CHAPLIN COMEDIES

The Champion.....2 C
A Jitney Elopement.....2 C
By the Sea.....1 C
In the Park.....1 C

FALCON FEATURES

Feet of Clay (Margaret Landis, R. Henry Grey).....4 D
Brand's Daughter (Kathleen Kirkham, R. Henry Grey).....4 D
His Old-Fashioned Dad (Daniel Gilfether, Mollie McConnell).....4 D
Zollenstein (Vola Vale, Monroe Salisbury)..4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)

The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law.....2 D

("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)

Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)

The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES

The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

A DAUGHTER OF DARING SERIES

A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON COMEDIES

Too Much Alike.....1 C
Barnyard Frolics.....1 C
Breaking In.....1 C
Blundering Boobs.....1 C
Disappointed Love.....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C

SPARKLE COMEDIES

Week End Shopping (Kate Price, Billy Ruge) 1 C
Pals.....1 C
Ambition.....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man.....1 C
On the Love Line.....1 C
The Detective.....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross.....1 C
The Best of a Bad Bargain.....1 C

JOHNNY AND EMMA RAY COMEDIES

A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
A Bathtub Marriage.....1 C

KLEINE
(GEORGE BICKEL COMEDIES

A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue.....1 C

SELIG

Selig-World Library Every Other Wednesday
The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES

His Watery Waterloo (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Sheppard, Oom Paul).....1 C
His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Boarding House Battle (Lou Marks, Pearl Shepard).....1 C
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Millions (Claude Cooper, Virginia Tracy Clark, Kenneth Claredon).....1 C

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.

Physical Culture Magazine (Issued Monthly).....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)

Hubby's Holiday.....2 C
Too Much Elephant.....1 C
Wedding Bells and Lunatics.....1 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine Exchanges

ESSANAY SERIES—DO CHILDREN COUNT?
(Featuring Little Mary McAlister)

Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES

Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES

Nov. 19. A Close Resemblance.....1 C
Nov. 26. As Others See Us.....1 C
Dec. 3. Too Much Henry.....1 C
Dec. 10. Wages No Object.....1 C
Dec. 17. The Spirit of Merry Christmas....1 C
Dec. 24. The Unmarried Look.....1 C
Dec. 31. Shadowing Henry.....1 C

Mutual Film Corporation

Monday, December 3, 1917
MUTUAL—Mutual Weekly, No. 153.....1 Top
Thursday, December 6, 1917
CUB—Jerry Takes Gas (George Ovey).....1 C
Monday, December 10, 1917
MUTUAL—Mutual Weekly, No. 154.....1 Top
Thursday, December 13, 1917
CUB—Jerry's Boarding House (George Ovey.....1 C
Monday, December 17, 1917
MUTUAL—Mutual Weekly, No. 155.....1 Top
CUB—Jerry's Double Cross.....1 C
Monday, December 24, 1917
MUTUAL—Mutual Weekly, No. 156.....1 Top
Thursday, December 27, 1917
CUB—Jerry's Best Friend (George Ovey)....1 C

STRAND (BILLIE RHODES)

Nov. 13. That Dog-gone Dog.....1 reel
Nov. 20. A Maid to Order.....1 reel
Nov. 26. Tom, Dick and Harry.....1 reel
Dec. 4. Just Kidding.....1 reel
Dec. 11. Putting One Over.....1 reel
Dec. 18. Little Miss Fixer.....1 reel
Dec. 25. Mary's Boomerang.....1 reel

Serials

Nov. 8. The Lost Express, No. 8 (The Mountain King).....2 D
Nov. 15. The Lost Express, No. 9 (The Looters).....2 D
Nov. 22. The Lost Express, No. 10 (The Secret of the Mine).....2 D
Nov. 26. The Lost Express, No. 11 (A Fight for a Million).....2 D
Dec. 3. The Lost Express, No. 12 (Daring Death).....
Dec. 10. The Lost Express, No. 13 (The Escape).....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked).....2 D
Dec. 24. The Lost Express, No. 15 (The Return of the Lost Express).....2 D

MUTUAL-CHAPLINS

Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).

Nov. 5. Faint Heart and Fair Lady.....1 C
Nov. 19. Nutty Knitters.....1 C
Dec. 3. Toothaches nad Heartaches.....1 C
Dec. 19. The Instalment Plan.....1 C
Dec. 31. O. U. Boat.....1 C

BLACK DIAMOND COMEDIES

Oct. 7. Susie Slips One Over.....1 C
Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES

Oct. 29. Fatty at Coney Island.....1 C
Dec. 10. A Country Hero.....1 C

BURTON HOLMES TRAVEL PICTURES

Nov. 5. The Land of Madame Butterfly..1 Trav.
Nov. 12. Around Fujiyama.....1 Trav.
Nov. 19. Kyoto, the Ancient Capital.....1 Trav.
Nov. 26. Three Marvelous Matsuris.....1 Trav.
Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.

WHO IS NUMBER ONE? (Serial)

Dec. 3. Episode 6. The Flight of the Fury.2 D
Dec. 10. Episode 7. Hearts in Torment....2 D
Dec. 17. Episode 8. Walls of Gas.....2 D
Dec. 24. Episode 9. Struck Down.....2 D
Dec. 31. Episode 10. Wires of Wrath.....2 D
Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered.....2 D
Jan. 28. Episode 14. No Surrender.....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

(*Continued on page 4407*)

RELEASES IN THE INDEPENDENT FIELD

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows?.....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels
The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions
Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts
JULES BURNSTEIN
Shame .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels

Benjamin Cahpin Productions
(CHAPTER FEATURES CORP.)
My Mother .....2 reels
My Father .....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World.....9 reels

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
On 18 .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)...1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks).....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)...1 reel
Sept.—At the Barber's Ball (Lou Marks).2 reels
Sept.—Was She to Blame? (in prep.).
Sept.—In and Out (Tammany Young).....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 .....5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where Is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial.
Charles Chaplin.

Bud Fisher Film Corporation
July 9. Cows and Caws.
July 16. Submarine Chasers.
July 23. Cheese Tamers.
July 30. Janitors.
Aug. 6. A Chemical Calamity.
Aug. 13. As Prospectors.

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life.....1 reel

Grand Feature Film Company
Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart
The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation
Monster of Fate.....— reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies.

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....— reels

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

King Bee Comedies

June 1. Back Stage.....2 reels
June 15. The Hero .....2 reels
July 1. Doughnuts .....2 reels
July 15. Cupid's Rival .....2 reels
Aug. 1. The Villain .....2 reels
Aug. 15. The Millionaire .....2 reels
Sept. 1. The Goat .....2 reels
Sept. 15. The Fly Cop.....2 reels
Oct. 1. The Chief Cook.....2 reels
Oct. 15. The Candy Kid.....2 reels
Nov. 1. The Hobo .....2 reels
Nov. 15. The Pest .....2 reels
Dec. 1. The Bandmaster .....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Marion Enterprises

The Wonder City of the World (Greater N. Y. by Day and Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

Moral Uplifht Society of America

It May Be Your Daughter..... —

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").....

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Live?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip .....8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)

July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmy the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel
Photoplay Magazine—Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges.)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earle Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels
Weavers of Life.....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Beware of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage .....7 reels

Sherman Eliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

World Pictures

Over Here .....5 reels

RELEASES IN SHORT SUBJECTS

(Continued from page 4405)

MACK SENNETT COMEDIES

Nov. 4. Pullman Bride .....1 C
Nov. 18 Are Waitresses Safe?.....1 C
Dec. 2. An International Sneak.....1 C
Dec. 16. That Night .....1 C
Dec. 30. Taming Target Center.....1 C

PARAMOUNT-BRAY PICTOGRAPHS

Oct. 28. Adirondack Trails; Jewelry and Personality; A Potato Skyscraper; Bobby Bumps, Chef, by Earl Hurd.
Nov. 4. Harvesting War Timber; Uncle Sam's Hints, No. 4, to Housewives, The Fireless Cooker; Goodrich Dirt at the Training Camp.
Nov. 11. Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanoes to Work.
Nov. 18. Straw Weavers of the Tropics; Uncle Sam's Hints, No. 5, How to Preserve Eggs; Over the Jumps with Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25. The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Pathe Exchange, Inc.

Wednesday, December 12, 1917

Hearst-Pathe News, No. 100.....1 top

Saturday, December 15, 1917

Hearst-Pathe News, No. 101.....1 top

Sunday, December 16, 1917

The Seven Pearls, No. 14, "The Tower of Death" (Mollie King, Creighton Hale, Leon Bary).....(Astra) 2 D
The Hidden Hand, No. 4, "The False Locket" (Doris Kenyon, Sheldon Lewis, Arline Pretty, Mahlon Hamilton) .....(Pathe) 2 D
Argus Pictorial, No. 3).(Argus Laboratories) 1 Ed.
Along the Vardar (Colored), European Turkey (Trav.) and A Fresh Water Pirate. Colored (Educ.) .....(Pathe) Split reel
Happy Hooligan, "Bullets and Bull" (Cartoon) and Keeping the Camp Clean (Educ.).....(International) Split Reel

Wednesday, December 19, 1917

Hearst-Pathe News, No. 102.....1 top

Saturday, December 22, 1917

Hearst-Pathe News, No. 103.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Jan. 6. Matrimonial Breaker.....1 C
Jan. 6. His Day of Doom.....1 C
Jan. 13. A Straight Crook.....1 C
Jan. 13. A Marriage Not.....1 C
Jan. 20. Their Indian Uncle.....1 C
Jan. 20. The Price of His Head.....1 C
Jan. 27. A Butler Bust-Up.....1 C
Jan. 27. Too Many Husbands.....1 C

KEYSTONE RELEASES

Jan. 6. His Hidden Shame (Max Asher, Dora Rogers, Alice Davenport, Alatia Morton, Marianne Delatorre).....2 C
Jan. 13. His Punctured Reputation (Wm. Franey, Dale Fuller, Maude Wayne, Milt Sims) .....2 C
Jan. 20. Dimples and Dangers (Harry Gribbon, Dora Rogers, Frank Bond, Claire Anderson) .....2 C
Jan. 27. Courts and Cab Ants (Peggy Pearce, Baldy Belmont, Marianne Delatorre, Max Asher) .....2 C

Universal Film Company

Monday, December 24, 1917

NESTOR—The Guy and the Guyser (Gladys Tennyson, Dave Morris).....1 C

Wednesday, December 26, 1917

L-KO—Ambrose's Icy Love (Mack Swain)..2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 4.

Saturday, December 29, 1917

UNIVERSAL SCREEN MAGAZINE—Issue No. 51.
UNIVERSAL CURRENT EVENTS—Issue No. 32 (Shipping date December 22).
UNIVERSAL SPECIAL—The Burning Span Eleventh Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—The Fire God Fifth Episode of "The Mystery Ship" Serial) .....2 D

Monday, December 31, 1917

NESTOR—Busted Hearts and Buttermilk (Hayward Mack, Roberto Wilson).....1 C

Wednesday, January 2, 1918

L-KO—Carnivals and Cannibals (Merta Sterling, Al Forbes).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 5.

Saturday, January 5, 1918

UNIVERSAL SCREEN MAGAZINE—Issue No. 52.
UNIVERSAL CURRENT EVENTS—Issue No. 34 (Shipping date, December 29).
UNIVERSAL SPECIAL—Overboard (Twelfth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—Treachery (Sixth Episode of "The Mystery Ship" Serial).2 D

Vitagraph

BOBBY CONNELLY SERIES

Nov. 5. Bobby to the Rescue.
Nov. 12. Bobby's Country Adventure.
Nov. 19. Bobby Takes a Wife.
Nov. 26. Bobby the Magician.

THE FIGHTING TRAIL SERIES

Dec. 3. Epi. 13. The Water Trap.....2 parts
Dec. 10. Epi. 14. The Trestle of Hororrs.2 parts
Dec. 17. Epi. 15. Out of the Flame.....2 parts
Dec. 3. Spooks and Spasms.

BIG V COMEDIES

Dec. 10. Frauds and Free Lunch.
Dec. 17. Noisy Naggers and Nosey Neighbors.

VITAGRAPH COMEDIES

Dec. 3. A Family Flivver (Edward Earle, Agnes Ayres).
Dec. 10. Paging Page Two (Edward Earle, Agnes Ayres).

VENGEANCE AND THE WOMAN (Serial)

Dec.24. The Oak (First Episode) (Wm. Duncan, Carol Holloway).
Dec. 31. Loaded Dice (Second Episode) (Wm. Duncan, Carol Holloway).

Favorite Film Features

Dec. 3. The Golden Pathway (Mary Charleson, Jane Fearnley, Naomi Childers, Maurice Costello, Robert Gaillard, Brinsley Shaw).....2 D
Dec. 3. His Little Page (Norma Talmadge, Leo Delaney, Van Dyke Brooke).1 C
Dec. 10. Mrs. Bingle's Melodrama (Flora Finch, Kate Price, James Lackaye, Hughie Mack, William Shea, William Humphrey) .....2 C
Dec. 10. Tim Grogan's Foundling (Norma Talmadge, Kate Price, Helen Costello, Van Dyke Brooke, Courtnay Foote) .....1 D
Dec. 17. The Call (Edith Storey, E. K. Lincoln, Gladden James, Ralph Ince).2 D
Dec. 17. No Sweets (Flora Finch, Kate Price, Hughie Mack, Charles Eldridge) .....1 C

Business Offerings

Upper or lower sprockets for Powers and Simplex, $1.75 each. Intermittent sprockets, $2.00 each. George A. Buckley, Pittsfield, Mass.

FOR SALE—2, 3, 4, 5 and 6 reel features, with posters, in first class condition. Big A Film, 145 West 45th street, New York City.

MOTION PICTURE CAMERAS

Now At Your Disposal Bass Tested and Guaranteed.

Used Universals; latest models, complete with 50 mm. Tessar F; 3.5 lens $225. Universal Pan and Tilt tripod; list $90; slightly used, $50 Ernemann, $85; Urbans, $75; Prestwich Professional, $110. Write or Wire.

Get complete list and catalogue. America's motion picture camera headquarters.

BASS CAMERA COMPANY

108 North Dearborn St. Chicago, U. S. A.

Capacity and Art Laboratories

Capacity is closely related to Quality.

Our Capacity is small,—this means that every job gets full attention and that every foot of work is personally inspected by our Superintendent.

This insures Quality. Therefore, we guarantee satisfaction.

ART LABORATORIES

316 East 48th Street

Murray Hill 6973 Edmond Kuhn, Supt.

Office:

Bryant 8324 1476 Broadway

NEW YORK

"The Honeymoon"

(Select Pictures—Five Reels)

REVIEWED BY JOSEPH L. KELLEY

CONSTANCE TALMADGE has been given a light comedy-drama in which to present the featured role of "The Honeymoon." The story was written and scenarioized by E. Lloyd Sheldon and produced by Select Pictures under the direction of Charles Giblyn. The author has relied a bit too much on the notoriety of Niagara Falls, to support his plot which is commonplace and without strength. Upon the most trivial incident he has based the reason upon which depends the action of the main theme and once started there is little in the light of real drama to hold the threads together. There is nothing that can be referred to as real, substantial plot material that binds these incidents together. Any one of them could be left out and the story would run along in our minds without apparent loss of a link.

It is good comedy but light drama. Miss Talmadge holds the center of the screen from the first flash to the final fade out

She is given every opportunity to look pretty and this she does, leaving no room for doubt.

Director Charles Giblyn is strong on atmosphere. Most of the action of the story takes place at Niagara Falls, and here Mr. Giblyn has taken his company.

Earle Foxe, opposite Miss Talmadge in the leading male role, does good work. Maude Turner Gordon, Russell Bassett, Harriss Gordon, Lillian Cook, Julia Burns and Sam Coit—all have minor roles.

"The Honeymoon" should be received with a welcome at both the big and small houses for the reason that Miss Talmadge is featured. She has a good following and in this pictures her admirers will see her prominently casted. The photography, done by Hal Young, is up to the present-day standard. The subtitles are appropriate and contain some good, clean humor.

THE STORY AND PLAYERS

Susan Lane (Constance Talmadge) becomes jealous of her young husband within a few minutes after the marriage. Richard Greer (Earle Foxe) is approached by Susan's Brother Phil (Harris Gordon), shortly after the marriage ceremony and pleads with Richard to intercede for him in order that he may be freed from the promise he has made to marry Maisie (Julia Burns), an actress. Marion Starr (Lillian Cook), one of the bridesmaids, bids Richard good-bye, and Susan thinking that she has shown a bit too much interest in her husband, is jealous.

The couple leave for Niagara Falls on their honeymoon. There Richard sees Maisie advertised as the principal attraction at one of the theatres. He remembers his promise to Phil, and that night he begs to be excused, telling Susan that he has an important business engagement. He sees Maisie in her dressing-room.

The hotel maid, while attending Susan, sees a picture of Richard. She is also maid to Maisie. She tells Susan that she saw Richard in Maisie's dressing-room. Susan learns the reason for her husband's absence. She goes to the theatre, is admitted by the maid, and sees Richard leaving Maisie's dressing-room. Susan immediately arranges for a divorce. She writes her father and he telegraphs her that he has engaged counsel and the divorce will be granted. She takes another room in the hotel and refuses to admit her husband. After a series of incidents, Susan learns from her father that she has been granted a divorce. Her father and mother arrive at Niagara Falls and they tell her that it was only a joke perpetrated to teach her a lesson. By this time Susan has forgiven her husband, having learned that his mission to see Maisie was to help Phil. She and Richard are united.

A Dollar Saved

is not only a dollar earned, but it's

An Earning Dollar

All supplies for the M. P. Theatre at fairer prices than you'll pay elsewhere

IT PAYS TO DEAL HERE

Send for Price List "N"

INDEPENDENT MOVIE SUPPLY CO.

6th Floor 729 7th Ave., New York

We EXPORT Films all over the Globe.

What have you to offer?

Only honorable business considered.

Let us hear from you.

A. B. C. FILM CO.
145 W. 45th Street
New York

THE WEST COAST

Service Plus—to Readers

Circulation Plus—to Advertisers

TAKE ADVANTAGE OF IT

Unless You Have The

Automaticket System

You Are Losing Money

1733 Broadway, New York

IF You display ROTHACKER PHOTOPLAYLETS FOR LOCAL ADVERTISERS you can make your screen space continuously productive—and you know what that means! Posed-from-Life with Real Actors and Real Scenes and bearing any "copy" desired by your individual advertisers. Easy to sell, easy to order, and easy to look at—they are money-makers. Sample Outfits Now Ready!!!!!

ROTHACKER FILM MFG. CO., 1339 Diversey P'kway, Chicago, Ill.

ADVERTISERS BY PRODUCTS

CAMERAS
- Bass Camera Co. 4408
- Burke & James 4419

CARBONS
- Speer Carbon Co. 4415

ELECTRICAL EQUIPMENT
- Hertner Electric & Mfg. Co. 4408

FILMS
- Art Laboratories. 4408
- Eastman Kodak Co. 4418
- Evans Film Mfg. Co. 4419

LENS MANUFACTURERS
- Bausch & Lomb 4416

LOBBY DISPLAY
- Newman Mfg. Co. 4426

MISCELLANEOUS
- A. B. C. Film 4408
- Automatic System 4408
- Berger Mfg. Co. 4426
- Big A Film Co. 4408
- Brookins Co. 4427
- George Buckley. 4408
- Cahill-Igoe Co. 4427
- Motion Picture Directory Co. 4419
- Rothacker Film Mfg. Co. 4408

MUSIC & MUSICAL INSTRUMENTS.
- American Photoplayer Co. 4427
- Bartola Musical Inst. Co. 4423
- Filmusic Co. 4423
- Forster Music Pub., Inc. 4422
- Gilbert & Friedland, Inc. 4422
- Photoplay Music Co. 4421
- Arthur Siebrecht. 4421
- Vandersloot Mus. Pub. Co. 4421
- R. C. Young Music Co. 4423

PROJECTION MACHINES
- Enterprise Optical Co. 4409
- Precision Machine Co. 4429
- Nicholas Power Co. 4428
- Lewis M. Swaab 4416

SUPPLY DEALERS
- Amusement Supply Co. 4416
- Independent Movie Supply Co. 4408

VENTILATING
- Typhoon Fan Co. 4427

TransVerteR



You Need a Transverter

The Motor-Generator that produces perfect arcs for Picture Projection

You can make a perfect dissolve with two arc Transverter

The Hertner Electric & Mfg. Co.
1908 West 114th St., Cleveland, O.

Exclusive Canadian Distributors
PERKINS ELECTRIC CO.
Head Office: Montreal, Can.



Accessory News

— SECTION OF MOTION PICTURE NEWS —

The Chicago Exhibitor struck the keynote when he said:

"I buy the Motiograph for they give service that serves"

ALL projectors give service, but that is not saying what kind of service. What you want is a projector that will work in your projecting room for many months with no continued annoyance to you and your operator. Your competition is keen and you must give your audience perfect projection. You will find this in the MOTIOGRAPH. Read what the Chicago Exhibitor says:

Chicago, Ill.

Enterprise Optical Mfg. Co.,
Chicago, Ill.

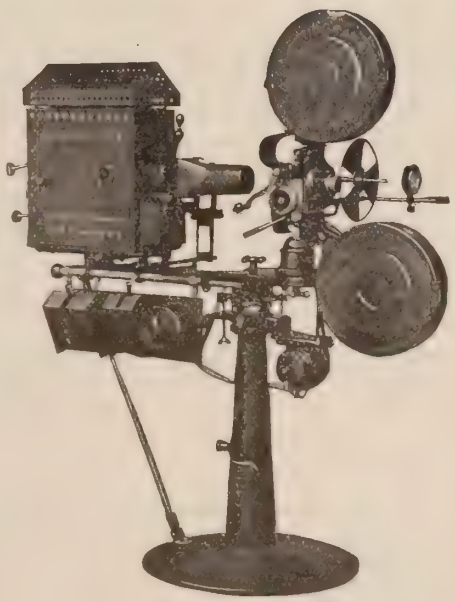
Gentlemen:—

Replying to your request of recent date as to how the Motiograph machines are working, I am pleased to say that we have received the service that serves from your projector during the last eighteen months.

I have watched my audience constantly and believe they are entirely satisfied with the projection. Personally, I believe that it cannot be improved upon, and this is one reason why I replaced the projecting machines which I used in my New Hub Theatre for about nine months with your late model MOTIOGRAPH. Since then I can see a marked improvement in the projection at that theatre.

I want to thank you for the Motiograph Service that you have given us since we have used your machines.

Yours truly,
THE FAMOUS THEATRE.



Write for Literature

THE ENTERPRISE OPTICAL MANUFACTURING CO.

564 West Randolph Street
Chicago, Illinois

Western Office: 833 Market Street
San Francisco, California

Exhibitors

What are YOU doing now?
What have YOU done in the past?

To Support a National Fraternity of Motion Picture Exhibitors?

For about eight years,

Exhibitors of this country
As a very general thing **Have Not**
given their whole-hearted support
To any National Organization of Exhibitors

National Organizations lived from funds raised by a few officials,

By giving Balls, Expositions, Trade Shows, Trade Papers and on propositions where **mostly** the film interests gave freely to these affairs.

Now mostly
You GET what you PAY FOR,

As you individually did **mostly nothing,**
Therefore you individually receive **mostly nothing,**
And furthermore, what could you expect under the circumstances?

Yes - -

All Motion Picture Organizations should work for the best interests of the entire Industry. Agreed

But - -

Sometimes — yes, ofttimes — questions arise whereby there must be decided

What shall be rendered to the Exhibitor?

What shall be rendered to the Film Producer?

At such a time

A National body of Exhibitors
Must be free from entangling alliances.

If a National Body officially Owns a Trade Paper

That lives by the advertising of Film Producers

Can that Body protect the interest of the Exhibitor, first, last and always or—

Give the Exhibitor the benefit of the doubt?
A Fraternity that lives entirely by the aid of its membership can protect. To have such a Fraternity use this coupon:

A few weeks ago the American Exhibitors' Association was organized.

This new Body of Exhibitors
Have no entangling alliances
No one man controls our destiny
No Official receives a cent of salary
We allow only Motion Picture Theatre Owners or Accredited Managers to become members.

Every Exhibitor is welcome and requested to join.

Every Local Body is invited to affiliate.

The moment you join you at once become a power for your own good.
This Organization will do big things for you and the Industry
When the majority of Exhibitors are enrolled in our membership.

The reason of past failure

Was because so few took any interest in National affairs.
An organized few are doing much for themselves
While an unorganized majority struggle blindly.
A large Organization of Exhibitors will do the right thing
Because it is large.

Now is the time to join the AMERICAN EXHIBITORS' ASSOCIATION. WE ARE ARRANGING TO KEEP A REPRESENTATIVE IN WASHINGTON ON THE TAX QUESTION. That is why you should HURRY.

We want you to join now because we want to know what you want,

So as to give you just what you want.

FILL THIS OUT AND SEND TO

AMERICAN EXHIBITORS' ASSOCIATION,
NATIONAL HEADQUARTERS:
INDIANA TRUST BUILDING,
INDIANAPOLIS, INDIANA.

Gentlemen:

The undersigned Exhibitor desires to become a member of the AMERICAN EXHIBITORS' ASSOCIATION. Please send full particulars.

SIGNED

NAME .....

THEATRE .....

CITY .....

STATE .....

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Exchanges—and the National Anti-Misframe League

WE are sending out a letter to the head of every exchange system in the country asking for a statement of their activities in improving the physical condition of films which is so necessary in keeping up theatre patronage. This letter is printed below so that every branch exchange in the country may know what we are asking of their head office and what the head office may in turn expect from them.

This is the letter:

"Exchange Manager,

_____ _____

"DEAR SIR.—When the National Anti-Misframe League was started by MOTION PICTURE NEWS it was done with only one idea—the improvement of the picture on the screen. There was no thought or intention of 'passing the buck' to the operator and getting him to do any of the work which was entirely up to the various exchanges, but merely to have him co-operate with the exchanges.

"To-day we find that this work has been appreciated by some local exchange managers and with the co-operation of members of the League in various territories film conditions have been improved. In other sections they are still bad, even though the League operators are doing their best to improve them.

"This is a bad time to do anything which does not tend to improve theatre patronage, otherwise exchange receipts will show a sudden shrinkage which spells financial loss. If pictures are not clean, if they do not contain full footage, and do not tell the story as it should be told—they will not 'get over,' and are not deserving of successful bookings.

"Today you have a League of operators—one out of every twenty in the country—who realize conditions and know that their jobs depend largely on the physical condition of every reel of film they show. This is a body of men which cannot be overlooked and who demand that their cooperation be reciprocated in every possible way.

"I would call your attention to the pledge which every member of the League has signed:

NATIONAL ANTI-MISFRAME LEAGUE

PLEDGE

"'As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore I will, when it becomes necessary, remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way cooperate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me with punch holes, I will notify the exchange to that effect, so that they may use their efforts to correct this evil.'

"This is only done as a cooperative method of helping the industry increase its gross business and not to lift in any way the responsibility from your branch exchanges.

"You, as the Manager of the Exchange System, are in touch with the work of the National Anti-Misframe League, but you may not realize that our membership now numbers approximately six hundred (600) active and hard-working operators, all striving for better physical condition of the films they receive. They want to co-operate with you and your branches even more than they are doing now. Will you outline for the benefit of these men just what you are doing to promote these improved conditions?

"Your statement will be published in MOTION PICTURE NEWS and will be read by all League members. It is an opportunity for you to go on record with a worth-while statement which will mean much to the industry and the operators.

"Very truly yours,

"_____ _____"

EVERY active operator in the country will sooner or later join our ranks and become active in the promotion of the National Anti-Misframe League. It is the only method that is active in bringing about one of the necessities of our industry—better film for the audience—film which will tell the whole story—film which will increase patronage.

This is something which is a part of theatre management or under-management, for the operator cannot only help make a theatre's reputation but he can actually break the house and put it out of business.

He should have a large part in the decision as to which exchange shall supply the film, as we believe our League members are doing today. He should report poor film conditions to the manager and he should do anything in his power to cancel film service from an exchange which is not sending out film in condition suitable for exhibitors.

E. K. GILLETT.

EQUIPMENT OPERATING **PROJECTION** QUESTIONS ANSWERED

Light Intensities for Motion Picture Projection

[Editor's Note—The following paper was read by Mr. J. T. Caldwell at the New York meeting of the Society of Motion Picture Engineers, held in October. Through the courtesy of the Society we are able to publish the paper before its appearance in the printed transactions of the New York meeting.]

I HAVE been invited to address you on the subject, "Light Intensities for Motion Picture Projection," a subject which is of very real importance but concerning which there is a scarcity of data. The best I can do, therefore, is to discuss the factors affecting light intensities and draw from this discussion tentative conclusions for your consideration.

First of all, it is of interest to note that the eye sees a picture on the screen not by the light which strikes the screen, but by the light which the screen reflects to the eye. If we imagine a perfectly black screen—one which reflects no light at all—we see at once that no matter how strong the beam we project on the screen we will obtain no picture at all. Screens used in practice vary in reflection factor, that is, in their power to reflect light, through very wide limits; hence it is obviously necessary to consider the reflection factor of different screens when discussing screen intensities. Nor is it correct to assume that the screen which reflects the highest percentage of the light striking it is necessarily the best screen to use, for the manner in which the reflected light is distributed is also a factor which affects the brightness of the picture. For example, it is possible to conceive of a screen which reflects a very large proportion of the light striking it, yet which, due to the fact that it distributes the reflected light far out to the sides, is actually less satisfactory than one which reflects a lower percentage of the light striking it but which confines its reflected light within useful angles.

From the standpoint of their reflection characteristics, screens in common use may be divided into two classes:

(1) Diffuse reflecting screen;
(2) Spread reflecting screens.

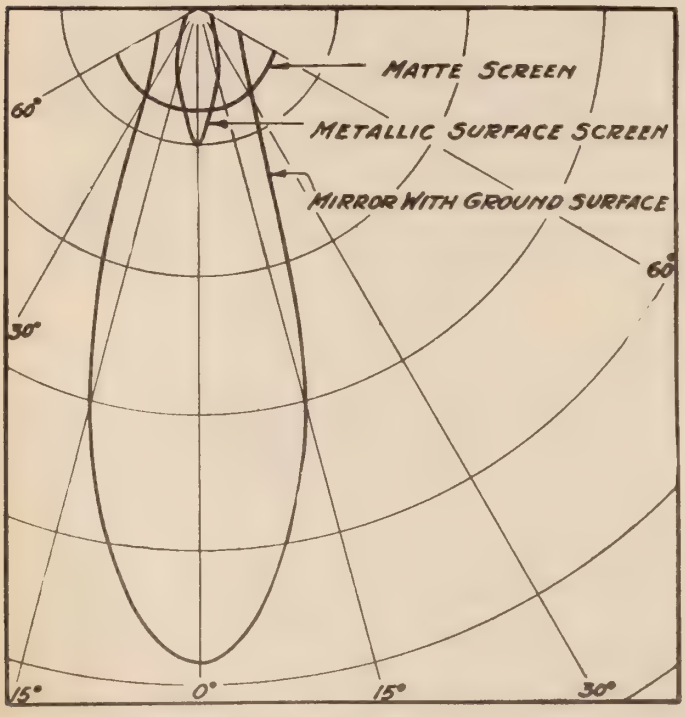


Fig. 1

Of the first class, white cloth screens and plaster screens are typical. A white cloth screen when clean can be made to reflect as high as 70-75 per cent. of the light which strikes it, and a plaster screen 80-88 per cent. The light is reflected at wide angles, as shown by the diagram Fig. 1. Such screens are well adapted to theatres in which the position of the seats with respect to the screen is such that the picture must be viewed at relatively large angles, for no matter from what angle the screen is viewed, the brightness is the same because of the way in which the light is reflected.

Aluminumized screens and ground-mirror screens are examples of the spread reflecting class. A clean aluminumized screen can be designed to reflect about 60-65 per cent of the light striking it, and will confine the reflected light within an angle of approximately 30 degrees. Ground-mirror screens when clean can be made to reflect approximately 80-90 per cent. of the light and confine the light within about 30 degrees. Such screens are well adapted to theatres in which the seats are so arranged that the picture does not have to be viewed at large angles.

Fig. 1 shows the relative brightness of matte, metallic-surface, and ground-mirror screens when viewed at various angles.

Allow me to emphasize the point that the reflection factors I have mentioned assume a clean reflecting surface; a very slight accumulation of dust can reduce the screen brightness very materially. I believe that with a schedule of regular and frequent cleaning theatre managements can in many cases increase their screen brightness by fully 50 per cent. of their present average values if they desire to do so.

Thus, it is sure that the intensity of the beam projected determines only relatively the brightness of the picture.

Uniformity of screen illumination is another factor which must be considered in connection with screen intensities. It is not uncommon to find screens upon which the intensity near the center is several times the intensity near the edges of the picture, or where the intensity on one-half of the screen is much higher than upon the other half. When this condition of non-uniformity obtains, certain portions of the picture are, of course, brighter than others, and while the eye cannot readily detect small differences in brightness, the fact remains that to say a screen is illuminated to a certain average intensity is not definite when a wide difference exists between minimum, average and maximum intensity values. Good projection requires a screen intensity approaching uniformity, and the nearer the intensities at different points come to being equal, the better will be the projection from this standpoint. The uniformity of intensity at different points on the screen is affected by the condenser design, steadiness of the light, and by refinement in focusing adjustment.

Fig. 2 shows the distribution of light on the screen with a typical direct-current arc lamp projector. Fig. 3 shows the higher degree of uniformity obtainable from some Mazda lamp equipped machines.

Another factor which we must consider is extraneous light. Obviously a higher screen intensity is required in a theatre in which daylight is allowed to enter, or where lights are kept burning at all times, than in one where all the light comes only from the projection apparatus. The effect of extraneous light is to decrease the contrast between the high lights and low lights on the screen. If, for example, the intensity of the beam in a low light of the film is, say, 1/50 of a foot-candle at the screen, and in the high lights the intensity is, say, 2 foot-candles, the contrast is 1-100. If upon the screen image is now superimposed an intensity of 1/10 of a foot-candle, due to extraneous light, the contrast becomes approximately 1 to 17. From this it is apparent that even a very low intensity of extraneous light calls for considerable increase in screen intensity if good contrast is to be secured. In this connection I may say that the organization with which I am connected has under way at present an investigation of motion picture theatre lighting and will be glad to co-operate with this society in determining what constitutes good theatre lighting, and in making definite recommendations for those interested in this subject. There is, I believe, little question that some system of general illumination is desirable.

Before leaving the subject of contrast, I wish to mention that film producers are endeavoring to a greater and greater extent to provide the proper degree of contrast in their films. More and more care is given to lighting their scenes in such a way that with a projecting beam of normal intensity the proper gradations of light and shade will appear on the screen.

The use of tinted and toned film is becoming more extensive. This tinting and toning serves two purposes: it lends color to the scene and it reduces the intensity. Usually, the producer has both



Fig. 2

of these effects in mind. He uses a blue tone, let us say, to portray a moonlight scene. The color gives the observer an impression of moonlight; the producer intends in all probability that the low intensity shall help in furthering this impression. If, then, the operator, seeing that the picture is not perfectly clear, sends a rush of extra current through his carbons he kills to an extent the impression that the producer hoped to convey. I have talked with producers who considered this natural tendency of the operator to be a matter worthy of no little consideration.

Data which I have obtained on the transmission of samples of tinted film may be of interest.

Film.	Percentage Absorption of Light by Various Tints of Films.
Blank	9%
Yellow	21%
Light Amber	22%
Heavy Amber	33%
Light Blue	33%
Dark Blue	40%
Green	53%
Purple	62%
Orange	67%
Red	79%

The illumination on the screen with the shutter stationary and no film in the machine has been taken as 100 per cent. The values for the tinted samples are given in percentage of light absorption due to the different tints. The values given in the table represent tests on a single sample of each tint, and while these samples are believed to be typical, others might of course show somewhat higher or lower values.

In view of the foregoing general discussion you will not be surprised when I say that suitable intensities for motion picture projection range probably from as low as 2.5 foot-candles to as high as 30*, depending upon local conditions. I do not think that 2.5 foot-candles is sufficient for the projection of a dense film on a dusty muslin screen; neither do I think that an intensity as high as 30 foot-candles is desirable for a light film projected on a highly selective or spread reflecting screen. I know of cases where theatre managements have been forced, through the complaints of their patrons, to reduce the intensities they were employing from a value near the upper limit of the range I have given to a considerably lower one. If muslin or plaster screens are used, and these are faithfully kept clean, I believe an intensity of 5 foot-candles should be ample for the proper projection of all except very dense films. If an aluminumized or ground-mirror screen is employed a value of 2½ foot-candles should be ample. A great many theatres are projecting pictures with less than 3 foot-candles, using a plain screen, while the largest and best known theatres are obtaining less than 10 foot-candles on a plain screen.** The distinction between dense films and tinted and toned films is of interest. In the former, the density is due to variation in exposure and development, and is not as a rule obtained with a definite purpose; in the latter, the purpose is to lend color to the picture and to control its brightness. I believe that an intensity of 5 foot-candles on any good, clean screen will be sufficient for the projection of any film sent out by a competent producer, and I also believe that no discomfort will be experienced from intensities in the neighborhood of 10 foot-candles. In giving these values I presuppose the intensity due to the general illumination of the theatre to be of a very low order and assume the measurements to be made with the shutter open and no film in the machine. As I have previously mentioned, the effect of extraneous light in decreasing the brilliancy of a picture is very marked.

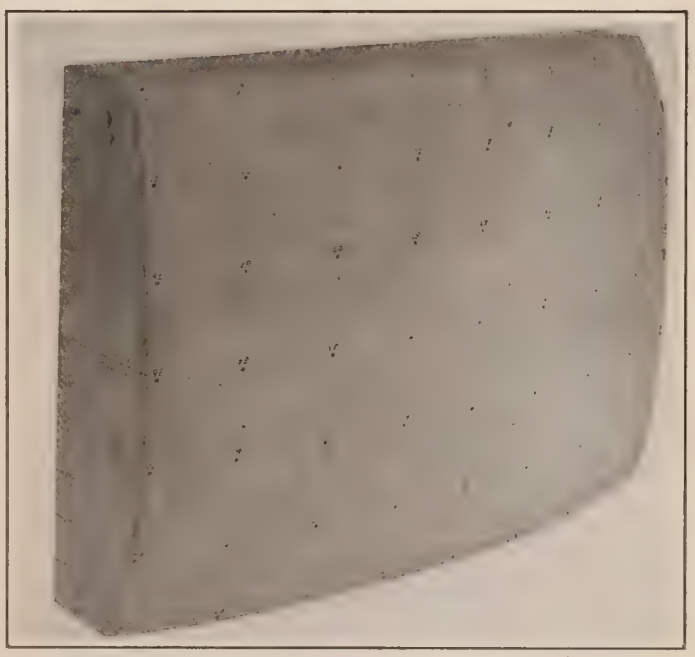


Fig. 3

(Mr. Caldwell by means of demonstration apparatus showed various photographs and prints illuminated at intensities of 1, 2 and 25 foot-candles. The demonstration showed that 1 foot-candle was too low an intensity for good vision, that 25 foot-candles was so high as to be glaring and that color distinction and details were largely lost, and that at 5 foot-candles the subjects appeared to the best advantage.)

You may be interested in a device which has recently been developed which makes it possible to measure screen intensity and screen brightness very quickly and with accuracy. This device, shown in Figs. 4a and 4b, is known as a "Foot-candle Meter." I shall be glad to discuss this instrument in detail with those who are interested.

In this meeting we are interested in projection apparatus only

* Gage, S. H. & H. P. "Optic Projection." 1914.

** Optic Projection, J. A. Orange. Trans. I. E. S., Nov., 1916.

in so far as the component parts of the two systems, arc lamp and Mazda lamp, affect screen intensities. I shall discuss these two systems very briefly from this standpoint.

Fig. 5 shows the arc lamp system as it is now and as it has been for a number of years. The light intensity at the screen with any system is of course dependent upon the light given off



Fig. 4a



Fig. 4b

by the source, and with both arc lamp and Mazda lamp systems the light which the source gives off is dependent, but not in equal ratio, upon the current which flows. The condensers in all arc lamp systems must be located at a considerable distance from the source, chiefly because of the intense heat of the arc, and manufacturing considerations limit the sizes of condensers to the point where, as you will note, the angle or zone subtended by the condenser with respect to the arc is small. With direct-current arcs this is not so great a handicap as with alternating-current arcs, for the direct-current arc throws the greater portion of the light it generates forward. The objectives used with arc lamp equipment are made small in diameter with respect to their focal length in order that irregularities in the arc will not be annoyingly apparent on the screen. There is a possibility of increasing the screen intensity with arc lamp apparatus by increasing the aperture of the objective lens, but under present conditions such an increase would be likely to be obtained at a sacrifice of steadiness in the illumination of the picture. There seems to be a possibility of increasing the intensity produced by direct-current machines by more careful design of the shutter and possibly by rotating the shutter at higher speeds. It is doubtful if the shutters of alternating-current machines can be much improved, because the cooling of the carbons is so rapid that a stroboscopic effect is likely to be encountered. This effect is, of course, very

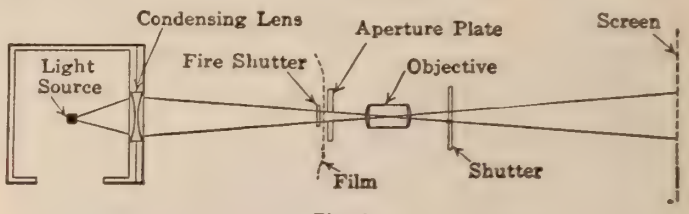


Fig. 5

marked where 25-cycle current must be used. You will note that with the Mazda lamp system, Fig. 6, a mirror can be used to redirect into useful directions the light which the lamp gives off in directions away from the condenser. The use of this mirror increases the illumination on the screen by approximately 75 per cent. The lamp is so designed that relatively little light is thrown off to the sides, that is, a relatively large part of the light either strikes the condenser directly or indirectly by reflection from the mirror. The fact that the light source is confined within a bulb eliminates danger of cracking the condenser; hence a short-focus condenser which subtends a large angle can be utilized. Through the design of a special prismatic condenser the necessity for a thick and heavy lens with accompanying aberration is obviated. The fact that the light source is absolutely steady and without noticeable flicker, even on 25-cycle current, permits the use of a wide aperture objective lens with an accompanying good utilization of light. Shutters can be designed to operate very effectively with Mazda equipment because of the fact that the filament, being heavy, does not get a chance to cool between current reversals. When arc machines are being adapted to the Mazda lamp, it is of advantage to bear the point in mind that the shutter can usually be improved. It is due solely to the better utilization of light that the Mazda lamp—a source of lower brilliancy and far less energy consumption than the arc—can be used to project satisfactory motion pictures.

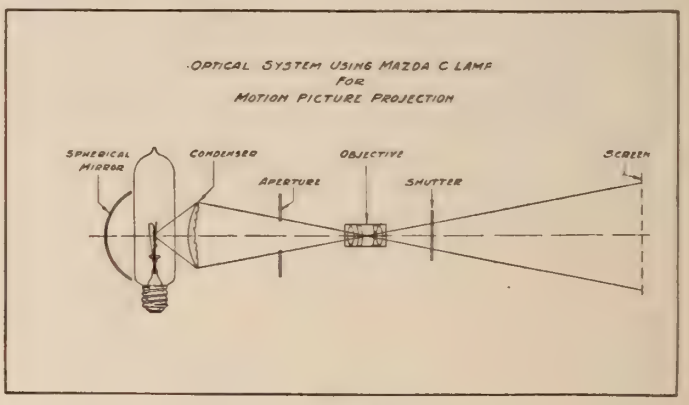


Fig. 6

For many years the arc lamp has been practically the only light source used in motion-picture projection work, and higher and higher amperages have been employed as the size of theatres has increased and as competition between theatres has become keener. It appears that a reaction from the very high values may be logically expected, for a brilliant picture loses its attractiveness when discomfort and eye strain from glare is experienced. A bright screen viewed against a dark background produces an effect similar to that produced by a bright street light viewed against its background. In the first case the effect is less marked and may not be attributed to contrast in brightness, and for this reason is probably more serious than if the trouble were recognized at once and corrected. Flicker and arc travel are also more pronounced at high intensities than at low ones, and we may, therefore, I believe, expect to see the higher intensities gradually abandoned in favor of intensities of the lower order.

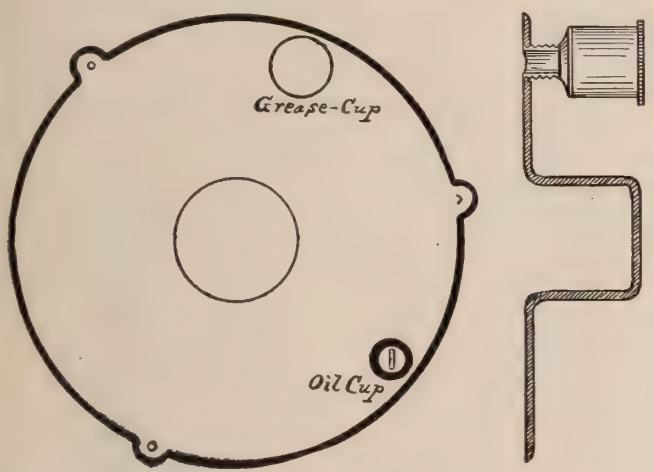
Grease-Cup for Powers Intermittent

A. B. WERHAN, Wadsworth, Ohio, writes: "I have two Powers machines, one a 6 and the other a 6A. If the intermittents of these machines are properly packed, and are operated at the proper speed they will project a very steady picture. I have purchased two new covers for the intermittent casing, and put on grease-cups above the place where the usual oil cup is located.

"I have used this for the last two weeks and everything is working fine. It takes me about two minutes to pack the intermittent casings of my machines. I use vaseline, and in the old way you have to remove some gears before you are able to get at the casing.

"The enclosed sketch shows the arrangement, but anyone attaching a grease-cup to the Powers intermittent casing must be careful to grind off the end of the cup which projects through to the inside of the intermittent casing cover (*after the cup is screwed into position*—Ed.) There must be no end projecting inside the casing or there will be trouble.

"If by any chance, the intermittent casing is packed too full, the operator should open up the oil cup and let the vaseline work itself out. Use the cup to force the vaseline into the casing, but don't keep the cup full when running or the vaseline gets



warm; it melts and will run out of the grease-cup if the cup is too full.

"The grease-cup not only saves the operator of a Powers machine the trouble of removing gears in order to pack the intermittent with grease, but also insures a steady picture

Mazda Lamp Projection to Be Demonstrated At Important Meeting of Illuminating Engineering Society

THE large amount of research and experimental work which has been expended upon motion picture projection with Mazda lamps will be comprehensively reviewed at the forthcoming meeting of the New York Section of the Illuminating Engineering Society.

This meeting will be held at the Edison studio, 2826 Decatur avenue, Bedford Park, New York City, at 8 o'clock Thursday evening, December 13. The Edison studio may be reached from Grand Central Station by the New York Central Railroad to the Botanical Gardens Station, or it may be reached by subway to 149th street, transferring to the elevated to the end of the line.

The subject of the main paper of the evening is "Motion Picture Projection with Tungsten Filament Lamps," the paper being jointly prepared by the National and Edison Lamp Works of the General Electric Company, the Westinghouse Lamp Works, and the Research Laboratory of the General Electric Company.

Points of comparison with arc systems now in use (*with special attention to A. C. circuits*) will be presented, and films will be projected with the incandescent lamp equipments at the conclusion of the paper.

The meeting is to be held at the Edison studio by invitation of Mr. L. N. McChesney, manager of the studio, who has promised a practical demonstration of the taking of motion pictures.

The illuminating Engineering Society extends an invitation to all readers of MOTION PICTURE NEWS who are interested in the subject to attend the meeting.

NECESSITY

is the

MOTHER OF INVENTION

SPEER ALTERNO CARBONS

FOR A.C. WORK

AND

SPEER HOLD-ARK CARBONS

FOR D.C. WORK

Are not only two of the latest inventions of the Motion Picture Industry, but also a necessary means whereby your projection can be vastly improved and perfected.

PARAMOUNT FEATURES—

ALTERNO CARBONS

Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

ESSENTIAL ADVANTAGES

HOLD-ARK CARBONS

Permanent Arc — Longer Life
Perfect Crater — Minimum Adjustment
Hard Core and Metal Coating
Elimination of Projection Difficulties

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY

ST. MARYS, PA.

The Right Lens Means Better Pictures

The moving picture public is not only demanding better pictures, but better-*shown* pictures. Brilliancy, sharp definition, clear detail,—these are essential. You can be sure of perfect results if your machines are equipped with standard

Bausch and Lomb Projection Lenses

These famous Lenses are the product of an organization of more than 60 years' experience, and are considered the finest equipment that money can buy.

Both the Edison and Nicholas Power Machines use B. & L. Lenses as standard equipment—and you can obtain them through any film exchange or supply house.

Better pictures mean bigger crowds.

Bausch & Lomb Optical Co.

569 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American makers of Photographic and Ophthalmic Lenses, Microscopes, Projection Lanterns (Balopticons), and Other High-Grade Optical Products.

HOW TO SAVE MONEY

Send for our NEW THEATRE CATALOG and get in touch with us.

We have just issued the most complete catalog ever published of all goods pertaining to the MOVING PICTURE THEATRE. In it you will find a lot of valuable information.

Sent free upon request.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade.

Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres

Third Floor, Mallers Building, Corner Madison Street and Wabash Avenue, Chicago, Illinois

WE SELL ON THE INSTALMENT PLAN

SIMPLEX

SIMPLEX

Motion Picture Machines, not merely as good but far superior to any other. We are exclusive agents for Pennsylvania, New Jersey, Delaware and Maryland.

Motor Generators and General Supplies

MINUSA Gold Fibre Screens

SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.

DISTRIBUTOR

National Anti-Misframe League *Pledge*

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Howard L. Straub	Springfield, Ohio
Herbert L. Horning	Brookville, Indiana
Solomon Zelechower	Waukegan, Illinois
P. L. Boardwell	Goldendale, Washington
James A. Cheek	Matoon, Illinois
Malcolm Rosell	Grand Rapids, Michigan
S. H. Posthumus	Kalamazoo, Michigan
H. S. Sargent	Kalamazoo, Michigan
E. F. Hess	Kalamazoo, Michigan
William Dokey	Kalamazoo, Michigan
Willis McCarthy	Kalamazoo, Michigan
G. A. Knowles	Kalamazoo, Michigan
W. C. Avery	Kalamazoo, Michigan
J. W. Ball	Kalamazoo, Michigan
Andrew Harcarick	Standard, Illinois
George Parsons	Standard, Illinois
Earcelle Starbuck	Swayzee, Indiana
Wilbur Harlen	Swayzee, Indiana
Arthur H. Fletcher	Rensselaer, Indiana
Harry D. Waymire	Rensselaer, Indiana
H. D. Pefley	Rensselaer, Indiana
Edward L. Burnett	Washington C. H., Ohio

Total membership to date..... 630

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

Kalamazoo Local Joins N. A. M. F. L. in Body

AS the membership in the National Anti-Misframe League is steadily increasing, and the objects of the League are now widely known, it is becoming the fashion for the various operator's Locals to give their support to its progressive policies by joining the N. A. M. F. L. We have the pleasure this week of enrolling the complete personnel of Local 188, Kalamazoo, Michigan, and a few remarks from the letter of Mr. G. A. Knowles, Secretary of Local 188, will serve to demonstrate the progressive ideals of the Kalamazoo operators.

Mr. Knowles says:

"I have been requested to write you regarding membership in the League. The following list includes every motion picture machine operator in the city, all are union men and more than pleased with the object of the League. Furthermore, I can assure you that all are eager to become members."

THE CAMERA

The Distribution of Light Intensity in Photographic Images

(Continued from last week.)

AS the reflection and absorption losses to which a pencil light is subject in traversing a lens have been demonstrated by mathematical computation, we have next to follow the light rays to their points of incidence upon the flat surface of the focusing-screen, or the photographic plate, and in this connection it must be immediately apparent that all rays do not fall upon the surface of the plate at normal incidence. The inclination of the oblique pencils, which form the marginal portions of the image, increases with increasing distance away from the axis, with the result that the illumination steadily decreases toward the edges of the image, and this decrease in intensity in the case of light rays which do not fall upon the plate at normal incidence also follows a well known photometric law. This is the Lambert cosine law, which states that the radiation (*or brightness*) per unit area of a surface is proportional to the cosine of the angle of emission (*measured from the normal to the surface considered*). When Lambert advanced this law ("Photometria"—Augsburg, 1760), he had in mind a glowing (*or radiating*) sphere, and in the case of glowing bodies it is of course apparent that the light is *emitted* in the strictest sense, but it will be apparent that the cosine law is likewise applicable to the measurement of the brightness of an *illuminated* surface. We have therefore to see how the cosine law applies

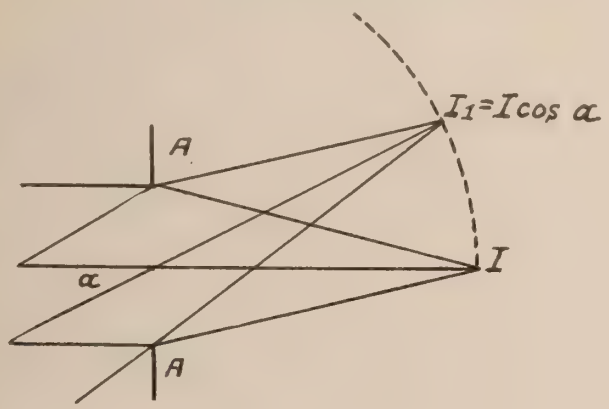


Fig. 3.

to the intensity at various parts of a wide-angled image, such as is produced by a camera objective upon a photographic plate, and it must also be remembered that as marginal image points are at greater distances from the center of the diaphragm than points at the center of the image, the inverse square law also enters into the calculations. We now return to Dr. Zschokke's article in which the application of these photometric laws to the intensity of wide-angled images is comprehensively explained.

Quoting Dr. Zschokke:

"The natural reduction of the intensity of a lens towards the edges of the photographic plate plays quite a different part from the increasing loss by reflection in the case of oblique pencils of rays. By natural reduction of the intensity[1] is here meant the departure from the intensity possessed by the ideal lens, and the law of this departure is comprehensively shown by Figs. 3 to 6. In Fig. 3, A—A represents the aperture of an ideal lens. The axially parallel incident rays combine at the focus where the intensity of

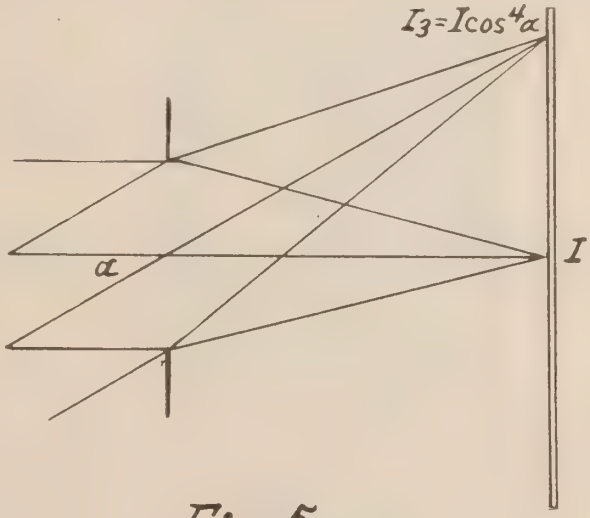


Fig. 5.

illumination is represented by I. Now, in order to investigate the law of variation in intensity (*at different parts of the image*) we first assume that the surface of the image produced by this lens is exactly spherical, and that the radius of curvature of this spherical image surface is equal to the focal length of the lens. We see, therefore, that the point of intersection of the oblique pencil of rays is to that of the axial pencil as cos a:I, where a is the angle of inclination of the oblique pencil. The intensity at any point of the curved image surface (Fig. 3) is therefore expressed by

$$I_1 = I \cos a$$

"In practice, however, a good lens yields an image surface which is flat instead of being curved like the image surface shown in Fig. 3. Image points away from the axis are therefore at a distance from the center of the diaphragm represented numerically by

$$t = \frac{f}{\cos a}$$

"Now, it is well known that the illumination, or brightness, varies inversely as the square of the distance, and the ratio of the intensity of a point in the image at some distance from the center, in the case of a flat image surface (Fig. 4), is to the intensity of a similarly located point on the curved image surface (Fig. 3) as

$$I_2 : I_1 = f^2 : \frac{f^2}{\cos^2 a}$$

from which we have the relations

$$I_2 = I \text{ and } a = I \cos^3 a$$

"We have, up to the present, assumed that the axis of the pencil of rays was at right angles to the surface of the plate (*perpen-*

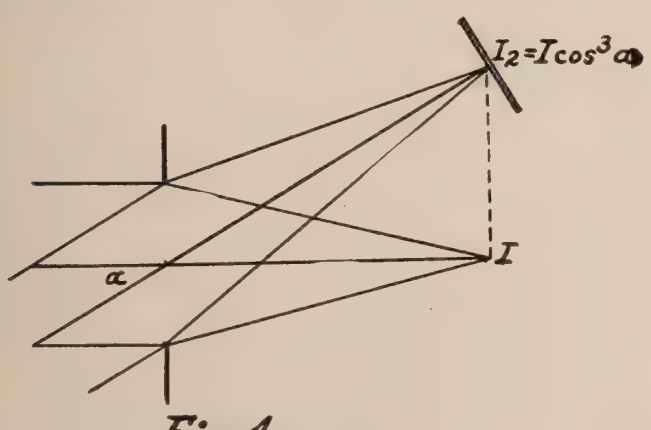


Fig. 4.

[1] This term was introduced by Dr. Moritz von Rohr. See his article "On the Light Distribution at the Focal Plane of Photographic Objectives, with Special Regard to the Apparent Difference Between Simple Landscape Lenses and Lenses of Symmetrical Construction." Zeitschrift für Instrumentenkunde, Vol. 18 (1898), pp. 171-180 and 197-205.

EASTMAN
FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

INFORMATION

I am interested in Motion Picture Photography and would like

Without Obligation

on my part to obtain information on the equipment as checked

CAMERAS
CAMERA ATTACHMENTS
TRIPODS
LENSES
FILM STOCK
STUDIO LIGHTS
LABORATORY APPARATUS
DEVELOPING AND PRINTING

(Tear out this advertisement and mail to MOTION PICTURE NEWS, 729 7th Avenue, New York.)

Name .....

Theatre .....

Address .....

.....

dicular incidence) which, in reality, is only the case at the center of the image. In the case of all pencils of rays which reach the image-plane, the angle of incidence is equal to the angle of inclination (Fig. 5), but *the luminosity of a surface depends upon the angle at which it receives the rays, and is proportional to the cosine of this angle.* The intensity I_a of a point in the image away from the axis, is, therefore, expressed by

$$I_a = I_2 \cos a \text{ or } I \cos^4 a$$

"This is the law of the natural decrease in illumination from center to edge of the image produced by a photographic objective, and this decrease in illumination (*according to the fourth power of the cosine of the angle of inclination of an oblique ray with respect to the axial or central portion of the image*) is graphically illustrated by the diagram Fig. 6. In Fig. 6 the angles of inclination of the oblique rays are laid out along the abscissa axis at intervals of five degrees, starting from the axis or center of the image, while the ordinates of the intensity curve represent the brightness of the image points formed by pencils corresponding to the various degrees of obliquity. It will be apparent, after a study of this intensity curve, that the effect of the natural falling off of the illumination is alone responsible for the reduction in brightness of a point (*in the image*) 35 degrees from the axis to barely half of the intensity at the focus."

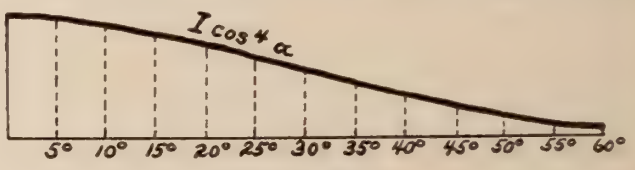


Fig. 6.

(*To be continued next week.*)

The Duplex Polishing Machine

WE have recently had the opportunity of examining the latest and most improved model of the Duplex polishing machine, at the well equipped shops of the Duplex Machine Company, 316 75th street, Brooklyn, N. Y., and the following description will doubtless prove interesting to Camera Department readers.

The Duplex polishing machine may be used both for polishing newly made cinematograph positives, or for cleaning old or used prints, and negatives may also be polished on this polisher without fear of scratching them. In this latter connection it is also stated by the makers that the emulsion side of negatives may be polished on the Duplex polishing machine with entire safety, which indicates that the scope of usefulness of the apparatus is very extensive.

As the illustration shows, the Duplex polishing machine is mounted on a neat stand of enamelled angle iron, and is entirely self-contained, the driving motor being mounted at the lower part of the stand. The motor is of ½ h.p. and is supplied for either A. C. or D. C. of any required voltage.

The reel of film to be cleaned or polished is placed in the supply magazine, which is similar to the magazine of a motion picture projector, and after passing through the polishing devices is received and wound up in a take-up magazine of similar style.

The take-up magazine is equipped with a tension device of the friction-disc type, which insures even rewinding and freedom from strain, while, as an extra refinement, the spindle of the supply magazine is also provided with a tension device, which causes the film to be paid out at just the proper speed.

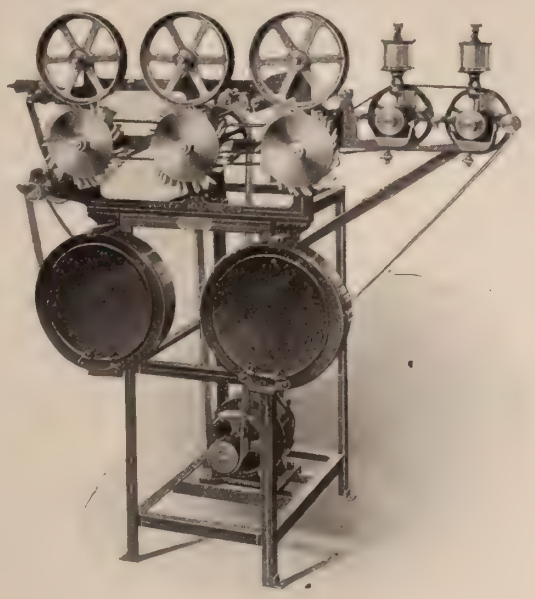
Upon issuing from the supply magazine the film passes over the moistening rollers, which are made of felt, and serve to moisten the back of the film with the cleaning fluid. These moistening rollers, or distributing felts, as they are termed, are in turn moistened by the cleaning fluid which falls upon them, drop by drop, from the feed-cups, conveniently located above the distributors. The feed-cups are of the sight-feed type, allowing the flow of the polishing fluid to be observed at all times, and are, of course, provided with means for adjusting the rapidity with which the distributing rollers are moistened with the polishing fluid. In addition, each feed cup is provided with a spring tension which maintains the rate of flow exactly as adjusted by the polishing machine operator, which will be found in practice a convenient feature.

After being moistened on the back by the distributing rollers the film passes to the buffing wheels in the manner shown by the illustration. The film is supported, while being polished by the buffers, against three large idler wheels shown at the top of the

cut, which are covered around their peripheries by fine velvet, so as not to scratch or injure the emulsion side of the film being polished.

As the illustration clearly shows, the polishing wheels, or buffers, are of the type containing a series of flaps made of felt, and when the Duplex polisher is put into operation these buffing wheels revolve at great speed, and the degree of pressure under which they come into contact with the film is sufficient to thoroughly polish any film by the time it has passed the third buffing wheel.

It will be noted that the film is carried through the Duplex polisher by two sprockets, one being located between the first and second buffing wheels and the other just above the take-up



Duplex Polishing Machine

magazine. It will also be readily apparent that if the film-feeding mechanisms of a polishing machine do not work in exact concordance, the film might either run slack at places or else become too taut, in which latter event the film strip would be strained to the breaking point. To eliminate any such mishandling of film the feed sprockets of the Duplex polisher are connected by a shaft and driven in unison by a positive worm drive.

As further evidence of the careful designing of the Duplex polishing machine attention should be called to the small idler rollers which hold the film to the feed sprockets, and guide it at other places during its passage through the apparatus. These rollers are carefully relieved at the center, so as not to touch the surface of the film, and are instantly removable for cleaning by raising up a spring clip, similar to those used in modern projecting machines to secure the reel in the take-up magazine.

Accessibility and interchangeability seem to be features of this new Duplex polisher, as the fluid distributing rollers, the buffing rollers and the large idler wheels at the top of the machine may all be removed very quickly by unscrewing the knurled nuts (*having left-hand threads*) by which they are secured to their respective spindles. This permits the rapid renewal of the buffing and distributing wheels, when they become worn or soiled, and the Duplex Machine Company are prepared to supply new felts for these moistening or polishing wheels at less cost than the same can be made up by users of their machine. It has further to be emphasized that all of the felts supplied by the Duplex Machine Company will be found to fit the respective rollers accurately, and may therefore be put in place without loss of time. It is not generally found necessary in practice to renew all of the polishing, or buffing, wheels at the same time. The buffer nearest the moistening rollers becomes soiled most quickly, and the most advisable procedure is to remove this and move the second buffing wheel up to replace it. The third buffer is moved up to take the place of the second one, and a new and clean buffing wheel placed on the spindle nearest the take-up magazine. In this way first-class results are achieved economically.

Before terminating this description of the Duplex polishing machine it should be mentioned that all important revolving parts throughout the apparatus are equipped with S. K. F. self-aligning ball-bearings, which insure accurate operation and long life, as any student of mechanisms knows.

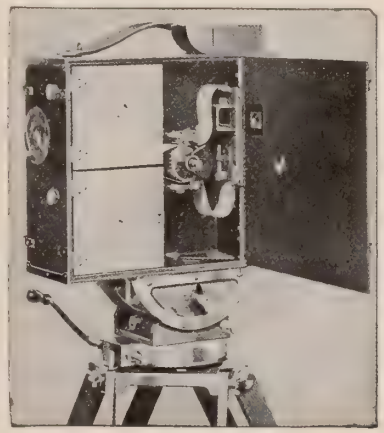
BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal M. P. Camera the choice of expert camera men everywhere. Wonder-value at *less than half standard m. p. camera prices! You want it.*

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

Write for Catalog



BURKE & JAMES Inc.
Makers of Rexo M. F. Film
240 E. Ontario St., Chicago

AS IN THE PAST

Film DEVELOPMENT and PRINTING finds its perfection in EVANS' SERVICE

Quality, responsibility and despatch mark every operation. Having helped others make film history, we are competent to help you.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone—St. Nicholas 3443-44

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.
N 142

MOTION PICTURE DIRECTORY CO.
80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
425 ASHLAND BLOCK, CHICAGO Phone, 2003 Randolph
Addressing Multigraphing Printing Typewriting

MUSIC AND THE PICTURE

Musical Review of Latest Compositions

1—"Told at Twilight," by Huerter. A composition most appropriate for pathetic situations. (Published by the Boston Music Co.)

2—"When a Boy Says Good-Bye to His Mother," by Jack Frost. (Published by Frank K. Root & Co.)

3—"Way Down in Macon, Georgia," by Paul Biese. A composition of exceptional standard quality in 2/4 time. (Published by the Frank K. Root Music Co.)

4—"Just as Your Mother Was," by Harry von Tilzer. The very latest of this gifted writer's musical gems. A really delightful melody which shows Harry von Tilzer at his very best. (Published by Harry von Tilzer.)

5—"You're Breaking My Heart with Good-Bye," by Abe Olman. A pathetic composition which every musician should add to his library. (Published by the Vandersloot Music Co.)

6—"In a Garden of Shadows and Tears," by A. Manlowe. A very attractive melody of pathetic character. (Vandersloot Publishing Co., Williamsport, Pa.)

7—"Hail, Hail the Gang's Here," by Theodore Morse. Every musician knows the famous old song hit, "We Won't Come Home Till Morning." "Hail, Hail," is better. (Leo Feist Edition.)

8—"We're After You," by Lloyd. One of those typical up-to-date march songs, appropriate for cartoons of political character. (Jeff Branen, Ed., 145 W. 45th street, New York City.)

9—"I Wonder How the Old Folks Are at Home," by F. W. Vandersloot. One of the most popular compositions by this famous composer. (Vandersloot Music Co.)

10—New York's big, smashing Spanish musical success, "Land of Joy," has been published by G. Schirmer and is now obtainable at special reduced prices.

11—"Defend America" (march), by A. Hadley. A stirring march, mostly appropriate for news weeklies. (Oliver Ditson Edition.)

12—"Jack o' Lantern" (musical comedy), by Ivan Caryll. Several popular song extracts have been published lately by Chappell & Co., N. Y. C.

13—"Blue Rose Waltz," composed by the writer of "Missouri Waltz," a wonderful and dreamy waltz, which can be considered a very valuable addition to any musician's library. (Forster Music Pub. Co., Chicago.)

14—"Dramatic Recitative," by Sol. P. Levy. The Cinema Music Co., who is publishing this number, offers it at a special price of 30c for orchestra, and will refund the money if not satisfactory. (Cinema Music Co., Columbia Theatre Bldg., New York City.)

15—"Strike Up the Band, Here Comes a Sailor," by Chas. B. Ward. An inspiring and well-sounding melody; most appropriate for news weeklies. (Published by Harry von Tilzer, New York City.)

Gilbert and Friedland Get a Running Start

L. WOLFE GILBERT and Anatol Friedland's new ballad, "Are You From Heaven," promises to make them just as successful as publishers as they have been as song writers. "Are You From Heaven" is well liked by scores of the big time artists, and is now being featured by May Naudain, Belle Baker, Charles King, Dorothy Jardon, Courtney Sisters, and others too numerous to mention here. Friedland certainly knows the knack of writing plaintive melodies for the pleading lyrics of his versatile partner. "Are You From Heaven" is a wonderful number for pictures, where soft music is appropriate.

Where Next

IT is nothing unusual to see Feist's songs getting publicity in newspapers and magazines, for with Feist this is part of the business, but one would not be likely to think of seeing trade papers of entirely different lines making a feature of his stuff; but from the way Feist does things you are just as likely to see some mention of "Over There" or one of his other numbers in The War Cry or the Painter's Journal as you are in a musical trade publication. Just how he gets the notices is a secret that he does not tell. A week ago, Tobacco, the leading tobacco paper of twelve in this country, gave up an entire page to a story of how "Over There" was sold, illustrating same with Mr. Feist's picture and a photograph of the $25,000 check breaking through the chorus of the song. There was some mention of the cigars smoked during the negotiations for the transfer of the song, giving the editor a peg on which to hang his story and pass out some live news to his readers.

Jos. W. Stern & Co. Issue New Juvenile Ballad

"SEND BACK DEAR DADDY TO ME," by Irving Maslof and Harry Tenny, looks like a successor to Sterm's former juvenile hits, "A Little Lost Child" and "In the House of Too Much Trouble." E. B. Marks says it is one of the best juvenile songs he has heard in years, and, although it has been out but ten days, it is in great demand by performers, big and small.

"Indianola," an instrumental number by S. R. Henry, is becoming more and more of a hit every day. Mr. Henry wrote "By Heck!" which enjoyed a long run of popularity, but he feels confident that his new number will outdo "By Heck!"

Considering the fact that the music business is now in the worst month of the year, Mr. Marks said that he has nothing about which to complain, for all of the firm's numbers are doing well, especially "Set Aside Your Tears," 'Oriental Nights," "Lily of the Valley," "Camouflage," and "When the Moon is Shining."

Harry Von Tilzer Finally Gets a War Hit

FOR some time Harry has been fishing for an idea that would hit the public in a patriotic way and has found a winner in "It's a Long Way to the U. S. A." For getting acts, Harry says it is as good as any novelty or comic song on the market, and the way the picture musicians are sending in for it indicates that it will not die out for a long time to come. Picture pianists find that "Just as Your Mother Was" makes another splendid number for quiet situations in photoplays. Business has been so good that Harry is not worried as to where he will get the money to hand out Christmas presents.

E. M. WICKS.

General Comments

JAMES W. CASEY, representing the Echo Music Company, has gone on the road to drum up some orders for the firm. And James usually gets them when he starts out.

Jerome Remick and Company have withdrawn from the Authors and Composers Society. Those on the inside are not surprised at the withdrawal.

Richard Gerard and Harry Armstrong, writers of "Sweet Adeline," have joined hands for the purpose of writing another "Adeline." Armstrong has been so busy with shows of late that he has not devoted much time to the writing end of the business.

Fred Reimers, the opera singer, thinks so well of "I Wonder How the Old Folks Are Tonight" that he has made a record of it for the Victor.

Fred Forster has just put out "Faugh-a-Ballagh," which means, clear the way. The title has been getting quite a little publicity in the newspapers of late.

"FOR VALOUR"

(Triangle Production)

(Reviewed on page 3860)

Theme: "Sweet Ponderings" (2/4 Andante) by Langey

1—"Missouri Waltz" (Forster Ed.) until—T: "The Nobbs were quite poor.
2—"Water Lilies" (Andante Moderato) by St. Clair until T: "I saved this, etc."
3—Theme until—T: "Melia's sacrifice, etc."
4—"Illusion Intermezzo" (2/4 Moderato) by Bustanoby until—T: "I'm going to move."
5—"Romance" (Andante sostenuto) by Karganoff until T: "Melia's great secret.
6—"Poudree" (Valse Intermezzo) by Popy until—T: "Henry did not pay his debt."
7—"When Shadows Fall," Reverie (Frank K. Root Ed.), until—T: "Then came the war."
8—Good Military March until—T: "Melia wanted to help."
9—Continue ff until—T: "Henry would go."
10—Theme until—T: "Then Canada prepared."
11—"Laurentian Echoes" (March on Canadian Airs) by Laurendeau until—T: "Tired, desk-worn clerks."
12—Silence until—T: "Stiffened their backs, etc."
13—Repeat "Laurentian Echoes" until—T: "The office force of Jenkins, etc."
14—"Serenade" (2/4 Allegretto) by Drdla until—T: "The red cross letter."
15—Theme until—T: "The book maker."
16—"To Spring" (4/4 Allegro Appassionato) by Grieg until—T: "What has she done to you?"
17—Theme until—T: "Melia had avoided the theatre."
18—"Pensee Intermezzo" (6/8 Largo) by Godard until—T: "Did you get it?"
19—Military March until—T: "Remember what it means!"
20—Organ improvise to action (scenes of sacred character) until—T: "The enlistment station."
21—Repeat "Laurentian March" (same as Cue No. 13) until—T: "Be brave, Henry!"
22—"Melody" (4/4 Moderato) by Kretschmer until—T: "A debt to pay."
23—Theme until T: "Too worn and weak to resist."
24—"Berceuse" (Andante) by Karganoff until—T: "In the trenches."
25—"Private Tommy Atkins" (English Characteristic March) until—T: "A night engagement."

Note—Watch Explosion.

26—Battle, hurry to action until T: "The aftermath."
27—"Pathetic Andante" by Paul Vely until T: "News of Henry's valor."
28—Theme until T: "The homecoming."
29—Continue ff until * * * END.

"THE FRINGE OF SOCIETY"

(George Becker-M. H. Hoffman Production)

(Reviewed on page 3664)

Theme: "Cavatine" (4/4 Dramatic Moderato) by Bohm

1—"Yester Love" (Intermezzo Andantino) by Borch until T: "Martin Drake, owner of the Record."
2—"Your Voice Came Back to Me," Song (Frank K. Root Edition), until—T: "Attendants at most any smart, etc."
3—"Maesmaur" (Valse Lente) by Kretschmer until S: "Ned trying to enter girl's room."
4—"Dramatic Recitative" by Sol P. Levy until T: "Tip O'Neill, star man."
5—"Fifth Nocturne" (Dramatic Allegretto) by Leybach until S: "Drake looking at whiskey bottle."
6—Theme until—T: "I got tired of the stupid, etc."
7—Continue pp. until T: "Another day has fallen, etc."
8—"Just As Your Mother Was" (Harry von Tilzer) until—T: "O'Neill following a tip."
9—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: "Did you get a good story."
10—Continue to action until—T: "Realizing the incriminating nature, etc."
11—Melody by Friml until—S: "Banquet scene."
12—"A la Ballerina" (Valse Lente) by Brahm until—S: "The fight."
13—Agitato to action until—S: "Flashback to banquet scene."
14—Repeat "A la Ballerina" (Cue No. 12) until—T: "But Medford is my friend."
15—Theme until—T: "Medford's henchmen making their way."
16—"Heavy Mysterioso" by Sol P. Levy until—T: "Knowing the importance of the, etc."
17—Another "Mysterioso" until—T: "Much can happen."
18—"Serenade" (Dramatic 4/4 Moderato) by Widor until—T: "Acting under the liquor interests."
19—Good "Andante Moderato" until—T: "Medford plays his heart's hand."
20—Theme until—T: "Ned! what are you doing?"
21—Continue ff. until—T: "His sense of honor outraged."
22—"Homeward Bound" by Meyer (Feist Edition) until—T: "Women bring men to strange places."

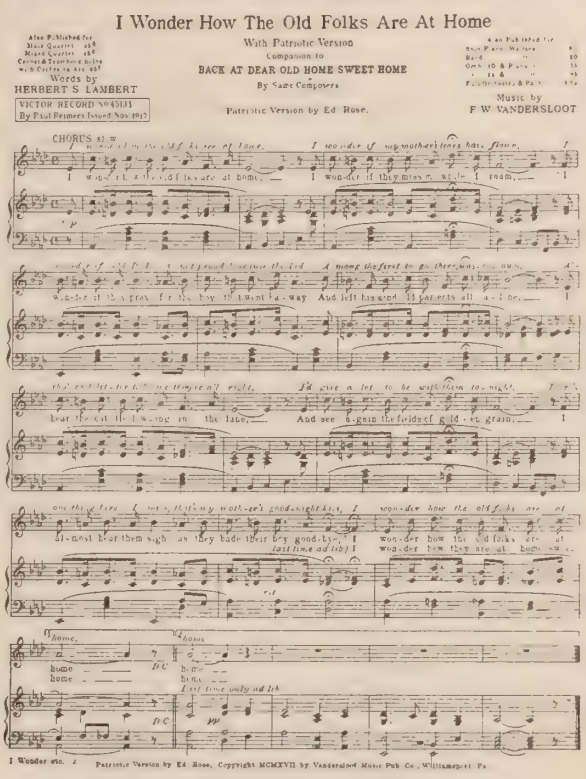
MOVIE PIANISTS

Join our "Movie Club." $1.00 entitles you to everything we publish for one year (Vocal and Instrumental).
ARTHUR M. SIEBRECHT & CO., LEXINGTON, KENTUCKY

THE GREAT PATRIOTIC HOME SONG HIT

Song 15c Orchestra, 11 and Piano 25c Band 25c
Waltz 15c Full Orchestra and Piano 35c

VICTOR RECORD BY PAUL REIMERS



PATRIOTIC VERSION BY ED ROSE

VANDERSLOOT MUSIC PUB. CO.
Williamsport, Pa.

A. B. C. PHOTO PLAY MUSIC

Composed and Arranged by
ERNST LUZ

Complete Catalogue Comprising

A Melodramatic Edition
B Concert Edition
C Feature Photo Play Edition

56 Numbers Now Ready.

Public Performance of all A. B. C. Numbers is permitted without the payment of any extra fee or license

Photo Play Music Co.
100 West 38th Street New York City

"MISSOURI-WALTZ"

The World's Greatest
and
Most Popular Waltz

For Piano - - - 30c Per Copy
For Orchestra - 11 and Piano 25c
For Orchestra - Full and Piano 35c

Forster Music Publisher, Inc.
509 So. Wabash Avenue
CHICAGO, ILL.

You Must Know L. Wolfe Gilbert and Anatol Friedland—

You Must Have Played Their Past Hits—
NOW
GILBERT & FRIEDLAND, INC.
Music Publishers
OFFER

ARE YOU FROM HEAVEN?

A picture song of unusual beauty, whose title and theme will fit any situation of love and romantic interest.

They also offer an ear-tickling, catchy number, full of life, suitable for any light or comedy situation

IT'S A HUNDRED TO ONE
You're From Dixie

Either song will be sent any recognized photoplay pianist on receipt of 10c (or both for 15c) to cover cost of mailing. RECOGNIZED ORCHESTRA LEADERS may obtain orchestrations (11 pts. and piano) of either for 15c, or both for 25c, to cover mailing cost.

GILBERT & FRIEDLAND, INC.
Music Publishers
230 West 46th St., New York

L. Wolfe Gilbert, *Pres.* — Anatol Friedland, *Vice-Pres.*

23—"Canzonetta (Moderato) by Nicode until—T: "To the island where the good, etc."
24—"Valley Rose," Ballad (Jeff Branen Edition), until—T: "A few days of sober thought."
25—"Sweet Ponderings (Melodious Moderato) by Langey until—S: "On a Fifth avenue omnibus."
26—"Le Retour" (Dramatic Allegro) by Bizet until—T: "But we can't sit on forever."
27—Continue to action until—T: "Where the fringe of society."
28—Piano improvise to action (barroom scene) until—T: "I repeat, Martin Drake has, etc."
29—L'Adieu (12/8 Moderato) until—T: "The one way out."
30—Theme until—S: "Exterior scene near house wall."
31—Dramatic Agitato by H. Haugh until—S: "Esther entering Ned's room."
32—Theme until—T: "She's gone to the Biltmore."
33—Erl King (Dramatic Agitato) by Schubert until—T: "Here it is, gentlemen." *Note: Begin pp. then to action.*
34—Theme until—S: "The fight."
35—Agitato to action until—T: "Martin, let go! You're killing him."
36—Repeat theme until— * * * END.

"THE SCARLET CAR"

(Bluebird Production)

Theme: "Dramatic Recitative," by Sol. P. Levy

1—"Intermezzo" (Allegretto) by Pierne until—T: "Cyrus Peabody, President for the Bank."
2—"Dramatic Recitative" (Theme) by Sol. P. Levy until—S: "Two Dogs fighting."
3—Hurry to action until—T: "Supper at the Peabody home."
4—"Gavotte and Musette" (Allegretto) by Bazzini until—T: "Some of Peabody's most important, etc."
5—Repeat "Dramatic Recitative" (same as Cue No. 2) until—S: End of Reel 1.
6—"Intermezzo" (2/4 Presto) by Arenski until—T: "With the Morning."
7—"Pathetic Andante" by Paul Vely until—T: "Peabody didn't expect."
8—"Dramatic Agitato" by H. Hough until—S: interior of room.
9—"Dramatic Tension" by Funck until—T: "Billy, full of enthusiasm."
10—"Allegro Intermezzo" to action until—T: "As time went on."
11—"At Sunset" (Moderato) by Brewer until—T: "I found it in the wrecked car."
12—Theme until—T: "Billy had only a slender clue."
13—Continue ff until—T: "I'm sure your father, etc."
14—"Rustles of Spring" (Dramatic Agitato) by Sinding until—T: "A fine night for a wedding."
15—"Erl King" (Dramatic Agitato) by Schubert until—T: "I was in that cabin, etc."
16—"Heavy Mysterioso" by Sol. P. Levy until—T: "Years of blind hero worship."
17—Theme until—T: "Tell us all you can remember."
18—"Heavy Dramatic" by Oehmler until—T: "When Ernest reached home."
19—Repeat "Erl King" by Schubert (Same as Cue No. 15) until—T: "The battle of, etc."
20—"Yelva" (Dramatic Overture) by Reissiger until—T: "I'm going to warn Billy."
21—Galop to action until—T: "Look at the poor old man."
22—Hurry to action until—T: "And with the achievement, etc."
23—Theme until— * * * END.

"THE ZEPPELIN'S LAST RAID"

(Frank Hall Production)

(Reviewed on page 3665)

Theme: "Serenade" (4/4 Dramatic Moderato) by Widor

1—"Pathetic Andante, No. 1," by Paul Vely until—T: "In the crimson trail of war."
2—"Military Hurry, No. 1," by Rob. Edwards until—T: "A starving and suffering populace."
3—Continue ff until—T: "The result, the secret order, etc."
4—"Ein Maerchen (Dramatic Fantasia) by Bach until—T: "Brushhaven after three years of war."
5—"Inspiration" (Andante Sostenuto) by Edwards until—T: "The great dirigible."
6—"Prelude" (Dramatic) to "Kunihild" by Kistler until—T: "The girl and the boy of the yesterdays."
7—Theme until—T: "The Village of Peacetown."
8—"Intermezzo Francaise" (Characteristic) by Hammer until—T: "Shrouded by a mantle of darkness."
9—Continue pp until—S: "Bomb drops followed by explosion."—*Note: Play with ad. lib. Tympany Rolls During Cloud Scenes.*
10—Produce effect (explosion) followed by
11—Heavy Furioso until—T: "Dawn."—*Note: Effects of Heavy Explosions, etc.*
12—Continue pp until—T: "Preparing the welcome squadrons."
13—Theme until—T: "The arrival of the vultures of war."
14—"Patrol of the Guardsmen" by Losey until—T: "How you have changed."
15—Theme until T: "The military reception that evening."
16—"Missouri Waltz" (Forster Edition) until—T: "While the Emperor's battered lines."
17—"Fantasia" from "Herodiade" (Maestoso) by Massenet until—T: "The morning with the commander."
18—"Dramatic Theme" by Sol. P. Levy until—T: "Striking where they may, etc."
19—"Heavy Mysterioso" until—S: "The explosion near the arsenal."
20—Produce effect—followed by
21—"Allegro Agitato, No. 8," by Andino until—T: "Until at last the cross, etc."
22—Continue pp until—T: "Again with the dark, etc."
23—Repeat "Heavy Mysterioso" (same as Cue No. 19) until—T: "With another day, etc." *Note: Effects of Explosions.*
24—"Hurry, No. 4," by Lake until—S: "Riot scene." *Note: To be Played pp.*
25—Continue ff until—T: "The spy."
26—"Dreams of Devotion" (Heavy Dramatic) by Langey until—T: "The execution."

27—"Heavy Dramatic" by Ochmler until—T: "Again the night and, etc." *Note: Watch Shots.*
28—Theme until—T: "But your Honor, your duty."
29—Organ improvise to action (Sacred Scene) until—T: "The parting."
30—"Pathetic Andante" by Borch until—T: "Night and the commander."
31—A composition on the style of "Heavy Mysterioso" by Sol. P. Levy (same as Cue No. 19) until—T: "Along the golden highway of the stars."
32—Erl King (Dramatic Agitato) by Schubert until—T: "At the Brushhaven division."
33—"Dramatic Agitato, No. 1," by Henry Hough until—T: "At the tower of the voice."
34—"Mysterioso Dramatico" by Borch until—T: "The hour of liberty is at hand."
35—"Dramatic Recitative, No. 1," by Sol. P. Levy until—T: "The death switch."
36—Silence until—S: "Explosion on Zeppelin."
37—Produce effect—Followed by
38—Heavy Furioso until—T: "The dawn of liberty."
39—Theme until—T: "And to-day the world's great champion, etc."
40—"Star Spangled Banner," song until— * * * END.

"ALADDIN AND HIS WONDERFUL LAMP"

(Fox Standard Production)

(Reviewed on page 2580)

Love Theme: "In Lovers' Lane" (Intermezzo) by Pryor

Aladdin's Lamp Theme: "Halloween Episode" (Mysterioso) by Lake

1—"Oriental Chant" (9/4 Largo) by Moussorgsky (No. 2 of Three Hebrew Melodies) until—S: "They all leave the place of prayer."
2—Continue or repeat ff until—T: "In the Sultan's palace."
3—"Hebrew Love Song" (Adagio) by Korsakow until—T: "I give it to a slave."
4—"Salome Dance" (Allegro con fuero) by Tobani. *Note: Play only first two Movements and repeat if necessary (up to Letter C).* until—T: "Omar the slave of the magician."
5—"Ein Maerchen" by Bach. *Note: Play only first Movement to Andante—with ad. lib. Tympany Rolls during smoke scenes—* until T: "The Princess goes a-shopping."
6—Open with ad. lib. muted Trumpet signal followed by
7—"Persia" (Oriental Intermezzo) by Darnell until—S: "Aladdin near the Princess's carriage."
8—Love Theme until—T: "And while Jasmine awaits."
9—"Oriental" by Cui until—T: "Listen! Yasmine this morning, etc."
10—Love Theme until—S: "Aladdin near big stone."
11—Silence—with only ad. lib. ppp. Tympany Rolls—until—S: "Explosion under stone."
12—Effect of "Crash"—followed by
13—"Bee Dance of the Almas" from "The Queen of Sheba Ballet," by Goldmark—repeat if necessary until—T: "Let me out."
14—Silence with pp. Tympany Rolls—only until—S: "Explosion under big stone."
15—Effect of big "Crash"—followed by
16—Alladdin's Lamp Theme until—T: "Back to his father with the most, etc."
17—Continue pp until—T: "And afterwards at the hour, etc."
18—Orchestra Rest—Organ improvise to action until—S: "Aladdin sees the Princess entering the Sultan's room."
19—Love Theme until—T: "Are you the father of Aladdin?"
20—Aladdin's Lamp Theme until—T: "It is a different matter now."
21—Love Theme until—T: "The magician stole the wonderful lamp."
22—"Dance of the Serpents" by Boccalair until—T: "I won't marry a man I don't love."
23—Part 3 of the "Egyptian Ballet" by Luigini until—T: "Drop that lamp."
24—Part 1, Allegro non troppo Movement of the "Egyptian Ballet" by Luigini until—S: "After the fight."
25—Aladdin's Lamp Theme until—T: "And when night descends."
26—Love Theme until—S: "The Magician plotting to get the lamp back."
27—Aladdin's Lamp Theme until—S: "The ghost of the lamp steals the Princess."
28—"Erl King" (Dramatic Agitato) by Schubert until—T: "Has a caravan just started out?"
29—Silence or organ imp. pp until—T: "The sandstorm."
30—Strong Furioso with ad. lib. wind effects until—T: "Morning the storm subsides."
31—Orchestra Rest—Organ Improvise to action until—T: "Summon the slave of the lamp."
32—Aladdin's Lamp Theme (with Orchestra) until—S: "Aladdin on big sand wall."
33—Continue "Orchestra Rest" for about 7 min. more until—T: "Guard the lamp with your life."
34—Movement No. 2, "Allegro Agitato" from the Miniature Symphony "Orestes" by Bendix until—T: "If I dance for him, etc."
35—Repeat "Cue No. 34," little slower pp until—T: "I do believe I love you."
36—"Danse Des Savoyards" by Lamothe until T: "The Princess strikes the magician."
37—Erl King (Dramatic Agitato) by Schubert until—T: "I'd rather be fed to the lions."
38—Prelude by Rachmaninoff until—S: "Bedoins arrive at the Desert Castle."
39—Hurry to action until—T: "To your places, defend, etc."
40—Silence—Just ad. lib. Tympany Rolls until—T: "Bring more soldiers."
41—Repeat "Hurry" (same as Cue No. 39) until T: "Princess is being carried out from the lion's cage."
42—Love Theme until T: "And then Aladdin and the Princess, etc."
43—Continue ff until— * * * END.

"BUCKING BROADWAY"

(Butterfly Production)

Theme: "Tendresse" (Melody Espressivo by Ravina

Opening: Western Allegro by Winkler.
T: "Helen Clayton, the heiress"—"Intermezzo" (Allegretto) by Bohm.
T: "Waiting for the dinner bell"—"Bovelette" (Allegretto) by Marquis.
T: "Evening found them, etc."—Theme.
T: "John Thornton—a contractor"—"Vanity" (Allegro Caprice) by Jackson.
T: "There is the horse they call, etc."—Hurry to action.
T: "There was no trick, etc."—"Gavotte" by Gossee.
T: "But what of Cheyenne?"—Theme.
T: "For a month the boys, etc."—Piano improvise to action. *Note: Watch screen very carefully.*
S: "Old man reading note—"Atonement" (Dramatic Melody) by Zamecnik.
T: "The last day of their journey"—"Dawn of Hope" (Dramatic Andante) by Casella.
T: "I'm going to hit the trail"—Theme.
T: "Give me a ticket"—Galop to action. *Note—Watch for railroad effect.*
T: "In Chicago"—Melody (Andante) by Friml.
T: "The boys reach Chicago"—"A La Ballerina" (Valse Lente) by Braham.
T: "Confidences"—Theme.
T: "The engagement party"—"Missouri" Waltz (Forster Ed.)
T: "That's the girl"—Finale from "Ariele" (Allegro) by Bach.
T: "Somebody get the manager"—Several Hurries to action.
S: "After the fight"—Theme until * * * * * * END.

"Greatest March Song of the Season" That will touch the heart of every true American

"WE'LL FOLLOW PERSHING INTO OLD BERLIN"

Single copy 15c; Band arrangement, 24 parts 32c; Orchestration, 10 parts and Piano 25c. Professionals send Program and stamps.

R. C. YOUNG MUSIC CO.
Columbus, Ohio, U. S. A.

PICTUROLLS HAVE MADE A HIT ARE NON-TAXABLE YOU WANT THEM

FILMUSIC COMPANY - LOS ANGELES - CALIFORNIA

THE BARTOLA

Mr. Harry Davis of Pittsburg looked all over for the best musical instrument for his new Grand Theatre, seating 2200. He bought a Bartola. His reasons for buying will convince you. *Write for Catalogue.*

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

THEATRES WORTH WHILE



Entrance and Auditorium View of Eckel Theatre, Syracuse, N. Y.

Eckel Theatre Begins Its Fifth Year at Rochester

ECKEL theatre, Rochester, N. Y., on November 27 celebrated the end of its fourth successful year. This house, owned by the Eckel Company, and under the management of B. F. Cornell,



Eckel Theatre, Syracuse, N. Y.

The building, which is constructed of brick, granite and steel, occupies a plot, 185 by 66 feet, at No. 218 East Fayette street, in the business section of the city. The interior decorations in marble and stucco. The lobby is very attractive and forty feet long by twenty wide.

The house seats 1,690, the seats having been furnished by Haywood Brothers and Wakefield. Three Powers machines are used projecting the pictures 120 feet to a Mirror screen. Iridescent machines are also used in the operating room. Indirect lighting is used and the Powers regulation ventilating system.

Music is one of the specialties of this theatre, it being furnished by an excellent ten-piece orchestra and a William A. Otis organ.

The theatre gives seven shows each day and changes the bill three times weekly. The shows average eight reels. Five, ten and fifteen cents is charged during the afternoon, and ten, fifteen and twenty-five cents in the evening. Paramount and Artcraft pictures are used. The theatre is a heavy advertiser, using newspapers, postcards, circular letters and a house program.

Mission Theatre Reopens in San Francisco

ON November 15 the New Mission theatre, San Francisco, was rededicated by Mayor James Rolfe, Jr., himself a Mission resident, who delivered an address. The original theatre was opened in May, 1916, and it is a remarkable tribute to the management of the house that within such a short time it was found necessary to remodel and enlarge the house in order to care for the crowds.

Kahn and Greenfield are the owners and R. F. Abraham the manager. Originally seating 1,800, a thousand additional seats are provided in the new house. The theatre now represents a total investment of $300,000, and is unquestionably one of the finest suburban houses in the world.

The promenade is one of the distinctive improvements of the house and gives ample space for the large overflow crowds. It is finished in oak, and is decorated with artistic panels holding photographs of noted motion picture stars. Just off the promenade are the offices of the manager, rest rooms and a board of directors' room for the Kahn and Greenfield circuit.

Easy gradations lead to the balcony and loge sections, the latter located in the rear of the main auditorium. There are fifty of these loge sections, each containing six seats. The mezzanine floor, entirely devoted to rest rooms, is reached through the foyer.

Elaborately grilled the vaulted dome over the balcony with its intricate design is an architectural feature which adds beauty to the huge auditorium illuminated by the Cove system.

One of the novelties of the house is the operating room, so is one of the handsomest in the state.

placed that all may see the mechanics of projection. This is located in the center of the foyer, at the rear of the main floor and shut away from the patrons only by glass panels. The projection room is equipped wth three Simplex machines and all the latest accessories. It has a tile flooring and the walls are also of tile.

Another novelty to the house is a walled-in playground where the parents may leave their children during the performances.

The musical feature of the house is furnished by a large orchestral organ manufactured by the American Photo Player Company. The pipes are in harmony with the architectural design of the auditorium, and the volume of tonal qualities are in thor-



New Mission Theatre, San Francisco

ough sympathy with the acoustic qualities of the theatre.

Kahn and Greenfield also own the New Fillmore theatre, representing an investment of $250,000, and fills the same role in its section of the city as does the Mission.

The New Fillmore theatre has elaborate accommodations provided for the comfort and convenience of its patrons in the form of spacious lounges, rest rooms and drinking fountains. An au-



Auditorium, New Fillmore Theatre, San Francisco

tomobile entrance on Eddy street is an innovation, and there is a turntable to expedite the return of the machine to the street.

Broad inclines in the new house provide easy access to the loge section and balcony, from any part of which a view of the screen is obtained.

Indirect lighting systems in the new picture playhouse cleverly reveals the delicate tinting of walls and ceiling without garish display or interference with the screen play. The French gray finish of orchestra chairs and interior woodwork harmonizes with the restful decorative scheme.

Health and comfort are assured by an extensive vacuum and ventilating system with which the theatre is equipped.

Messrs. Kahn & Greenfield realizing the necessity of appropriate music for the accompaniment of their pictures installed an immense orchestral pipe organ, manufactured by the American Photo Player Company. This organ, which is among the largest in the city, spreads its pipes to either side of the screen, enhancing the architectural beauty of the auditorium.

Musical programs will be a feature in the various showing of photoplays.

Ridgefield Park House Scores Success

WILLIAM O. MASCHKE is scoring a big success these days with his Strand theatre, Ridgefield Park, N. J. It is one so well managed that it is a favorite with the people of that section.

The building occupies a corner plot, 30 by 125 feet, and is of brick. It seats 600, and is heated by steam and ventilated by the Typhoon system. Two Powers machines are used for the projection, 48 feet, to a Radium Gold Fiber screen. Two economizers and a dimmer are also included in the projection room equipment.



Strand Theatre, Ridgefield Park, N. J.

The interior of the house is finished in blue drab. Music is furnished by a piano. Program is changed six times a week, Artcraft, Paramount, Goldwyn, Bluebird, Triangle and special features being used. In addition there are news reels and short comedies. There are three shows a day, averaged seven or eight reels each. Five and ten cents is charged at the matinee and ten and fifteen in the evening, with the war tax additional.

Newspapers, programs, posters and window cards are used in the exploitation.

DIRECTORY OF NEW THEATRES

CALIFORNIA

L. B. Todd and M. E. Fletcher have consolidated their interests in the Gem and Electric theatres, Blythe, and are also erecting a new theatre building for motion picture purposes on Hobsonway. The new building will be 50 x 110 feet and will seat more than 500 people on an inclined floor. The plans have just been completed by Architect G. L. Kirby and Mr. Todd states that the contract for the construction will be let as soon as possible.

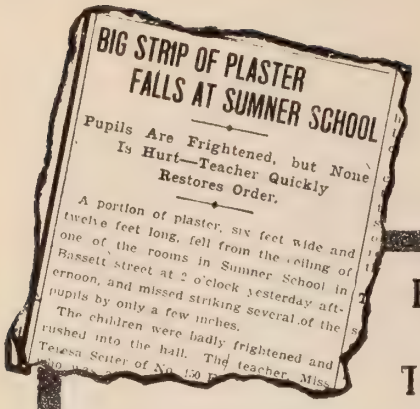
One of the most attractive motion picture theatres in Southern California is now being started in Pasadena by George W. Stimson of that city. The site is on the south side of East Colorado street, between El Molino and Hudson avenues, in a location conveniently accessible both to the main business section and the residence district. It is understood that the project will represent a total investment of approximately $75,000.

CONNECTICUT

Frank J. McCabe, 461 Eighth avenue, New York, has given plans to Lapides & Feuer, 478 Walter street, Bridgeport, for a $170,000 theatre at Bridgeport.

DISTRICT OF COLUMBIA

The Rialto Theatre Company plan to erect a new house at 713 Ninth street, Washington, costing about $250,000.


BIG STRIP OF PLASTER FALLS AT SUMNER SCHOOL

Pupils Are Frightened, but None Is Hurt—Teacher Quickly Restores Order.

A portion of plaster, six feet wide and twelve feet long, fell from the ceiling of one of the rooms in Sumner School in Bassett street at 2 o'clock yesterday afternoon, and missed striking several of the pupils by only a few inches.

The children were badly frightened and rushed into the hall. The teacher, Miss Teresa Seiter of No. 150

Better Be Safe Than Sorry

Children have to go to school in the building provided, but theatre patrons go where they please. If you should have an accident in your house it would take a long time to restore public confidence. Why take the chance?

"BERGER'S Classik STEEL CEILINGS" **Cannot Be Jarred Loose**

Neither will they chip, crack or fall down. They are fire retardant, sanitary and attractive in appearance.

Our big book of distinctive designs will interest you. Ask for Catalog D. M. N.

THE BERGER MFG. CO., Canton, Ohio

BERGER

Branches: Boston, New York, Philadelphia, Chicago, St. Louis, Minneapolis, San Francisco.
Export Dept.: Berger Bldg., New York City, U. S. A.

"NEWMAN" BRASS FRAMES AND RAILS



Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:
We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.
All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc.,
C. A. Morrison, Mgr. Hartford, Conn.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1918 Catalog

The Newman Mfg. Company

ESTABLISHED 1882
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

CAMERAMEN, LABORATORY-MEN, PRODUCERS, and EXPERIMENTERS

Let the

Camera Department

or

Motion Picture News

Solve Your Problems
Submit your questions to the
EDITOR OF THE CAMERA DEPT.

IDAHO

Architect Shreeves, of Ogden, is preparing plans for the erection of a $40,000 motion picture theatre at Montpelier. Tunks Bros. and Chris Olsen are the promoters. The structure will be two stories high, of brick construction, costing $40,000. It will be 50 by 250 feet in dimensions. On the first floor there will be a storeroom, on the corner, 34 by 100 feet. On the east side of the storeroom there will be a 16-foot lobby leading back to the rear part, which will be used for theatre purposes. This will be a strictly modern playhouse in every respect, with a seating capacity of about 1,000.

ILLINOIS

A building, to cost around $750,000 and which will contain what is claimed will be the largest moving picture theatre in Chicago, with a seating capacity of 3,500, is to be erected at Sheridan road and Lawrence avenue by Barney and A. J. Balaban and Morris and Samuel Katz, who recently erected the Central Park avenue theatre at Central Park avenue and Twelfth street. The proposed building, which will be of fireproof construction, will be five stories high and in addition to the theatre will contain ten stores on the ground floor and a 100 room hotel on the upper floors. Architects C. W. and George L. Rapp are now working on the plans and it is expected, if weather conditions will permit, to break ground early in the coming year.

The theatre will be modeled after the Central Park Avenue theatre only it will be much larger. There wil be a main floor, a mezzanine box floor and a balcony and the general finish and furnishings will be of the best character.

KANSAS

Tackett Brothers are erecting a modern theatre at Coffeyville for vaudeville and motion pictures.

LOUISIANA

Frederick R. Heiderich, Jr., who for several years has been the active manager of the Lyceum theatre in St. Charles street, New Orleans, has been rushing the work on the remodeling of the Trocadero theatre at 721 Adams street, and this remodeling practically amounts to rebuilding. The result is worth the trouble and expense for the new theatre is to be one of the prettiest and most attractive of the suburban houses in the city. The theatre is one of the most practical ones imaginable, for Manager Heiderich has omitted nothing that will contribute to the pleasure and convenience of the patrons who without a doubt will vote this house their favorite theatre. A fine organ, invisible lighting, attractive decorations, and dozens of little conveniences will combine to make the new place of amusement popular.

MARYLAND

The Monumental theatre is to be remodeled by John Henry Nickel, 700 East Baltimore street, Baltimore.

A motion picture theatre will replace the trolley company's office in the Antietam Fire Company Building, on Summit avenue, at Hagerstown.

MINNESOTA

Grand avenue, St. Paul, may have two motion picture theatres. Earl H. Miller has asked for a license for a motion picture theatre at 917 Grand avenue, near Milton street. Recently the City Council granted a license to Heilbron and Weiskopf at 1051 Grand avenue, which is near Oxford street.

MISSOURI

Joplin may have a big new motion picture theatre if the Hughes-O'Rourke Construction Company, lessees of the Club theatre, can induce an investment concern of some sort in Joplin to erect the kind of house they want. According to Ray Stinnett, general manager of the Hughes-O'Rourke houses, the company will pay a year's rent in advance and put up any kind of bond desired for the rent for nine more years, at a figure that will get within reaching distance of $10,000 a year. A theatre that will seat at least 2,500 persons is needed, Stinnett says.

St. Louis soon will boast of a new hotel which, besides being an innovation in hostelry structures, will tend materially to improve and beautify one of the city's most depleted and rundown centres. The proposed hotel, which when completed, will represent an outlay of approximately $1,700,000, will be located on the city block bounded by Seventeenth, Eighteenth, Market and Walnut streets. The hotel building itself will be only three stories high, but will contain 400 rooms. These will be located on the second and third floors of the building, 200 rooms on each floor, and each will contain alternating shower and bath. The first floor of the building will be given over to various stores, a moving picture theatre, a mammoth convention and assembly hall and many other features. Richard H. Cole, of Los Angeles, Cal., who is in St. Louis consulting with Frederick N. Judson, trustee of the Nathan Cole Estate, is one of those interested in the proposed hotel structure. Cole also is consulting with the Frank Obear & Son Realty Company, who will have charge of the building. Cole, who is known throughout financial circles of the country, is the son of the late Nathan Cole, founder of the National Bank of Commerce in St. Louis.

MONTANA

The new Opera House at Marysville, a progressive and prosperous mining camp, was opened last week. J. Otis Mudd, B. Betor, F. A. Boeckman and Mrs. Matt Dorrity are behind the venture. The new Opera House is a substantial frame structure, 30 by 70 feet in dimensions, with a stage large enough for theatrical shows, as well as a moving picture booth. The building is well ventilated and lighted with electricity. Although the exterior from an architectural standpoint is unpretentious, the interior more than offsets this, being finished in elegant style. Plays, lectures and public entertainments of every description will be booked by the Opera House Company. Motion picture shows also will be put on in the near future, the number of times a week depending on the patronage.

Announced that J. W. Brandt has completed all arrangements for the construction of a modern theatre, store and apartment house on Main street, Baker. The theatre will have a seating capacity of 450. Contract for erection will be let shortly.

NEBRASKA

A. H. Blank is erecting a new theatre at Omaha, which will cost $400,000. The theatre will play vaudeville and pictures when completed.

NEW MEXICO

The new motion picture theatre at Hurley is now finished, and is one of the finest in the State. Under the management of James A. Shipley, who recently purchased the interest of L. T. Gooding, only the best pictures will be shown and in addition, first-class road attractions. The seating capacity is about 600. The stage is large enough to accommodate a large troupe, there are two large dressing rooms, scenery and other features too numerous to mention. The interior decorating is artistic and exceedingly beautiful. The theatre can be used also as an auditorium for public gatherings, as a dance hall and as a lodge room.

NEW YORK

A two story building will be erected soon at Clinton and Attorney streets, a few hundred feet north of the Williamsburg Bridge, New York City, for motion picture purposes, and an option has been taken on the property by the Blindermand & Cohen Amusement Company. They have leased the land for twenty-one years, with privilege of buying, from the Grossman estate, which has owned the property for more than fifty years.

Plans for building a $12,000 theatre at Camp Upton, New York, are now being drawn with the intention of opening a soldier playhouse at camp on Lincoln's Birthday, 1918. The theatre will probably be located at Fourth avenue and First street, Camp Upton, on a site 140 x 220 feet. The plans are being drafted by a number of men of the 305th infantry who in civil life were architects.

A two story motion picture theatre is being erected at Central avenue, Dunkirk. B. A. Aldrich is the contractor.

Charles E. Mott, 1,330 Prudential Building, Buffalo, is preparing plans to erect a $35,000 moving picture theatre.

Tony Pulvina, 87 East Third street, Dunkirk, is going to remodel his motion picture theatre to the extent of $3,000.

The Lyric theatre, Endicott, which is about completed, will be conducted under the management of Benjamin Dittrich.

Allen & Palmer are having a motion picture theatre erected at Gloversville.

A moving picture theatre will be erected on the site of Thames livery stable at Lansingburgh.

W. W. Mase will establish a motion picture theatre in the Masonic Building, Prattsville.

NEW JERSEY

A large moving picture interest from New York City has leased a plot of ground next door to the new restaurant on Main street, Creskill, and proposes putting up a motion picture theatre with seating accommodations for 1,500 people. It is scheduled to be completed within one month.

The Lyons Theatre Company, at Park Place, Morristown, have filed articles of incorporation.

Plans for the building of a large motion picture theatre at Wrightstown, near Camp Dix, have been completed. Some of the men behind this movement are Kays Morgan, J. H. Turner, attorneys, Asbury Park.

The United Cinema Theatres Company, Inc., a stock corporation, is erecting on the north side of the Banta Place, Hackensack, in the rear of the post office, a new theatre building for the purpose of exhibiting motion pictures exclusively. The building is 54 feet in front and 160 feet deep. It has two stores on each side of an arcade, and the auditorium will seat 700 people in the orchestra and 265 in the balcony. All chairs in the orchestra will be upholstered seats, and backs and the seats of all balcony chairs will be upholstered.

OHIO

The Grand theatre, Toledo, recently damaged by the fire and afterward sold by W. S. Persons to Farney & Kvidera, was opened recently under the special auspices of the local Red Cross Chapters which received the net proceeds from the first four shows.

OREGON

Hood River will have a new electric theatre here after February 15, with a seating capacity of 500 persons, according to an announcement made yesterday by Arthur Kolstad, local film play man. The new playhouse will be known as the New Liberty.

PENNSYLVANIA

A new theatre, at Creekside, has been opened recently by the owners and proprietors, Messrs. Capano & Valenti.

PHILADELPHIA

Plans have been drawn for a theatre on Idaho street, in Farrell, for George Gage, to cost $125,000.

A new $75,000 theatre is being erected by George J. Higgins at Shamokin, Pa., and will be opened in a few days.

TEXAS

Christopher Essing is erecting a new motion picture theatre at Gatesville.

UTAH

The new theatre recently erected by George Steed, at Fremonton, was opened last week to capacity business.

VIRGINIA

W. J. Rakely has leased the store building at 16 North Sycamore street, Petersburg, and will convert it into a motion picture theatre.

F. A. Bishop has the contract to erect a new $20,000 theatre, at Camp Lee, Petersburg.

A building at Bereley will be converted into a motion picture theatre by J. C. Johnson.

WASHINGTON

Dr. Johnson has purchased the Shearer lot, adjoining Rosenstein's store, Toppenish, says the Toppenish Tribune, and will start immediately the erection of a theatre building. This new house will be used exclusively for pictures and will be equipped with all of the latest picture machinery necessary to the production of feature films. The plans will be drawn by Architect Weatherwax of North Yakima and it is the doctor's plan to have the building begun almost immediately.

Among the larger of the structures now being planned for Camp Lewis, Tacoma, are four theatre buildings, to seat between 1,700 and 1,800 people. Architects Rigg and Vantyne are in charge of the work.

A permit for erection by Frederick Mercy, of a moving picture theatre, at North Yakima, to cost $10,000, has been issued by the city and removal of a residence from the ground upon which the theatre will be built had commenced.

Mr. Mercy now owns or leases both motion picture houses in the city, and is lessee of the Yakima, where road shows appear. He bought the lot on which he will now build last spring, resold it at an advance of $2,000, and purchased another property upon which he planned to erect a theatre to cost $75,000.

Abandoning the larger plan for the present at least he repurchased the single lot for $12,000, which was a further advance of $2,000 over what he had sold it for.

John S. Baker and H. T. Moore are erecting a motion picture theatre at the corner of Ninth and Market streets, Tacoma.

Economy

is Spending Money where it will bring most returns. If you skimp on your printed matter—if you save a few nickels on your weekly program you can rest assured that those who live in your neighborhood will skimp also, and will save a nickel by not going to your theatre. A Ten Dollar Bill that brings in Twenty Dollars is well spent. A single Dollar that doesn't bring in more than its face value is poorly invested.

Write for Full Information

"De Luxe Programs"

Cost more and they are worth it. And when you consider the free advertising write-up service we offer in conjunction with them you will realize that you get 100 cents worth for every dollar you spend on them. And they will more than repay their cost in increased, high class patronage.

Cahill-Igoe Co. [117 West Harrison Street] Chicago

"PRINTERS of QUALITY"

"Light Up Your Aisles"



THIS little fixture, the "Aislite" by name, is illuminating the aisles and stairways of scores of the country's largest and most progressive theatres.

WRITE TODAY FOR OUR CATALOG NO. 10 SHOWING PHOTOGRAPHS OF PROMINENT INSTALLATIONS.

THE BROOKINS COMPANY

EUCLID AND E. 18TH STREET CLEVELAND, OHIO

For Better Music

The Fotoplayer

62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

TYPHOON COOLING SYSTEM

TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

The NAME of PROMINENCE

Perfect Projection

is absOlutely

shoWn

wherEver the

CameRagraph

is uSed

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street

New York, - N.Y.

THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

A War Message to Exhibitors

Men:

With war pictures and war taxes and war prices upon you, you are probably ready to agree that your business is war.

Some carry this a point further and conclude that what Sherman said about war therefore applies to business. But we can't see that. In the place Sherman referred to there can't be any fun; and there's plenty of fun and fascination in the war of business—especially when you win.

To win, however, you've got to wage the right kind of a fight. If you go to sleep in the trenches, the other fellow will come over the top and wipe you out. See?

Don't let 'em. Use your head. Fighting nowadays is a science.

Have you the best guns? Watch your screen and see what the guns in your Projection Room are doing.

Are they making a hit? If not, don't blame the ammunition. The finest ammunition won't camouflage poor hitting. So get the right kind of gun.

We hardly need tell you what make to adopt. Simply watch those who have won gloriously in the fight and you'll see the Simplex nameplate on every one of their field pieces.

It's a gun that shoots straight to the mark; every shot goes home and counts in the battle for success. That, by the way, is the right kind of conservation.

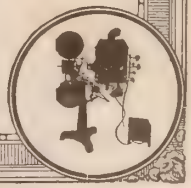
Speaking of conservation reminds us that since you have become used to Mr. Hoover's meatless and wheatless days, maybe you won't object to the fact that " Every day is Troubleless Day " where the Simplex gun is used.

And say! You'll not consider it " trouble " when you use up a lot of tickets, will you?

To win (that's easy to be seen): Train Simplex Guns upon your Screen



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York





Elaine Hammerstein *in* "The Co-Respondent"

WITH $50,000 in nation-wide advertising to back her up. This publicity is now at work. *Take advantage of it.* Adapted by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman.

JEWEL PRODUCTIONS, Inc.
1600 Broadway, New York

HOLIDAY NUMBER

Motion Picture News

Reg. in U. S. Patent Office.

West Coast Edition



Merry Christmas
and best wishes for a prosperous and
Happy New Year from

Paramount Pictures Corporation
and
Artcraft Pictures Corporation

NEW YORK LOS ANGELES

Entered as Second Class Matter, October 18th, 1918, at the Post Office at New York, N. Y., under the act of March 3rd, 1879



MAE MURRAY

in

"FACE VALUE"

A Bluebird Production

Written by Mae Murray & Produced by Robert Z. Leonard

Book thru any Bluebird Exchange

BLUEBIRD
PHOTO PLAYS INC.
1600 Broadway *New York*





Adolph Zukor *presents*

MARGUERITE CLARK

in

"The Seven Swans"

Adapted and directed by J. Searle Dawley

DO you remember "Snow White," considered the most beautiful and gigantic Christmas spectacle of all time?

It was the greatest Christmas money-maker for exhibitors ever filmed.

Most elaborate production in which Marguerite Clark has ever appeared

Scenes occupying the entire Famous Players' New York studio, effects without parallel—photographed under the new Sunlight Co. special lights, assuring you of lighting effects that will startle your town.

Book it long enough to handle the crowds that word-of-mouth advertising will send to you. Take into consideration the **Christmas holidays**—the children are off from school and will flock to see this great picture.

Get enough "time"—take care of all your people, and all of them will be satisfied.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Paramount Pictures

Artcraft Pictures

A Paramount Picture

Paramount Pictures

Jesse L. Lasky presents

JACK PICKFORD

in "Tom Sawyer"

By Mark Twain

Scenario by Julia Crawford Ivers
Directed by Wm. D. Taylor
By arrangement with Mark Twain ©



Press, Exhibitors, and Public vote "Tom Sawyer" one of the best pictures ever released under the Paramount trade mark.

I WISH to place myself on record as stating that without exception this is one of the best productions that has ever been released, in my estimation, under the Paramount banner.

—Harold Edel, Managing Director, Strand Theatre.

Old, young, and middle-aged appeared to enjoy equally the adventures of Tom Sawyer, cleverly portrayed by Jack Pickford.

—New York Herald.

Yesterday at the Strand Theatre large crowds saw the first public exhibition of "Tom Sawyer" and found the story as engrossing as ever.

—New York World.

There was the fine art of Jack Pickford, the delightful manner in which it was presented and the sub-titles, which were a joy.

—New York Tribune.

EVERY audience that sees this picture, while it is new, is good for two more—run it long enough to take care of *all* of them.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

A Paramount Picture

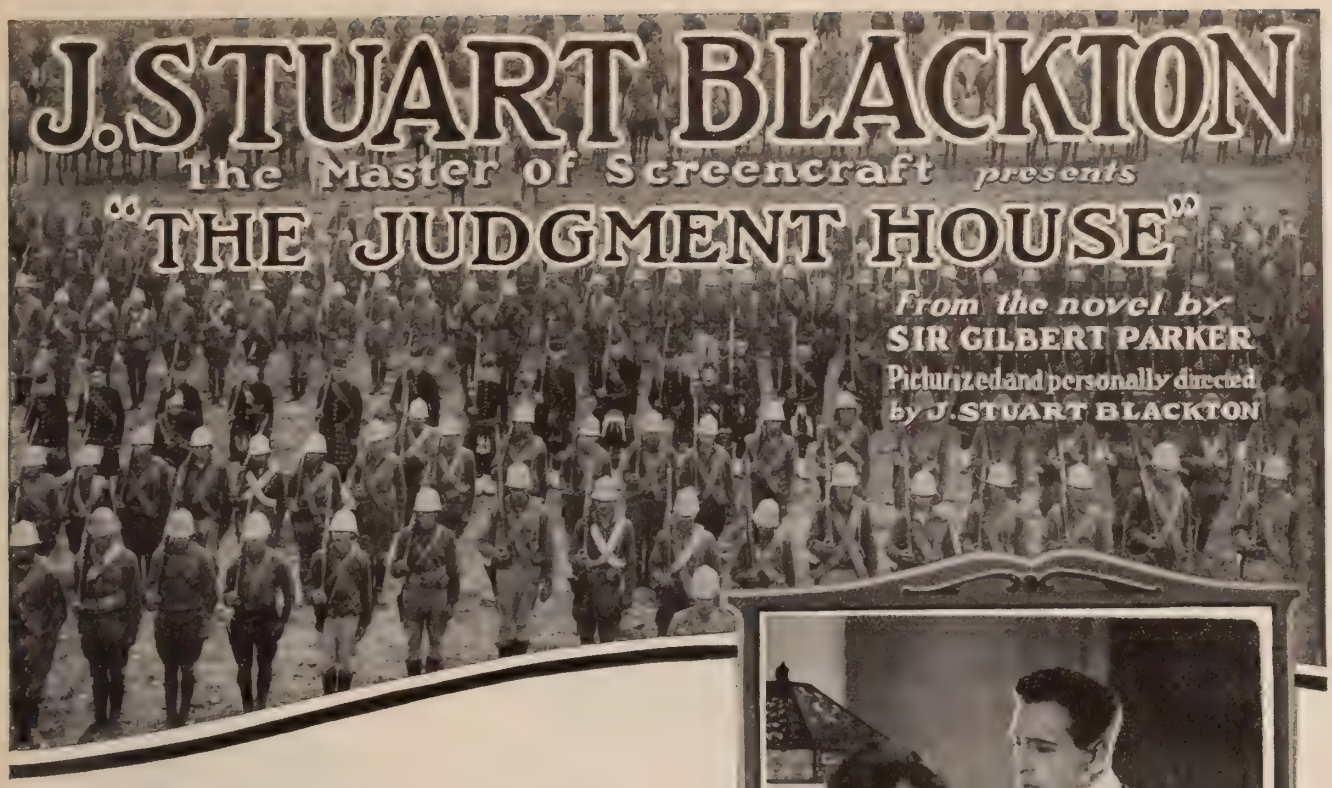
Paramount Pictures

J. STUART BLACKTON

The Master of Screencraft *presents*

"THE JUDGMENT HOUSE"

From the novel by
SIR GILBERT PARKER
Picturized and personally directed
by **J. STUART BLACKTON**





Popular Stars Prove Fine Drawing Card:

Violet Heming, Wilfred Lucas and Conway Tearle and the Indian Chief, "Crazy Thunder," are Among the Unusual Cast of Popular Players

"THE Judgment House" should prove to be a fine drawing card in any theatre, owing to the fact of its being an adaptation of a well-known novel and the popularity of the leading players. . . . The unique sub-titles are a valuable addition and the clearness of photography is of immeasurable value.—*Dramatic Mirror.*

Everyone will want to see the picturization of Sir Gilbert Parker's great novel. . . . Run it long and boost it hard.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



A Paramount Picture

Paramount Pictures

Paramount-Bi

"The original Magazine



GERTRUDE B. LANE
Editor "Woman's Home Companion"



JOHN A. SLEICHER
Editor "Leslie's"



BRUCE BARTON
Editor of "Every Week"



J. R. BRAY
Publisher "Paramount-Bray Pictographs"
"The Magazine on the Screen"



CARL HOVEY
Managing Editor
"Metropolitan"



E. F. WARNER
Publisher
"Field and Stream"



WALDEMAR KAEMPFFERT
Editor "Popular Science Monthly"

Greatest Editorial

Brains in America

Paramount Pictures

Paramount Pictures

ay Pictographs and best on the Screen"

Pictographs

will doubtless develop into one of the greatest educational forces ever known to mankind.

The editors of the leading magazines contribute the ideas and material to the Pictographs.

E. F. Warner, Editor of Field and Stream, says:

> "The number of letters we have received since Paramount-Bray Pictographs released the hunting pictures I took in the South, convinces me that your 'Magazine on the Screen' has given a great many men who are interested in the outdoor field, a great deal of pleasure."

Carl Hovey, Manager of the Metropolitan Magazine, says:

> "The Metropolitan will be glad to cooperate with you in every way in producing magazine features for the Pictographs. The opportunity is phenomenal, and the combination of your motion pictures with the drive of a great national magazine, is inspiring."

New every week.

The latest magazine articles and an animated cartoon.

VARIETY—ACTION—INTEREST—LAUGHS.

The most attractive single reel on the market. Just as good six months as six days from release.

Book NOW at all Paramount Exchanges.

BRAY STUDIOS INC.,
23 East 26th St. N.Y.

Paramount Pictures

Paramount Pictures

ALBERT E. SMITH *Presents*

"VENGEANCE-AND THE WOMAN"

A New Fifteen Episode Serial of Outdoor Melodrama

Featuring

WILLIAM DUNCAN

WITH

CAROL HOLLOWAY

by Albert E. Smith *and* Cyrus Townsend Brady

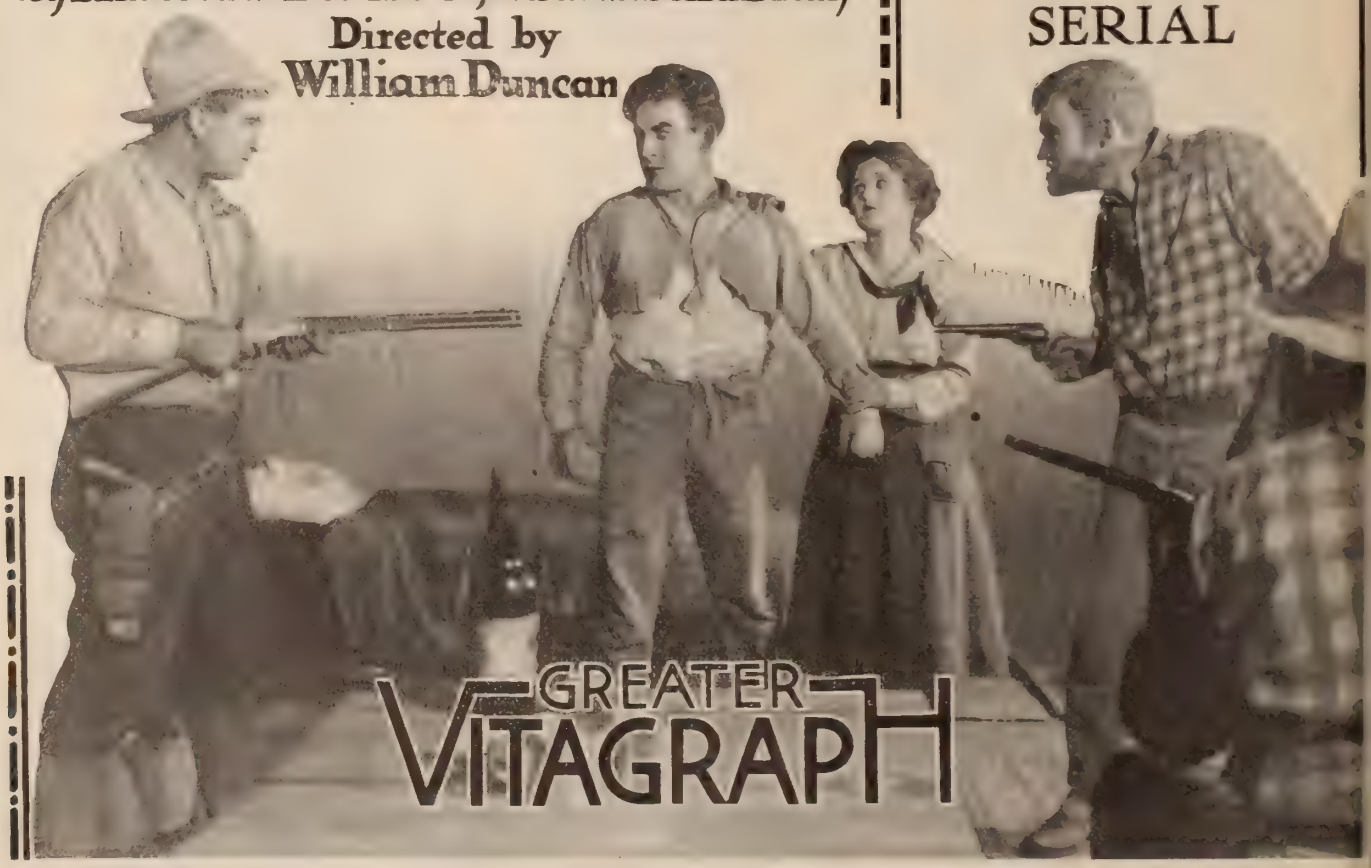
Directed by William Duncan

"Greater even than 'The Fighting Trail'"

A Supreme Box Office Attraction

THE GREATEST SERIAL TEAM IN THE WORLD IN A STUPENDOUS MELODRAMA

BACKED BY THE GREATEST ADVERTISING CAMPAIGN EVER PUT BEHIND A SERIAL



An Exhibitor's Opinion

of the new one-reel

VITAGRAPH COMEDIES

"We have just finished screening your one-reel Vitagraph Comedy, "A Family Flivver," and found it to be a very pleasing one-reeler. To call them comedies, after the way this term has been abused, is very unfair. They are, as the advertisement stated, what the public is now insistently demanding—the kind of fun that can, and does, happen in real life. You are to be congratulated for presenting this type of a filler. Hope to see more."

Very truly yours
REGORSON CORPORATION
W. A. Calihan,
Regent and Gorden Theatres,
Rochester, N. Y.

ONE REEL EACH WEEK

Featuring
Edward Earle
and Agnes Ayres

Directed by Graham Baker

ALBERT E. SMITH
Presents
MARY ANDERSON
and
ALFRED WHITMAN
IN
"When Men Are Tempted"
From the Famous Novel "JOHN BURT"
by
FREDERICK UPHAM ADAMS
Directed by William Wolbert



GREATER VITAGRAPH

FOURSQUARE PICTURES

IN THE BRIEF SPACE OF A FEW MONTHS FOURSQUARE PICTURES HAVE TAKEN A PLACE OF FOREMOST IMPORTANCE IN THE INDUSTRY. QUALITY, EQUITABLE BOOKING PRICES AND SOUND BUSINESS METHODS ARE THE CAUSES.

PLANS OF THE BROADEST MAGNITUDE WILL RECORD EVEN GREATER PROGRESS FOR THE COMING YEAR

"THE BAR SINISTER"
Edgar Lewis's greatest production

"THE FRINGE OF SOCIETY"
with Ruth Roland and Milton Sills

"THE GREAT WHITE TRAIL"
with Doris Kenyon

"ONE HOUR"
featuring Zena Keefe and Alan Hale

"THE SILENT WITNESS"
starring Gertrude McCoy

"THE SIN WOMAN"
starring Irene Fenwick

"MADAME SHERRY"
the Broadway Success

"HER FIGHTING CHANCE"
with Jane Grey

"SHOULD SHE OBEY"
with Alice Wilson

"WHITHER THOU GOEST"
with Rhea Mitchell & Orrin Johnson

"THE SUBMARINE EYE"

NEW YORK
729 SEVENTH AVE.
PITTSBURG
127 FOURTH AVE.
CINCINNATI
STRAND THEATRE BLDG.
ST. LOUIS
EMPRESS THEATRE BLDG.
DENVER
1735 WELTON ST.
BOSTON
16 PIEDMONT ST
BUFFALO
47 WEST SWAN ST.

DETROIT
JOSEPH MACK BLDG.
KANSAS CITY
1120 WALNUT ST.
SAN FRANCISCO
191 GOLDEN GATE AVE
PHILADELPHIA
1325 VINE AVE.
CLEVELAND
SLOAN BLDG.
CHICAGO
207 S. WABASH AVE.
MINNEAPOLIS
FILM EXCHANGE BLDG.

LOS ANGELES
514 W. EIGHTH ST.
SEATTLE
2014 THIRD AVE.
DALLAS, TEXAS
1911½ COMMERCE ST.
ATLANTA
73 WALTON ST.
TORONTO
163 YONGE ST.
MONTREAL
8 McGILL COLLEGE AVE.
ST. JOHNS
87 UNION ST.

M.H. HOFFMAN, INC. HOME OFFICE 729 SEVENTH AVE. NEW YORK

SELECT SP PICTURES



JOSEPH M. SCHENCK

presents

Norma Talmadge

in

"GHOSTS OF YESTERDAY"

Adapted by Mildred Considine from the play "Two Women"

BY RUPERT HUGHES

Directed by Charles Miller

DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT PICTURES CORPORATION

extends

Greetings of the Season
to the Exhibitors of the United States

and acknowledges with appreciation the cordial reception extended to

SELECT SP PICTURES

embracing the productions of

CLARA KIMBALL YOUNG
And Her Own Company

NORMA TALMADGE

CONSTANCE TALMADGE

ALICE BRADY

New offerings of each of these stars in the Select Star Series will be ready for distribution by the twenty Select Exchanges in January

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

Of one accord! All praise

"THE HONEYMOON"

By E. Lloyd Sheldon Directed by Charles Giblyn

in which LEWIS J. SELZNICK presents

CONSTANCE TALMADGE

"Miss Talmadge's performance of Susan Lane was captivating!"—*Sunday Telegraph.*

"'The Honeymoon' is a riot of fun, with very fine work by Constance Talmadge."—*Exhibitor's Trade Review.*

"Constance Talmadge is a fascinating little actress and never looked prettier or more winsome than she does in this picture."—*New York Review.*

"A well-directed picture, with an adequate production and devoid of all unnecessary footage."—*Variety.*

"The singular beauty and personal charm of Constance Talmadge. . . . . in a story that will bring a laugh every time."—*Moving Picture World.*







DISTRIBUTED BY

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

REX BEACH PICTURES

"The Auction Block" A Huge Hit

ATTENDANCE records for the entire year 1917 have been broken throughout North America by Rex Beach's greatest story, "The Auction Block." This sensational success proves the Goldwyn statement that "*good* pictures cure *bad* times in the theatres." Read these reports of exhibitors and powerful daily newspapers:

NORTH

Boston Post: "The Auction Block is the biggest attraction of the year. Long lines waited in the cold for admission. Throngs turned away." Boston Traveler: "An endless line at the box office." Boston Herald: "It made hundreds wait on the street to gain admission." Boston Transcript: "Vividly remarkable."

EAST

Joseph Grossman, Standard Theatre, Cleveland: "Broke all records for the year." Cleveland Leader: "A tremendous picture that has packed the Standard." Cleveland Press: "One of the few pictures worthy of particular recommendation.' Edward A. Zorn, Temple Theatre, Toledo: "Drawing bigger crowds than any of Rex Beach's other great pictures."

WEST

Chicago Examiner: "The Auction Block is the 'honey' that will draw the people in swarms to box offices." Chicago Post: "It thrills one even more when seen a second time than it does the first time." Aaron J. Jones, Chicago: "It is a tr mendous hit." Chicago American: "The Auction Block has the heaviest booking ever recorded in the Chicago territory."

SOUTH

Atlanta American: "Tremendous in its appeal, The Auction Block instantly drew the crowds. It is what motion picture showmen call 'a clean-up picture.'"

There can be no "holiday slump" or depression if you play "The Auction Block" and other powerful Goldwyn productions.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

Goldwyn Pictures

Mae Marsh's Triumph in "The Cinderella Man"

RELEASED today throughout North America, Goldwyn's production starring Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter, has the advance approval of the powerful trade journals and more than two-score important exhibitors who predict that it will make more money for theatre-owners than any Goldwyn production thus far released. The following reviews of the greatest Mae Marsh picture ever made will interest all exhibitors:

VARIETY

Jolo: "The Cinderella Man," Goldwyn's eighth release, marks a mile-stone in the advance of this company. Mae Marsh is as elusively charming as always. George Loane Tucker, the director, has far out-distanced any work he ever did in England. One of the smartest pictures of the year that ought to bring the money.

MORNING TELEGRAPH

Frances Agnew: "The Cinderella Man" is a credit to the delightful charm of Mae Marsh, the genius of George Loane Tucker and his technical staff, and the abilities of an all-star supporting cast. This picture will get the money.

M.P. NEWS

Peter Milne: If the name of Goldwyn had not been popular zed long before this, "The Cinderella Man" would turn the trick with ease. It is the most delightful film drama that the writer has had the good fortune to see.

M.P. WORLD

Louis Reeves Harrison: Goldwyn presents a sympathetic adaptation of Edward Childs Carpenter's story, "The Cinderella Man." . . . Mae Marsh again shows her half-compassionate, half-whimsical talent. This production makes a charming Christmas story and will prove an attractive addition to any program the year round.

DRAMATIC MIRROR

D. A. Balch: Exhibitors will find "The Cinderella Man" a safe booking proposition because of its "legitimate" source and the firm excellence of its production. . . . One wonders how it could possibly be better.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street — New York City

TRIANGLE

The Handwriting on the Wall

YOU have recently read statements about the many changes that are about to take place in the motion picture industry. Complaints are made of over-production, extravagance and waste, unreasonable salaries paid stars, duplication of exchanges, etc.

There is no doubt but that conditions in this business will change. Any business which has grown to the size of the motion picture business in such a short time is bound to have developed extravagances that need elimination. It is exactly such conditions as those existing at present which prompt men in the industry to stop and reflect. It is from such conditions that changes come and methods are adopted which establish a business on a more stable basis.

Triangle will not make any prophesies at present concerning the future of the motion picture business. We realize that there is and always will be a demand from the public for this type of entertainment. Our policy is simply that of developing better pictures and of so systematizing the business that high grade motion pictures can be sold to exhibitors at a price that will show them a profit.

We believe we have already done some things toward systematizing, economizing and eliminating waste in the distribution of motion pictures—but we also appreciate that there is much more to be done. We intend to keep working until a lot more is accomplished.

The Triangle Studios at Culver City are being operated under plans which have proven successful in the largest industries in the country. A maximum of return is procured from every dollar invested in equipment. System, efficiency

(Continued on opposite page)

TRIANGLE

TRIANGLE

(Continued from preceding page)

and economy are rigidly enforced in every department of the studios.

This increase in efficiency and elimination in waste means better pictures at smaller costs. *The money thus saved means lower prices to exhibitors.* Taking into consideration the unequalled quality of Triangle pictures, there are none on the market today selling at more reasonable prices.

We are advising exhibitors to book the Hart and Fairbanks reissues. Reports prove that these pictures are drawing even larger crowds than when first issued. This is due to the fact that no better pictures have been made. Remember these are the pictures that made Hart and Fairbanks so universally popular. The large number of bookings we have made, and the constant stream of testimonials to our exchanges, indicate that *every exhibitor should book the Hart and Fairbanks reissues.*

We repeat that we want to make a regular business of the distribution of moving pictures. We are using our time, money and best efforts in endeavoring to give exhibitors better service. We are trying to play the game perfectly fair and square. This is evidenced by the fact that we do not transfer to exhibitors the war tax levied by the government on film manufacturers.

So watch Triangle. Watch Triangle pictures and Triangle service. If we can be of service, write the Triangle exchange nearest you.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH	R. W. LYNCH	FRED KENT	Y. F. FREEMAN
President	Vice President	Treasurer	Sec. and Gen. Mgr.

TRIANGLE

Act Fast—State Right Buyers

The Only Keystone Comedy Ever Offered to State Right Buyers Was

"Tillie's Punctured Romance"

And It Has Been the Most Sensational Box Office Attraction Seen in Years

The Following Tested Laugh-Producing Keystone-Mack Sennett Comedies, Starring

MABEL NORMAND, FATTY ARBUCKLE, CHESTER CONKLIN and FORD STERLING

Are Now Being Offered for the First Time for Territorial Rights.

They Are Going to Be as Big Money Getters for You as "Tillie" Has Been.

THE SUBMARINE PIRATE	with	SYD CHAPLIN (4 REELS)
FATTY AND MABEL ADRIFT	with	FATTY ARBUCKLE & MABEL NORMAND (3 REELS)
CINDERS OF LOVE	with	CHESTER CONKLIN
HE DID AND HE DIDN'T	with	FATTY ARBUCKLE & MABEL NORMAND
THE OTHER MAN	with	FATTY ARBUCKLE
BRIGHT LIGHTS	with	FATTY ARBUCKLE & MABEL NORMAND
BUCKING SOCIETY	with	CHESTER CONKLIN
THE SNOW CURE	with	FORD STERLING
THE VILLAGE SCANDAL	with	FATTY ARBUCKLE & RAYMOND HITCHCOCK
SAVED BY WIRELESS	with	CHESTER CONKLIN
FATTY AND THE BROADWAY STARS	with	FATTY ARBUCKLE
DIZZY HEIGHTS AND DARLING HEARTS	with	CHESTER CONKLIN
HIS WILD OATS	with	FORD STERLING
WAITERS' BALL	with	FATTY ARBUCKLE
HIS FIRST FALSE STEP	with	CHESTER CONKLIN
AMBROSE CUP OF WOE	with	MACK SWAIN

FOR DETAILED INFORMATION APPLY BY WIRE OR MAIL TO

HILLER & WILK, Inc.

Exclusive Selling Agents for

BROADWAY FILMS COMPANY

LONGACRE BUILDING, 42d STREET AND BROADWAY, NEW YORK

PHONE, BRYANT 6652

ANTONIO MORENO

A great writer

RUDYARD KIPLING

with WOLCOTT BALESTIER

wrote a great story

The NAULAHKA

Pathé has had it made it into a great photoplay in

..... EIGHT PARTS .....

with

ANTONIO MORENO

WARNER OLAND, DORALDINA, HELENE CHADWICK, AND MARY ALDEN





From **AMERICA** *to* **INDIA** *and back again the story takes you with thrilling incident, fine acting and splendid sets.*
An extraordinary box office attraction

COMING SOON

Produced by ASTRA
Directed by George Fitzmaurice

Pathé



"ACTING SUPERB — A SUCCESS AS A BOX OFFICE ATTRACTION."—

What a prominent New York circuit says of the

RUSSIAN ART FILMS

"M. & S. CIRCUIT
25 Second Ave.,
New York City.

Nov. 21st, 1917

Pathé Exchange, Inc.,
1600 Broadway,
New York City.

Gentlemen:- ATTENTION OF MR. W.E. RAYNOR

We wish to state that the Russian Art Picture, "THE PAINTED DOLL" made a success as a Box Office Attraction for my East Side and Bronxville Theatres. The patrons appreciated it very much. The acting is superb, and the photography is splendid.

Sincerely hoping that all your future releases will be of the same standard, we remain

Very truly yours,

EM:ML (Signed) Mayer & Schneider."

CURRENT RELEASE—

HER SISTER'S RIVAL

.....WITH M'LLE COLODNAIA.....

FIVE—PARTS

Pathé



DORIS KENYON

And Now the four star serial—

The HIDDEN HAND

with

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY *and* MAHLON HAMILTON; *with national advertising; with feature production; with thrilling story and with box office cast.....*

A serial for you!

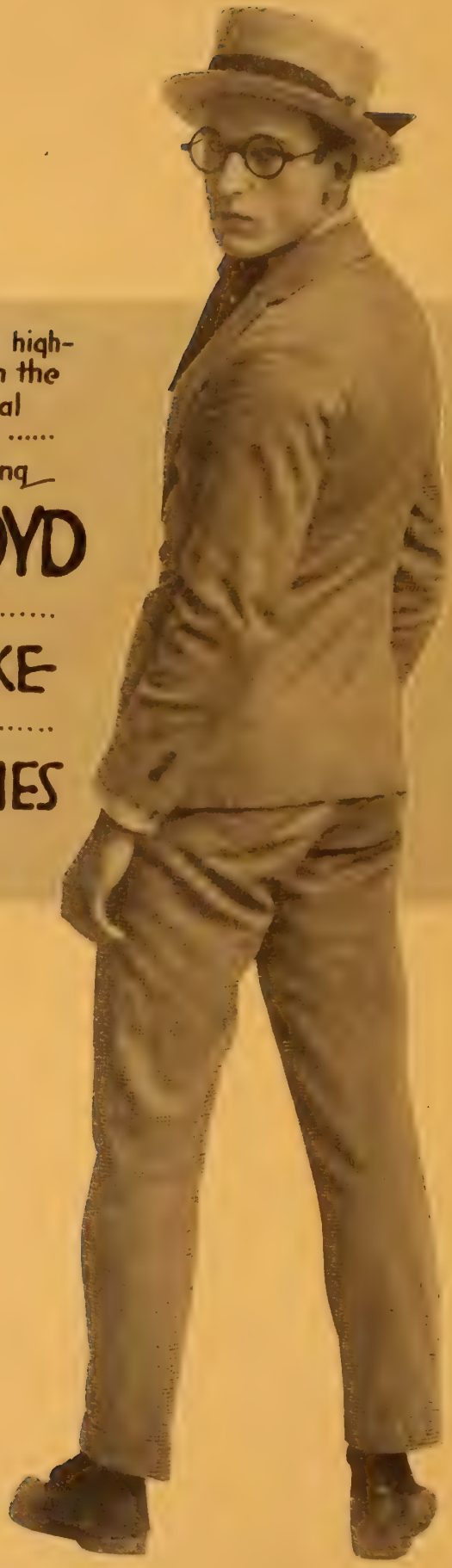
Arthur B. Reeve wrote it—

A sufficient guarantee that the story will hold your audiences from start to finish.—

PATHÉ *made it – that guarantees first class production.*

A PATHÉ *serial has to be good; it is made for you.*

Pathé



What comedies average highest day in and day out, in the star, cast, direction and real laugh producing qualities? ..... Ask the exhibitor showing

HAROLD LLOYD

.....in the two reel.....

LONESOME LUKE

..... and the one reel.....

ROLIN COMEDIES

He Knows!

"'Love, Laughs, and Lather' is the best comedy the writer has seen recently. It sets a high-water mark in all picture comedy." .....
.....MOTION PICTURE NEWS

AN ADVERTISEMENT
by
W. W. HODKINSON

"What Shall We Do With the Motion Picture Business?" a booklet containing Mr. Hodkinson's famous "Open Letter" on present and future conditions and Mr. Stanley V. Mastbaum's telegram, and also a statement of Mr. Hodkinson's stand on current problems, will be sent free upon request. Drop a postcard to-day.

QUALITY INSURANCE

The announcement last week of my arrangements for using the shipping and other exchange facilities of the General Film Company on PARALTA PLAYS and other product which I shall distribute answers the immediate questions of the trade.

It also now allows me to express my real message to the industry.

This message is that I expect to tie together responsible elements within the business to promote and insure **quality as the basic principle of our progress and our profit.**

The means for tying these elements together I do not find in the industry at present.

Analyzing the whole situation, I have therefore picked upon the neglected spot in the industry as the means for uniting all responsible elements now existing, and as the critical point upon which to bring my new leverage to bear. I have obtained the rights to what has been called

THE Motion Picture PLUS

which is an improved medium for photographing and projecting motion pictures, a medium which is to the motion pictures of to-day what the modern disc phonograph is to the old wax cylinder, what the broad gauge railroad is to the narrow gauge line, what the motor truck is to the one-horse express wagon.

A four-page supplement describing the process in detail will be issued with the Motion Picture News of next week, January 4, 1918 (published December 26).

In this new process, and in its absolute control by my organization, you will see not only a bigger and better product on the screen, something which will lift motion pictures to a higher plane of public entertainment than it has ever reached or ever could reach in its present form, but you will also see in it

A GUARANTEE AND CONTROL OF QUALITY,

a means by which the wheat of quality pictures can be sifted from the chaff of mediocre pictures. This leverage will let us go to the public with an assurance of **QUALITY WHICH THE PUBLIC WILL RECOGNIZE.** This is the all-important thing at this time.

The Motion Picture PLUS will therefore be the first true stabilizer of quality production, for upon the screen itself, every moment the picture is shown, the audience will recognize our process, and **that process must and will be confined to the highest type of pictures made, with all the quality elements now recognized.**

It is for this reason, more than any other, that I am tying my forces to the Motion Picture PLUS as **THE ONE MEANS BY WHICH QUALITY CAN AGAIN BE STAMPED UPON A PRODUCT,** for only by going to the public with the leverage of unmistakable quality can we turn this business back into substantial, sane, profitable business channels.

Wm. W. Hodkinson

Distribution :—The first PARALTA PLAYS, "A MAN'S MAN," featuring J. Warren Kerrigan, and "MADAM WHO?", featuring Bessie Barriscale, are now ready for bookings at the various General Film Company Exchanges. Address: "Attention W. W. Hodkinson representative." Our representative for the foreign distribution of PARALTA PLAYS and all our other products throughout the world (excepting Canada) is the INTER-OCEAN FILM CORPORATION, 220 West 42nd Street, New York. PARALTA PLAYS are now being distributed in Canada by GLOBE FILMS, LTD., at their various exchanges.

W. W. HODKINSON CORPORATION

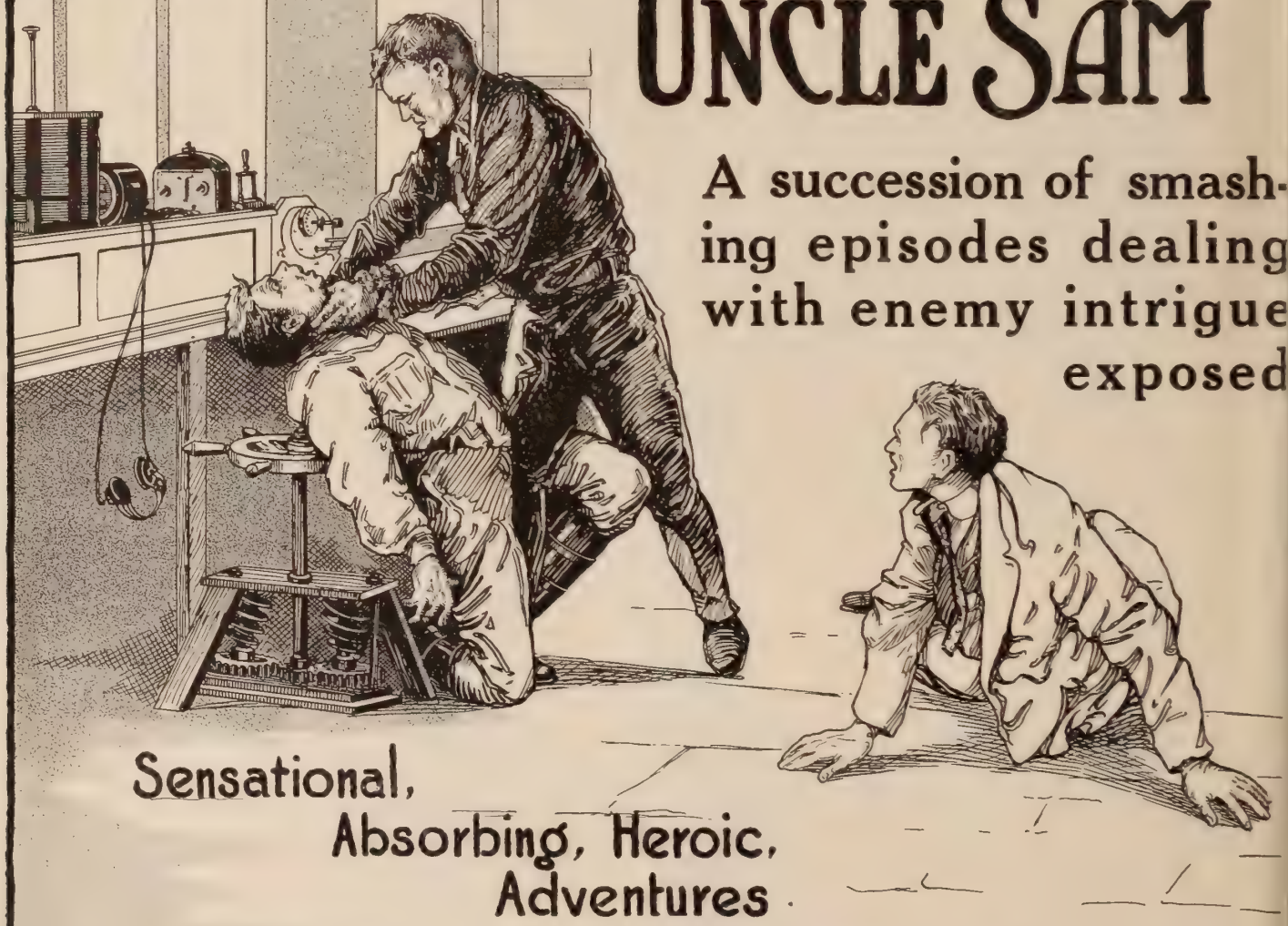
Telephone: Murray Hill 2123 527 Fifth Avenue, New York

GENERAL FILM COMPANY.

German Spy plots foiled!

THE THRILL SERIAL

A DAUGHTER of UNCLE SAM



A succession of smashing episodes dealing with enemy intrigue exposed

Sensational,
Absorbing, Heroic,
Adventures.

JAXON FILM CORPORATION

Commercial Trust Co. Building, 41st Street and Broadway, New York City

Distributed Exclusively by General Film Company

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GENERAL FILM COMPANY.

The serial for every theatre in every neighborhood in every section where American patriotism is sacred

AND THAT MEANS *YOUR* THEATRE!

A DAUGHTER of UNCLE SAM

with **JANE VANCE**

Daring, Magnetic, Sweet

and **WILLIAM SORELLE**



One reel each week of situations, suspense, and surprises—the serial of condensed dramatic action—the live spot on your program.

12 EPISODES — 12 WEEKS



Because of added stunts the opening release date of "A DAUGHTER OF UNCLE SAM" has now been set for JANUARY 19

JAXON FILM CORPORATION

Commercial Trust Co. Building, 41st Street and Broadway, New York City

Morgan Bryan

Distributed Exclusively by General Film Company

The "NEWS" advertisers believe YOU worth while; justify them.

GENERAL FILM COMPANY.

Here He Is Again!

CHARLIE CHAPLIN

IN THE FAMOUS ESSANAY-CHAPLIN COMEDY

"WORK"



You Can't Afford to Miss One of These Monthly Releases

Pack your theatre with these great laughmakers

"IN THE PARK"
"THE CHAMPION"
"BY THE SEA"
"A JITNEY ELOPEMENT"

ESSANAY
GEORGE K. SPOOR, PRESIDENT

TRADEMARK
Reg. U. S. Pat. 1907

1333 Argyle Street, Chicago

TRADEMARK
Reg. U. S. Pat. 1907

Distributed Exclusively by General Film Company

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GENERAL FILM COMPANY.

RIP-ROARING SLAPSTICKS FAST AND FURIOUS

The best program is incomplete without good comedy.
Book one of these each week and give your patrons a treat.

"LUNCH"
"MAKE YOUR EYES BEHAVE"
"A DEPOT ROMEO"
"THE GENERAL"
"HARD LUCK"

Screen time 15 minutes



Wonders of Nature and Science
Scenics Supreme!

Disclosing the beauty spots of North America, yet filled with thrilling action.

"Through Canada from Coast to Coast"
"Water Powers of Western Canada"
"Banff National Park"
"The Great Natural Industries of Canada"
"Salmon Fishing in New Brunswick"
"Lake Louise"

READY NOW!

Trademark
Reg. U. S. Pat. 1907

Essanay
GEORGE K. SPOOR PRESIDENT

1333 Argyle Street, Chicago

Trademark
Reg. U. S. Pat. 1907

Distributed Exclusively by General Film Company

You are wasting your opportunities if YOU ignore advertising.

GENERAL FILM COMPANY.

The Buoyant Spirit of Wholesome Youth

in Its Most Captivating Moods

as Interpreted by the World's Greatest Children's Advocate:

Judge WILLIS BROWN



A Wonderful Series of Crisply Visualized Two-Part Stories of the intensely Appealing Juvenile Heart Is Coming from this man:

Detroit Free Press

Judge Brown is an informal speaker, but an eloquent one, with an eloquence all his own. He is an actor one minute, a prosecuting attorney the next, a criminal lawyer and orator in turn—a master of hearts at all times. He is unique. No wonder he is popular with the boys, he is one himself, with the clairvoyant boyhood that follows mature wisdom humbly and observantly.

St. Louis Exponent

Judge Brown took the platform at the Odeon Theater literally as well as figuratively. A man of wonderful energy, no pent-up nook confined him. He moved about the whole time and held every listener fascinated and enthralled. He carried the great audience with him first to last, moving them at will to roars of laughter or to tears. The audience cheered to the echo or gave applause that in many cases only partially concealed tears.

Author of these already famous multiple reel screen classics:

"THE SAINT'S ADVENTURE"
with *Henry Walthall*

"THE GIRL WHO WON OUT"
with *Violet McMillan*

"THE SPIRIT OF '17"
with *Jack Pickford*

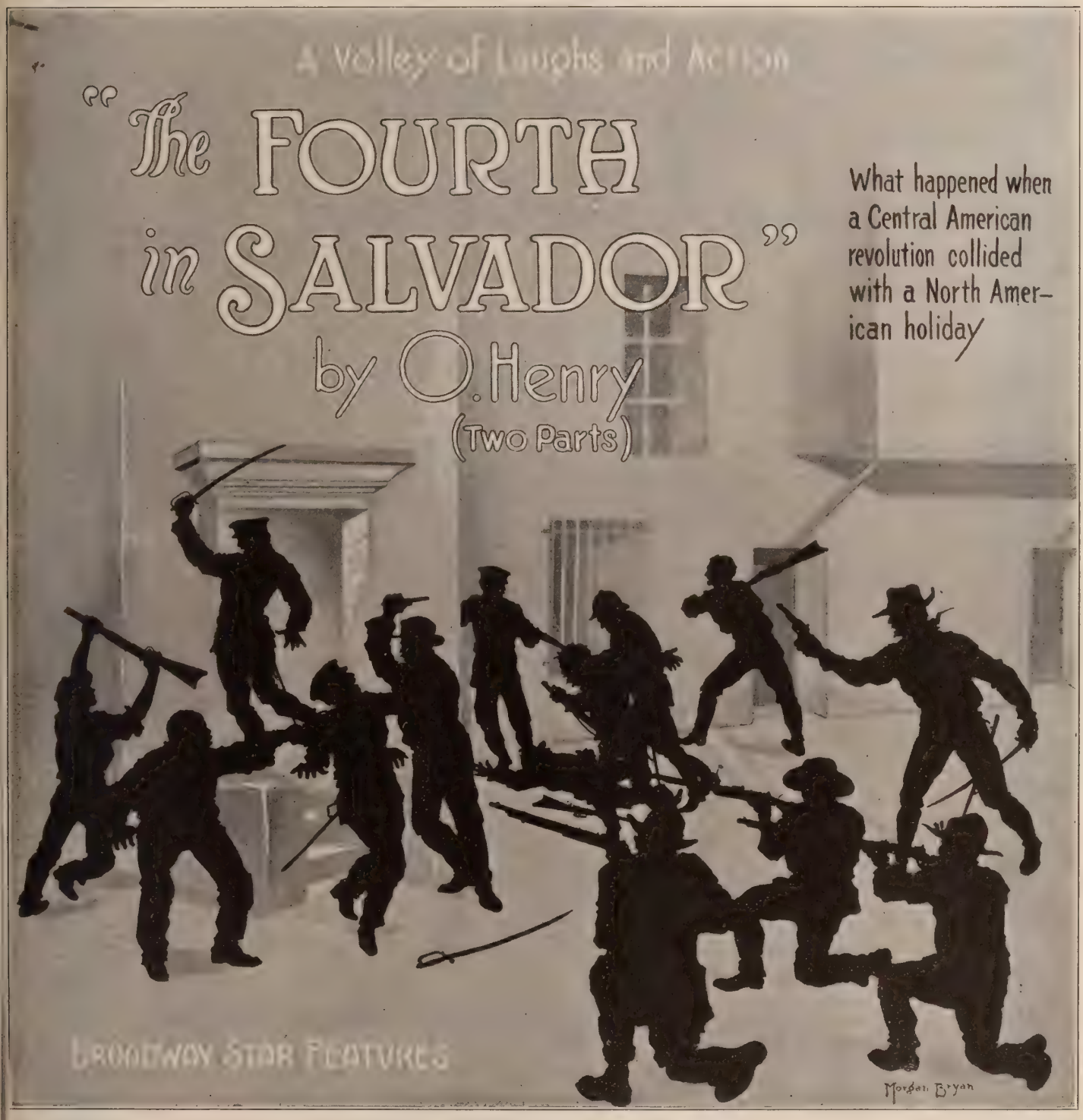
Watch for Further Announcements of the New

JUDGE BROWN STORIES

Distributed Exclusively by General Film Company

N. B.—GENERAL FILM COMPANY does not exact the 15c charge on any of its releases.

GENERAL FILM COMPANY.



Distributed Exclusively by General Film Company

The ideal holiday season picture is "WHISTLING DICK'S CHRISTMAS STOCKING" by O. Henry. Another O. Henry Christmas story, "THE GIFTS OF THE MAGI," ranks with it for timely sentiment. Both ready for booking at General Film exchanges.

A magazine's success is measured by its advertising. Look at the "News!"

PARALTA PLAYS

PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Screen Version MONTE M. KATTERJOHN

"Madam Who?"

Written by HAROLD MacGRATH

DIRECTED BY REGINALD BARKER

ROBERT BRUNTON, Manager of Productions

The prime essential
of a good picture
is 90% action and speed.
Well, "Madam Who?"
has the speed of a shooting star,
and the action of a race horse.

The remaining 10%
consists of romance
and pure, unadulterated mystery.

And it all is permeated
by the sovereign art,
transcendent spirit,
and exquisite personality
of Bessie Barriscale.

A crystal gem
upon liquid gold.

—Will draw the Crowds as the Moon draws the Seas—

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan in

Screen Version by THOMAS G. GERAGHTY

"A Man's Man"

Written by PETER B. KYNE

DIRECTED BY OSCAR APFEL

ROBERT BRUNTON, Manager of Productions

Without fanfares, smashing of cymbals,
or flares of trumpets,
we booked "A Man's Man"
into Clune's Auditorium, Los Angeles, Calif.
It crowded that theatre —
which seats over 3,000 —
four times every day
for a full week.
And it broke the Saturday night record.
That is the only booking
"A Man's Man" has had.
It was our acid test for merit,
and "A Man's Man" proved
100% net.
Any truth can be checked up
by test and experiment,
and on the result
you take no chances.

—The Proof of a Picture is in the Box Office—

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

Better to read fifty advertisements than to miss the one YOU need.

Mr. Foreign Buyer

WE OPERATE EVERYWHERE

WE ARE NOW CLOSING CONTRACTS FOR

PARALTA PLAYS

PICK OF THE PICTURES

FEATURING
J. WARREN KERRIGAN
BESSIE BARRISCALE
HENRY B. WALTHALL

GET IN TOUCH WITH US IMMEDIATELY FOR YOUR TERRITORY

WE OPERATE EVERYWHERE

Mr. Manufacturer

WE HAVE JUST SOLD THE ENTIRE OUTPUT OF

57 A YEAR **CHRISTIE COMEDIES** 57 A YEAR

— FOR THE — UNITED KINGDOM

WE CAN DO THE SAME FOR YOU

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS.

SCHLES



The greatest picture on earth for Holiday runs is

BLUE JEANS

Get in touch with your Metro Exchange for trade showings

P.S. VIOLA DANA with this production becomes a new 100 per cent box office attraction-

M E T R O

Presented by B.A.ROLFE

Directed by John H. Collins



Form 1201

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

143NA N 15 N L 1 EX

MINNEAPOLIS MINN DEC 2 1917

METRO PICTURES CORPN

1476 BROADWAY NEW YORK

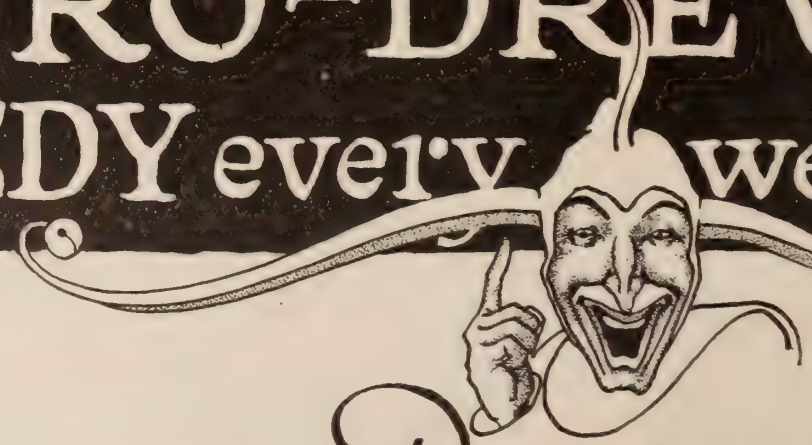
W. E. A.
To
DEC 3- 1917
Ans'd

DRAFT 258 BROKE ALL ATTENDANCE RECORDS AT LYRIC THEATRE MINNEAPOLIS OPENING TODAY

JAMES A KEOUGH MANAGER

1212AM

The Rialto Theatre, New York runs a METRO-DREW COMEDY every week.



Do you know the reason?



A new departure – in the American Widow, motion picture audiences will see

the ETHEL BARRYMORE *of the* STAGE

THIS is a comedy-drama by Kellett Chambers directed in Five Acts by Frank Reicher and is

RELEASED *by* METRO DECEMBER 17th

Maxwell Karger, Manager of Productions.

Many a packed house is directly traceable to an advertisement in the "News."



"WE PAY THE TAX"

"First National" Release Dates

DECEMBER 3

"ALIMONY"

RELEASED DECEMBER 24

Mme. Petrova in "Daughter of Destiny"

FIRST PETROVA PICTURE

DECEMBER 31

(Approximately)

Herbert Brenon Presents

"EMPTY POCKETS"

By RUPERT HUGHES

JANUARY

Chaplin's First Greater Comedy

"Signature *Charles Chaplin* Protected" { Foreign rights controlled by Wm. Vogel Productions, Inc., Longacre Bldg., New York City }

Bookings now at all "First National" Exchanges

FIRST NATIONAL EXCHANGES

AND TERRITORIAL DIVISIONS

ALASKA, WASHINGTON, OREGON, MONTANA, IDAHO
1200 4th Avenue, Seattle, Washington
All of Alaska, Washington, Oregon, Montana—All counties in Idaho north of and including Idaho County.

ARIZONA and SOUTHERN CALIFORNIA
833 So. Broadway, Los Angeles, California
Southern California, including counties of San Luis Obispo, Kern, San Bernardino and all south thereof. All of Arizona.

AUSTRALIA
New York Office—Australasian Films, 729 7th Avenue
Australian Office—Film House, Sydney. All of Australasia

CALIFORNIA, NEVADA, HAWAII
134 Golden Gate Ave., San Francisco
California north of counties of San Luis Obispo, Kern and San Bernardino; all of Nevada and Hawaii.

CANADA (Western)
1318 Standard Bank Bldg., Vancouver, B. C.
All Canada west of and including Fort William and Port Arthur.

CANADA (Eastern)
Imperial Theatre, Ottawa, Canada
All Canada east of but not including Fort William and Port Arthur.

COLORADO, NEW MEXICO, UTAH, WYOMING
and all counties in Idaho south of Idaho county.
1744 Curtis St., Denver, Colo.

GEORGIA, FLORIDA, ALABAMA and SOUTH CAROLINA
Lyric Theatre, Atlanta, Ga.

ILLINOIS
110 S. State Street, Chicago, Ill.

INDIANA
24 W. Washington St., Indianapolis, Ind.

IOWA, KANSAS and NEBRASKA
Garden Theatre, Des Moines, Iowa.

KENTUCKY and TENNESSEE
Rex Theatre, Louisville, Ky.

LOUISIANA and MISSISSIPPI
Strand Theatre, New Orleans, La.

MICHIGAN
73 Broadway, Detroit, Michigan.

MINNESOTA, NORTH and SOUTH DAKOTA
717 Hennepin Ave., Minneapolis, Minn.

MISSOURI
New Grand Central Theatre, St. Louis, Mo.

MARYLAND, DISTRICT OF COLUMBIA and DELAWARE
Garden Theatre, Washington, D. C.

NEW ENGLAND STATES
20 Winchester Street, Boston, Mass.

NEW YORK
509 Fifth Avenue, New York City.

NEW JERSEY
509 Fifth Avenue, New York City.

OHIO
302 Sloan Bldg., Prospect Ave., Cleveland.

PENNSYLVANIA (Eastern)
1339 Vine Street, Philadelphia, Pa.
All counties east of Fulton, Huntington, Center, Clinton and Potter.

TEXAS, OKLAHOMA and ARKANSAS
1920 Main Street, Dallas, Texas.

WEST VIRGINIA and WESTERN PENNSYLVANIA
300 Westinghouse Bldg., Pittsburgh, Pa.
All Pennsylvania counties west of and including Fulton, Huntington, Center, Clinton and Potter.

VIRGINIA and NORTH CAROLINA
420 9th Street, N. W., Washington, D. C.

WISCONSIN
Toy Bldg., Milwaukee, Wisconsin.

The First National Exhibitor's Circuit, Inc.

18 EAST 41st STREET, NEW YORK CITY

HERBERT BRENON

presents

"EMPTY POCKETS"

by Rupert Hughes

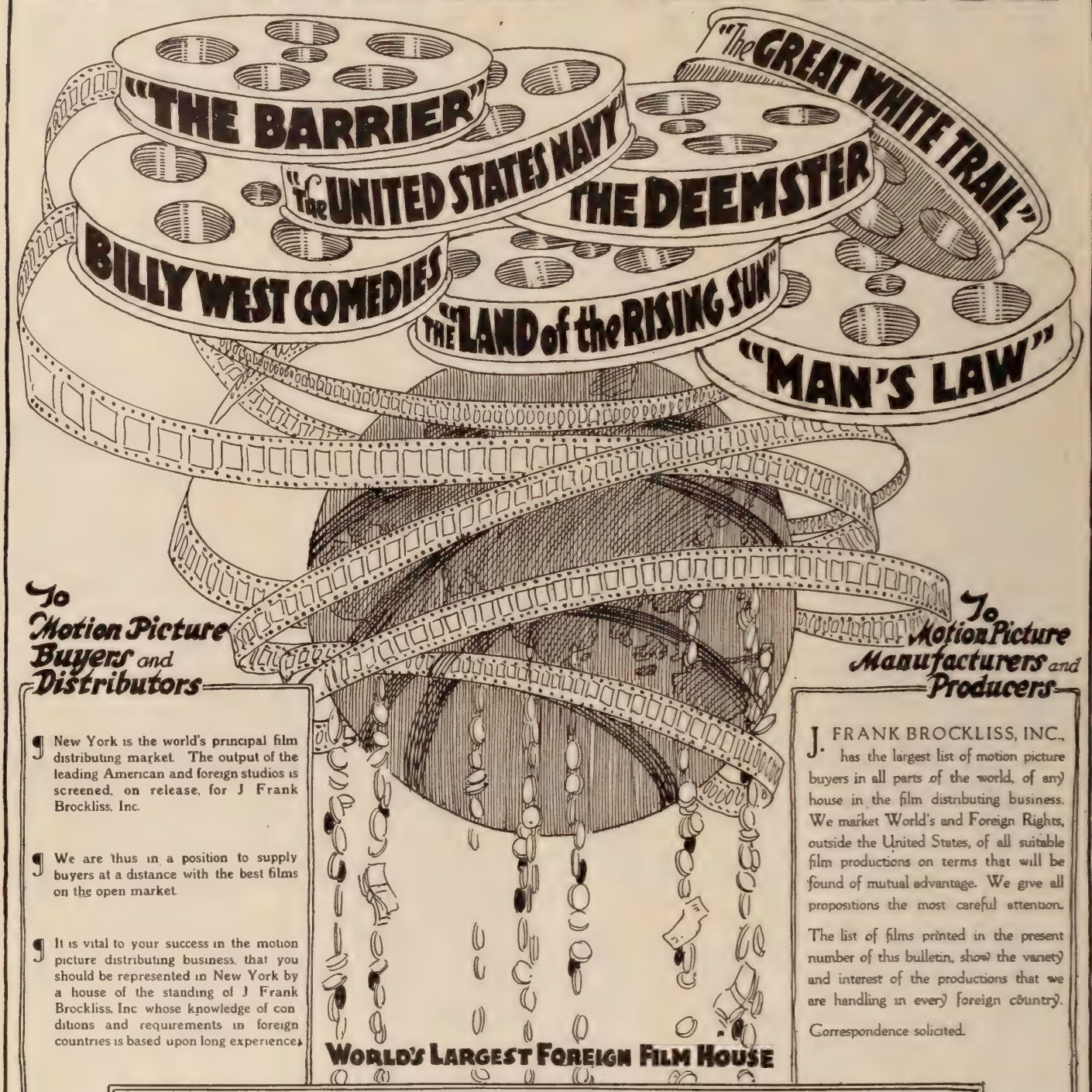
FIRST NATIONAL EXHIBITORS' CIRCUIT

A "FIRST NATIONAL" ATTRACTION



THE SWIFTEST STORY OF NEW YORK'S SLUMS AND PALACES EVER WRITTEN

WE ENCIRCLE THE GLOBE



To Motion Picture Buyers and Distributors

¶ New York is the world's principal film distributing market. The output of the leading American and foreign studios is screened, on release, for J Frank Brockliss, Inc.

¶ We are thus in a position to supply buyers at a distance with the best films on the open market.

¶ It is vital to your success in the motion picture distributing business, that you should be represented in New York by a house of the standing of J Frank Brockliss, Inc whose knowledge of conditions and requirements in foreign countries is based upon long experience.

To Motion Picture Manufacturers and Producers

J. FRANK BROCKLISS, INC., has the largest list of motion picture buyers in all parts of the world, of any house in the film distributing business. We market World's and Foreign Rights, outside the United States, of all suitable film productions on terms that will be found of mutual advantage. We give all propositions the most careful attention.

The list of films printed in the present number of this bulletin, show the variety and interest of the productions that we are handling in every foreign country.

Correspondence solicited.

WORLD'S LARGEST FOREIGN FILM HOUSE

J. FRANK BROCKLISS Inc.

SIDNEY GARRETT Pres.

GENERAL EXPORT and IMPORT

729 SEVENTH AVE. NEW YORK.

EGGERS INC.



"KEEP STILL AND LET ME FACE IT OUT—I'LL STAND BY YOU."

OLIVE TELL
the exquisite Charles Frohman actress, supported by David Powell and a notable cast in

"HER SISTER"
A story of love and intrigue with a glimpse of the mystic—laid in New York today, adapted from the Charles Frohman play
produced by
Empire All Star Corporation

Available December 24
at all exchanges of the
Mutual Film Corporation



Gail Kane

Whose box office value
is built on stage
and screen success,
in a series of seven pictures
of consistent merit—

"A GAME OF WITS"
"SOUTHERN PRIDE"
"THE BRIDE'S SILENCE"
"SOULS IN PAWN"
"THE UPPER CRUST"
"THE SERPENT'S TOOTH"
"WHOSE WIFE?"

Produced by
American Film Company, Incorporated

Juliette Day

The delightfully happy little actress,
playing this season on
the Broadway stage in
"The Riviera Girl,"
proved her box office value in—

"THE RAINBOW GIRL"
"THE CALENDAR GIRL"
"BETTY AND THE BUCCANEERS"

Produced by
American Film Company, Incorporated



Available at all exchanges of the
Mutual Film Corporation.

THE KAISER'S SECRET ARMY IN AMERICA

While American manhood takes up the challenge of the Kaiser's armed forces on the seas and on the fields of Europe, the very sources of its support in this country are menaced by furtive, non-uniformed armies whose weapons are spying, sabotage, bomb-planting, incendiarism, murder and a hundred forms of insidious and demoralizing propaganda.

WHAT ARE WE GOING TO DO ABOUT IT?—LITERARY DIGEST

WHAT HAS BEEN DONE ABOUT IT IS THE SUBJECT OF

AMERICA'S SERIAL SUPREME



KING BAGGOT

"THE EAGLE'S EYE"

BY WILLIAM J. FLYNN

CHIEF OF THE U. S. SECRET SERVICE

THE STORY OF THE IMPERIAL GERMAN GOVERNMENT'S SPIES, PLOTS AND PROPAGANDA IN THE UNITED STATES

PRESENTED WITH THE POPULAR STARS

KING BAGGOT

as Harrison Grant, the hero

MARGUERITE SNOW

as Dixie Mason, the heroine



MARGUERITE SNOW

A PRODUCTION THAT COMMANDS NATIONAL INTEREST

Produced by

THE WHARTONS

315 Longacre Building
1476 Broadway, New York

U.S.A.
T.W. WHARTON L.D
ITHACA, N.Y.

Distributed by

M. H. HOFFMAN, Inc.

FOUR-SQUARE EXCHANGE
729 Seventh Avenue, New York

STANDARD PICTURES

FOX FILM CORPORATION



WILLIAM FARNUM
IN
A DE LUXE PRODUCTION
THE HEART OF A LION

THE FOREMOST PRODUCTIONS OF THE YEAR

MAKING GOOD TO THE EXHIBITOR AND TO THE PUBLIC

BACKED BY NATIONAL ADVERTISING

WHEN YOU BOOK THESE PICTURES YOU ARE GIVING YOUR PATRONS THE BEST THAT IS

MAKE DATES NOW

FOX BRANCHES IN EVERY STATE



A DAUGHTER OF THE GODS
WITH THE WORLD'S MOST PERFECT WOMAN
ANNETTE KELLERMANN



TREASURE ISLAND
BY
ROBERT LOUIS STEVENSON'S
THRILLING STORY



THEDA BARA *in*
DU BARRY
A THEDA BARA SUPER PRODUCTION
MOST INTERESTING ADVENTURESS IN HISTORY OF FRANCE

WILLIAM FOX PRODUCTIONS

FOX SPECIAL FEATURES

FOX FILM CORPORATION

ONE A WEEK FIFTY-TWO A YEAR



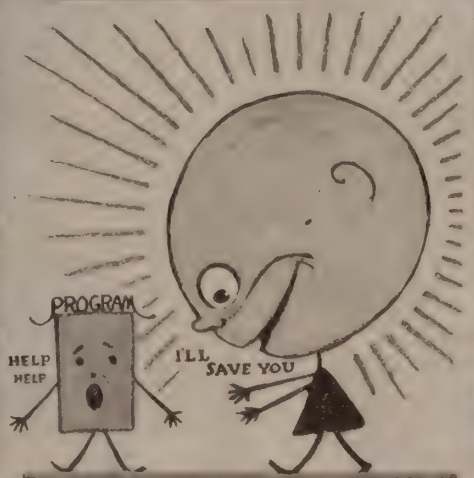
TOM MIX
in
CUPID'S ROUND UP
A THRILLING TALE OF THE GOLDEN WEST

THE SUPERIOR SERVICE THAT BUILDS BUSINESS FOR EXHIBITORS



GEORGE WALSH
in
THE PRIDE OF NEW YORK
A Stirring Patriotic Drama

MOST POPULAR STARS ON THE SCREEN



SUNSHINE COMEDIES
LIFE SAVERS FOR SAD PROGRAMS
BOOK THESE NOW
ROARING LIONS AND WOOLLY LAMBS
A MILK-FED VAMP
HIS SMASHING CAREER
DAMAGED — NO GOODS

GREAT DIRECTORS POWERFUL STORIES.

CONTRACT NOW AT NEAREST BRANCH



JEWEL CARMEN
in
The KINGDOM OF LOVE
A Radiant New Star

LEHRMAN'S SUNSHINE COMEDIES



Starring BETTY LEE

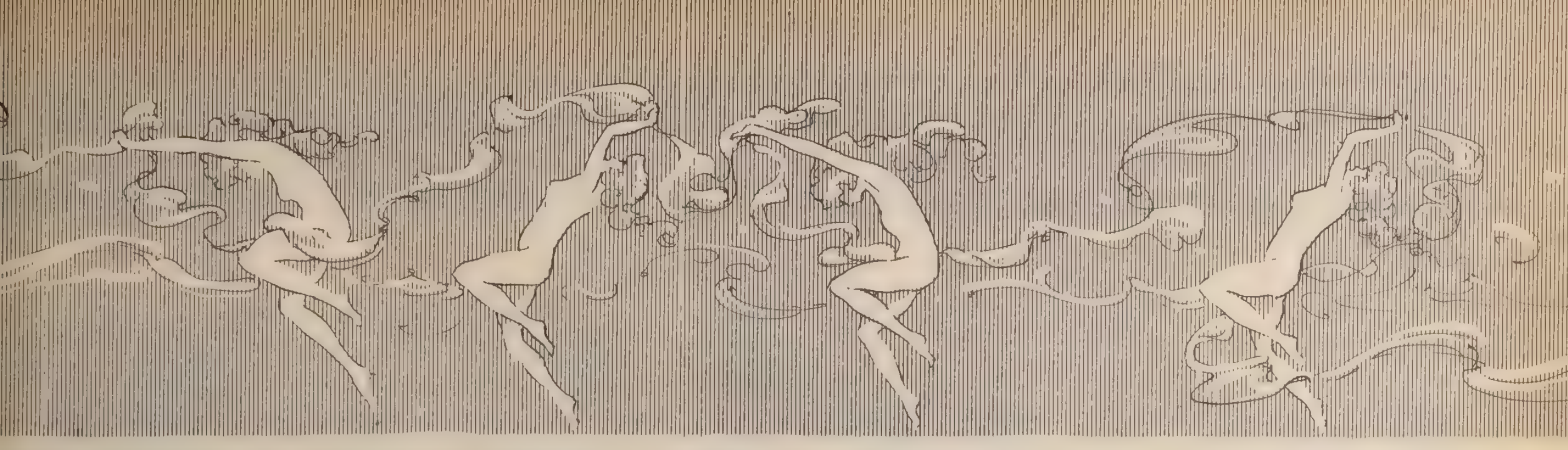
"THE FAIREST DAUGHTER OF THE SOUTH"

as "VENUS"

RELEASED BY

VICTORY FILM M'FG. CO.

HESSER PUBLICITY BUREAU



EDWIN BOWER HESSER

PRESENTS

THE MOST BEAUTIFUL FILM EVER CREATED

"The Triumph of Venus"

A ROMANCE OF THE GODS AND GODDESSES OF ANCIENT GREEK MYTHOLOGY.

WRITTEN AND DIRECTED
by **CAPTAIN HESSER**
AUTHOR OF *"FOR THE FREEDOM OF THE WORLD"*
(GOLDWYN)

218 W. 42ND ST. N.Y.C. BRYANT 4477

UNUSUAL-ABOVE THE ORDINARY-PRODUCTIONS

Bessie Barriscale IN THOSE

EXHIBITORS' BOOKING CORPORATION U.S.

BOX-OFFICE VALUE

SPECIAL THOS. H. INCE SEVEN PART FEATURE.
BESSIE BARRISCALE
MOST POWERFUL "STAR" VEHICLE OF THE SEASON.

SIDNEY OLCOTT'S STUPENDOUS SPECTACULAR PRODUCTION

WALKER WHITESIDE AND VALENTINE GRANT IN The

BOX-OFFICE VALUE

TREMENDOUS APPEAL OF SUBJECT-MARTYRED BELGIUM.
WALKER WHITESIDE AND VALENTINE GRANT.
UNLIMITED ADVERTISING POSSIBILITIES.

The ZEPPELIN'S

U·S·EXHIBITORS' BOOKING CORPORATION
EXECUTIVES FRANK G. HALL—WILLIAM OLDKNOW
TOP O'THE TIMES BLDG. NEW YORK

FOR SPECIAL DRIVES AFTER BIG BUSINESS

WHO PAY

en the Critics Advise You to Book It!

BITORS TRADE REVIEW:
THOSE WHO PAY" is a worthwhile feature from every viewpoint. It ould be a money-maker and a picture that will cause all who see it to speak ell of your theatre.

DRAMATIC MIRROR:
Exhibitors who book "THOSE WHO PAY" will be "wise in their generation" for the picture is in all ways a winner.

Belgian

By FREDERIC ARNOLD KUMMER

BREAKING BIG-BUSINESS RECORDS EVERYWHERE!

LAST RAID

Thos. H. Ince's NEWEST AND GREATEST SPECTACLE

Written by C. GARDINER SULLIVAN
Directed by IRVIN V. WILLAT

BOOK THROUGH THE FOLLOWING EXCHANGES:

HOFFMAN-FOURSQUARE
New York (729 7th Ave.)
Buffalo (47 W. Swan St.)
Detroit (304 Jos. Mack Bldg.)
Chicago (207 So. Wabash Ave.)
Denver (1735 Welton St.)
Seattle (2014 Third Ave.)
Pittsburgh (127 Fourth Ave.)
Los Angeles (514 W. 8th St.)
Philadelphia (1325 Vine St.)
Cincinnati (301 Strand Th. Bldg.)
St. Louis (301 Express Th. Bldg.)
Cleveland (310 Sloan Bldg.)
Washington (8 E Street, N. W.)
Kansas City (1120 Walnut St.)
San. Francisco, (191 Golden Gate Ave.)
Minneapolis (206 Film Exchange Bldg.)
Southern States Film Co.
Atlanta (114 Walton St.)
Dallas (1900 Commerce St.)
Globe Feature Film Co.
New England (20 Winchester St., Boston, Mass.)
Frank Gersten, Inc.
New Jersey (220 W. 42d St., N.Y.C.
Foreign Rights: Robertson-Cole Co., 23d Floor, Times Bldg., N. Y.

Harry Raver Announces
the Sale of

The Public Defender

Starring

Frank Keenan **Alma Hanlon**

Robert Edeson



To

RENOWNED PICTURES CORP.
1600 Broadway, New York

For the United States and Canada. To
whom inquiries should be addressed

HARRY RAVER
1402 Broadway, New York

HR

COMING

A "BIG BUSINESS" PRODUCTION

BACKED BY THE POWER OF THE PRESS

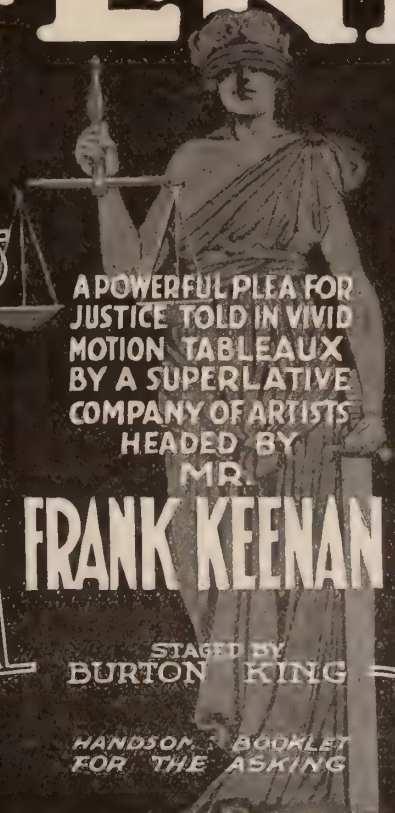


CLOSE TO THE HEARTS OF THE MASSES

THE PUBLIC DEFENDER

BY MAYER C. GOLDMAN AND FRANK W. HARRIS OF THE NEW YORK BAR

INSPIRED BY MR GOLDMAN'S FAMOUS BOOK
SCENARIO BY FREDERICK RATH



A POWERFUL PLEA FOR JUSTICE TOLD IN VIVID MOTION TABLEAUX BY A SUPERLATIVE COMPANY OF ARTISTS HEADED BY

MR. FRANK KEENAN

STAGED BY BURTON KING

HANDSOME BOOKLET FOR THE ASKING





FOR TERRITORIAL RIGHTS address

RENOWNED PICTURES CORP., 1600 Broadway, New York

A magazine's success is measured by its advertising. Look at the "News!"

COMMONWEALTH PICTURES CORP.

PRESENTS

CHARLOTTE

IN

"THE FROZEN WARNING"

IN SIX PARTS

DIRECTED BY

OSCAR EAGLE

Moving Picture World says:

One of the surprises in store for the screen public is the splendid manner in which the famous skater, Charlotte, has succeeded in her first attempt in the moving picture drama. The photography of the picture is clear and the locations and settings are unusually artistic and pleasing. But, after all is said and done, the drawing card of the production is contained in the scenes in the new Chicago Arena, where Charlotte, untouched by camera-shyness, performs the wonderful skating feats for which she is famed over two continents. To those who have or have not witnessed the skating of Charlotte these scenes alone are worth the price of admission.

It is only fair to say that there are numerous dramatic stars who have not made good on the screen as pleasingly as the little skater, Charlotte.

The picture is clean and wholesome in quality, spectacular and otherwise interesting, and should be one of the best box-office attractions on the market.

The Dramatic Mirror says:

Points of Interest: The Skating of the Star, the Beauty of the Exterior Scenes, and the Scene in Chicago's Huge Skating Rink

Irrespective of the merit of this production, as yet unnamed, which marks the first screen appearance of Charlotte, who is, unequivocally, the foremost female exponent of the art of skating, the valuable publicity that lies in her name is an asset that must at once be appreciated. At the time of her appearance at the New York Hippodrome and on tour, Charlotte's fame spread to all corners of the country, and, being still fresh in the minds of the public, should prove to be a certain drawing card.

The director has given the picture scenic investiture of the first order. The interiors are attractive and every one of the outdoor scenes has a beautiful background that appear to have been photographed on an extensive country estate.

The name of the star is a certain box-office attraction.

Address
Commonwealth Pictures Corp.
Consumers Bldg., Chicago



STATE RIGHTS SELLING

COMMONWEALTH PICTURES CORP.

H. A. SPANUTH
PRES.

JOHN KEANE
VICE PRES.

C. C. PYLE
TREASURER

PERRY PICTURES

ASSURE YOU

MR. INDEPENDENT BUYER

A Merry Christmas

and

A Happy New Year

Because: We are going to produce not less than twenty-six two-reel comedies yearly—Headed by great stars whose names will be announced later.

Because: We are going to co-operate with the independent buyer on a plan that will allow him to give the exhibitor a chance.

Because: We will pay the war tax.

Get in touch with us immediately for details.

FILM D'ART CORPORATION

47 West 42nd St., New York

JOHN D. PERRY, Pres. S. H. WELLS, Vice Pres. WM. H. WELLS, Sec'y and Treas

Julian Eltinge

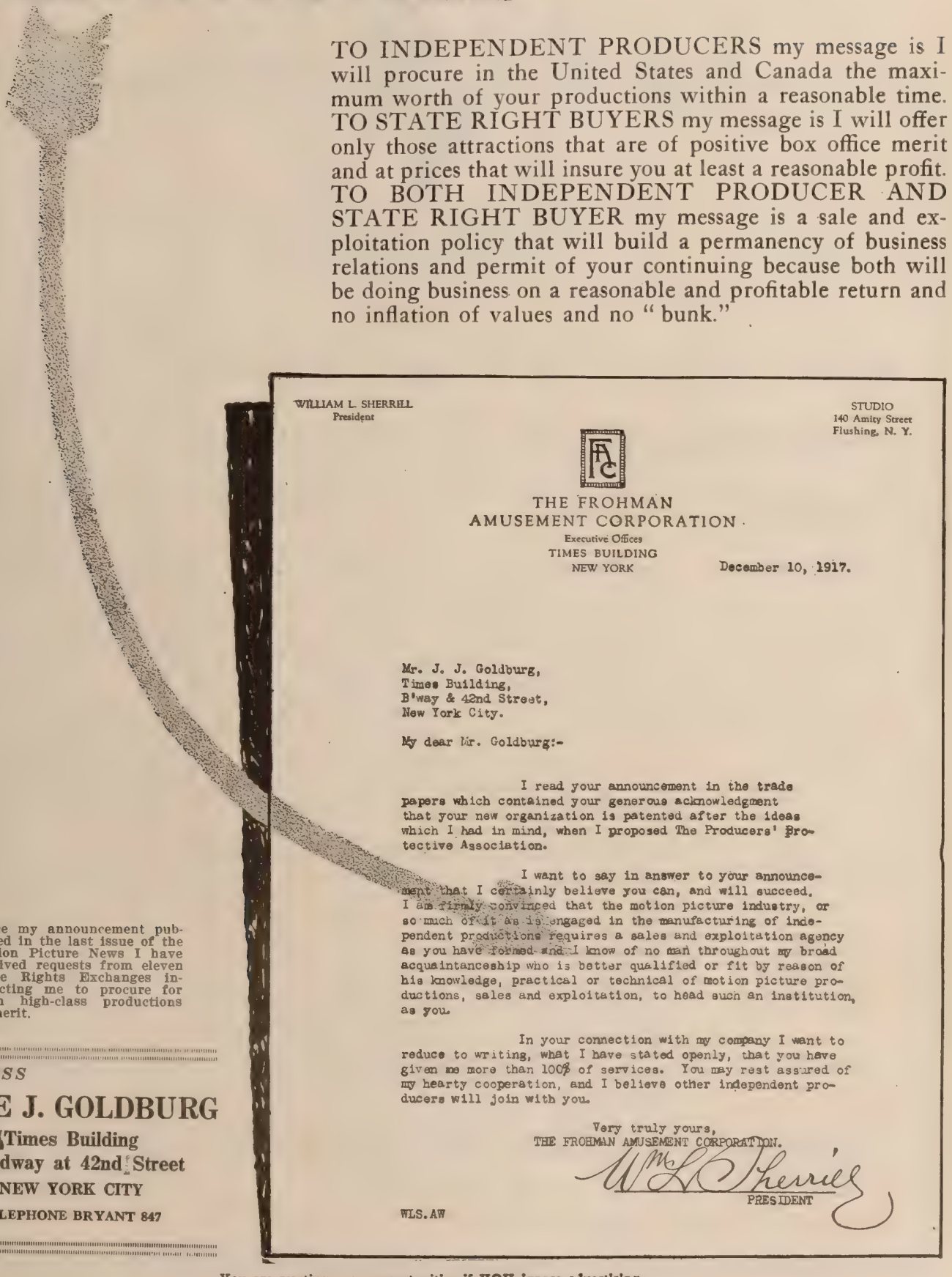
One of the last highly successful stage stars to enter motion pictures. His three pictures by the Lasky-Paramount have been such a sensational success that he is now classed with Fairbanks and Pickford as a drawing card.



Needless to say he will remain in pictures

There Is Urgent Need For the Services I Offer

TO INDEPENDENT PRODUCERS my message is I will procure in the United States and Canada the maximum worth of your productions within a reasonable time. TO STATE RIGHT BUYERS my message is I will offer only those attractions that are of positive box office merit and at prices that will insure you at least a reasonable profit. TO BOTH INDEPENDENT PRODUCER AND STATE RIGHT BUYER my message is a sale and exploitation policy that will build a permanency of business relations and permit of your continuing because both will be doing business on a reasonable and profitable return and no inflation of values and no "bunk."



WILLIAM L. SHERRILL
President

STUDIO
140 Amity Street
Flushing, N. Y.

THE FROHMAN
AMUSEMENT CORPORATION
Executive Offices
TIMES BUILDING
NEW YORK

December 10, 1917.

Mr. J. J. Goldburg,
Times Building,
B'way & 42nd Street,
New York City.

My dear Mr. Goldburg:-

I read your announcement in the trade papers which contained your generous acknowledgment that your new organization is patented after the ideas which I had in mind, when I proposed The Producers' Protective Association.

I want to say in answer to your announcement that I certainly believe you can, and will succeed. I am firmly convinced that the motion picture industry, or so much of it as is engaged in the manufacturing of independent productions requires a sales and exploitation agency as you have formed and I know of no man throughout my broad acquaintanceship who is better qualified or fit by reason of his knowledge, practical or technical of motion picture productions, sales and exploitation, to head such an institution, as you.

In your connection with my company I want to reduce to writing, what I have stated openly, that you have given me more than 100% of services. You may rest assured of my hearty cooperation, and I believe other independent producers will join with you.

Very truly yours,
THE FROHMAN AMUSEMENT CORPORATION.

W. L. Sherrill
PRESIDENT

WLS.AW

Since my announcement published in the last issue of the Motion Picture News I have received requests from eleven State Rights Exchanges instructing me to procure for them high-class productions of merit.

ADDRESS

JESSE J. GOLDBURG

Times Building
Broadway at 42nd Street
NEW YORK CITY

TELEPHONE BRYANT 847



Miss Bergere's First Independent Announcement to Producers, Directors, Authors, Stars and the Profession

PRODUCERS supplied with list of best available directors, stars and supporting talent, scenario editors and continuity writers. Personal perusal given plays to insure intelligent casting. Screen tests made of new talent, etc.

DIRECTORS conferred with at the various studios on procuring of talent, casting, etc. Pictures of past successes privately projected for manufacturers and producers who desire the services of established directors.

AUTHORS represented. Books, plays and original stories converted into scenario form for practical selling purposes. Desirable material or original ideas purchased.

ARTISTS will receive dignified and efficient representation. New departments assuring every applicant a thorough and immediate registration with all established firms. A specialty being made of the *Professional Test Library* for insuring quick engagements.

SCENARIOS available for all classes of photoplays. Recent affiliation with authors of established reputation and skilled scenario writers insure the fulfillment of rapid orders on special stories.

MUSICAL DEPARTMENT is planned for an early opening for the benefit of musical artists. Music room will include a complete library of all latest scores.

PUBLICITY supervised, constructed and placed for stars of repute, and ambitious artists desiring to forge ahead. Arrangements already entered into with publicity writers of standing to take charge of this department.

SERVICE includes legal and confidential advice on all matters of importance. Direct connections established with well-known manufacturers and new concerns, whereby independent productions may be exploited.

London Office,
c/o Hughes Massie,
40 Fleet Street

Cable Address "Ernship"

OUIDA BERGERE, Inc.

516 FIFTH AVENUE

PHONE MURRAY HILL 7138 NEW YORK CITY

Affiliated with
Mabel Condon Exchange
6035-6037 Hollywood Boulevard,
Los Angeles, California

PRODUCERS

THE BIOGRAPH STUDIO—with stages aggregating 19,200 square feet—*all completely equipped with overhead and side lights*—together with an extensive assortment of scenery, etc., are available to all producers *by the week or longer.*

May we submit our proposition to you before starting your next production?

BIOGRAPH COMPANY

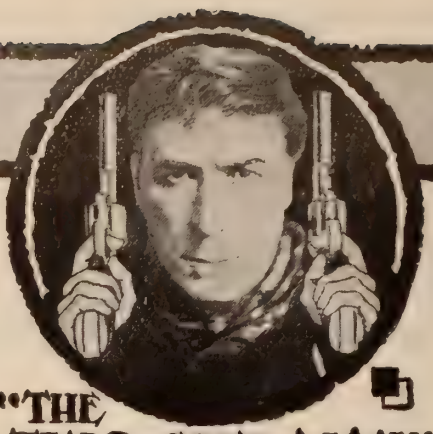
Thomas A. Persons . . Studio Manager

Studios
807 E. 175th Street

Telephone
Tremont 5100

The adjoining Biograph Laboratories offer negative development and positive printing in keeping with Biograph standard.





"THE TWO-GUN MAN"







ONLY

A few territories

LEFT

on

The Greatest of the Hart Productions

WILLIAM S. HART

as

THE TWO-GUN MAN

in

THE BARGAIN

6 Reels

Produced by Thos. H. Ince

REQUESTS Now being considered for the Second and Third of the Hart Super-Feature Productions

In Preparation— **"THE BANDIT AND THE PREACHER"**
And
"THE HELL-HOUND OF ALASKA"

W. H. Productions Company

71 West 23d Street New York City

PHONE: GRAM. 3027

PRODUCED BY

MACK SENNETT

WESTERN IMPORT CO.

PRESENTS~



MABEL NORMAND

IN

"MICKEY"

HERE AT LAST !!







THE LONG WAITED FOR
MACK SENNETT
$300,000.00
PRODUCTION

MABEL NORMAND

IN

"MICKEY"

7 REELS

"MICKEY" WILL HAVE A UNIVERSAL APPEAL-PULSATING WITH LOVE PATHOS-HUMOR-HEART-INTEREST HAIR-BREADTH ESCAPES-DRAMA SENSATION AND MYSTERY.

"MICKEY" WILL BE EPOCH-MAKING IN THE INDUSTRY AND WILL ESTABLISH A NEW STANDARD IN PRODUCING.



"THE LITTLE GIRL YOU WILL NEVER FORGET"

WORLD RIGHTS CONTROLLED BY
WESTERN IMPORT CO

TO BE RELEASED SOON



2 reelers
28 subjects
including
3 of the funniest
Charlie
Chaplins
TAKEN FROM ORIGINAL NEGATIVES

The World's Greatest Laugh makers Boil and Bubble in Mirth's Melting Pot!!

$80.00
PER REEL
WE PAY THE WAR TAX
THE GREATEST VALUE EVER OFFERED

THESE 28 ARE SELECTED FROM the ENTIRE OUTPUT

KEYSTONES

AT LAST—

Exchanges can secure the greatest program of stars and pictures at a price to warrant profit, not only for themselves, but also for the Exhibitors.

Communicate immediately for quota for your territory.

KEYSTONES

W·H·PRODUCTIONS CO

71 WEST 23rd ST. NEW YORK CITY

PHONE GRAMERCY 3027

—Wolfberg

—the LOGICAL distributor for productions of outstanding character.

—for instance:

"THE CRISIS"
"THE DEEMSTER"
"TO DAY"
"THE MAD LOVER"
"PERSUASIVE PEGGY"

Ask the LEADING EXHIBITOR

HARRIS P. WOLFBERG ATTRACTIONS

Executive Office: 602 Lyceum Bldg.
PITTSBURG.

Cleveland Cincinnati

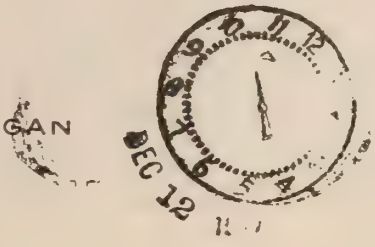
ALLIED ART SERVICE

Majestic-Colonial Theatre Co. Inc.

C. E. ULRICKSON, PRESIDENT
W. F. PHILLIPS, VICE PRES.-TREAS
W. S. McLAREN, SEC'Y-MANAGER

OWNERS AND LESSEES
The Majestic
The Colonial

JACKSON, MICHIGAN



Motion Picture News,
Exhibitor's Service Bureau,
729 - 7th Ave.,
New York City.

Gentlemen:

We are enclosing some samples of our advertising picked at random from our files.

We wish to compliment you on your new department and assure you that we get more good from the reproduced ads than from any other department of your valued paper.

We want to compliment you on the general make-up of the News. It has been coming mighty fast the past year, and it to-day, ranks highest among the numerous trade papers, in our estimation. Keep up the good work.

Respectfully yours,

Majestic-Colonial Theatre Co. Inc.

W. S. McLaren

Yes! But watch us next year!
W.S.M.

To All Motion Picture Exhibitors

WAR TAX!!

The undersigned committee of the *Allied Exhibitors' Organizations* of *America* elected by the *Joint Conventions* of all *Exhibitors Organizations,* held at *Washington, D. C.,* December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is effecting every motion picture theatre with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore, we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors Legislative Committee,
Indianapolis, Indiana.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

.....

Have you suffered a comparative loss? and to what do you attribute same?

.....

Did the war tax effect your business? and to what extent?

.....

General remarks:.....

.....

.....

Your answer will be doubly effective if you send it immediately.
A letter of explanation will be very acceptable.

ALLIED EXHIBITORS LEGISLATIVE COMMITTEE

H. P. Varner of North Carolina, Chairman.
Lee A. Ochs of New York.
Ernest H. Horstmann of Massachusetts, Treasurer.
Judge O'Donnell of Pennsylvania.
Frank Rembusch of Indiana, Secretary.

The Thomas A. Edison Studios present



JAMES MONTGOMERY FLAGG
Artist ~ ~ ~ Author

JAMES MONTGOMERY FLAGG'S

Girls You Know

(TYPES OF ATTRACTIVE AMERICANS)

A distinctive series of twelve single-reel "social satires" by Mr. Flagg, produced under his personal direction.

Each picture features a type of attractive American girl, in a series of amusing situations, with humorous sub-titles written in Mr. Flagg's best style.

Pretty girls, unusual costuming and elaborate sets.

First release—"The Screen Fan"—Jan. 2, 1918.
Second release—"The Bride"—Jan. 16, 1918.
Third release—"The Superstitious Girl"—Jan. 30, 1918.
Succeeding releases every two weeks thereafter.

Single-sheet posters, reproducing Mr. Flagg's original drawings of the girls featured, attractive display photographs, lantern slides, press sheets, novel sales reel, etc.

NOW BOOKING

THE GEORGE KLEINE SYSTEM
63 East Adams Street, Chicago
Branches in all principal cities

Produced by JACK EATON

Perfection Pictures

Released by THE GEORGE KLEINE SYSTEM

LITTLE

MARY McALISTER

the winsome child actress who made such a tremendous success in the "Do Children Count?" series and in "The Kill-Joy," "Pants" and "Young Mother Hubbard"

is presented in

"Sadie Goes to Heaven"

Taken from a story full of humor and pathos by Dana Burnet in "Good Housekeeping."

Screen time 62 minutes.

"THE DREAM DOLL"

Written and directed by Howard S. Moss

Did you ever know of dolls coming to life and falling in love? These do. The most unique and fascinating picture ever made, in which dolls play real flesh and blood parts just as human beings.

Screen time 60 minutes.

TAYLOR HOLMES

the star with the widest smile who took the film world by storm in "Efficiency Edgar's Courtship," "Fools for Luck" and "Two Bit Seats" now is presented in the greatest comedy of them all,

"The Small Town Guy"

Taken from the fascinating story by Freeman Tilden in Munsey's Magazine.

Screen time 65 minutes.

JACK GARDNER

the famous comedian and hero of the great western pictures, "Land of Long Shadows," "The Range Boss," "Open Places" and "Men of the Desert" is presented in his latest comedy success,

"Gift o' Gab"

From the side-splitting comedy published in Ainslee's Magazine.

Screen time 63 minutes.



Trade Mark
Reg. U. S. Pat. 1907

Distributed Through the George Kleine System

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle Street, Chicago

Perfection Pictures

Motion Picture News

Vol. 16. No. 26. Dec. 29, 1917

The Week in the Film World at a Glance

SPEAKING OF CHRISTMAS....4497
WHAT OF 1918? (W. A. JOHNSTON)....4498
CHRISTMAS GREETINGS FROM INDUSTRY'S LEADERS....4500
SIX MONTHS' REVIEW OF TRADE CONDITIONS....4502
WHAT KIND OF A FELLOW IS—ABRAMS?....4505
REMBUSCH REPLIES TO MASTBAUM....4509
FOX GENERAL MANAGER SEES NO CRISIS....4531
PARAMOUNT ARTCRAFT WELCOME 1918....
NEW YORK STATE CHOOSES VITAGRAPH....4537
PARALTA PLAYS READY FOR BOOKING....4539
FREULER DENIES INDUSTRY IS SICK....4541
UNIVERSAL PLANS TO ADVANCE SERVICE....4543
SENG INTENDS TO KEEP "PARENTAGE"....4567
Beach Story Begins Public Run....4530
Richardson Gives Publicity Tips....4534
Pathe Shows Good War Film....4535
Universal Coast Forces Active....4536
Brenon Completes Feature....4540
Vitagraph Gives Future Plans....4542
Goldwyn Features Grab Record....4544
Carey Wilson Joins the First National....4545
Triangle Writers Work on New Scripts....4545
Fred Wright Rejoins Pathe as Director....4547
Gives Nazimova Good Cast....4548
Wm. Fox Films "Jack Spurlock—Prodigal"....4549
Vitagraph Plans Big 1918 Start....4550
Critics Like Fox New Feature....4551
Artcraft Winds Up Year With Fairbanks....4552
Toto Comedies Begin Shortly....4553
Exchanges Boom Petrova Week....4554
Artcraft Sets January Releases....4555
Pathe Announces Christmas Bill....4555
"Morgan's Raiders" Comes Soon....4556
Mutual Releases "Her Sister"....4558
Ends Year With Lockwood....4563
Simmons, General Manager, State Rights....4572
Bucking the Game Down South....4573
Western Import Gets "Mickey"....4574
Christmas Cheer for Flynn Serial....4575
Hesser Praises Grecian Art....4576
Spitzen Prescribes Co-operation....4577
W. H. Offers 28 Comedies....4578
Pyramid Comedies Are Ready....4579
Box-Office Reports....4515
Exhibition Service Bureau....4518
Ready-Made Ad Talks....4528
Live News from the Producers....4530
Advance Offerings of the Programs....4550
Film Specialties....4564
Short Subjects in Review....4565
In the Independent Field....4566
In and Out of West Coast Studios....4580
"Beloved Jim" (Universal)....4584
"Blue Jeans" (Rolfe-Metro Special)....4587
"Cinderella Man, The" (Goldwyn)....4582
"Eighth Annual Round-Up" (Pathe Special)....4584
"Film Fan, The" (Town and Country Films-Perfection)....4586
"Her Second Husband" (Mutual)....4586
"Land of Promise, The" (Paramount)....4584
"Learnin' of Jim Benton, The" (Triangle)....4582
"Marriage Speculation, The" (Vitagraph)....4583
"My Unmarried Wife" (Bluebird)....4584
"Runaway Romany" (Ardsley Art Film-Pathe)....4585
"Salt of the Earth" (Edison-Perfection)....4587
"Shirley Kaye" (Clara K. Young-Select)....4583
"Uneasy Money" (Essanay-Perfection)....4582
"Volunteer, The" (World Film)....4583
"Without Honor" (Triangle)....4586
Releases Pages....4593-94-95-97
Accessory....4599

Newsy Announcements of the Week Found in the Ad-Pages

"Seven Swans" with Marguerite Clark, Considered Greater Than "Snow White"....4433
High Praise for Lasky's "Tom Sawyer"....4434
Popular Stars in Blackton's "The Judgment House"....4435
Paramount-Bray Pictographs Original Magazine of the Screen....4436-37
Vitagraph's Latest Offerings....4438-39
Hoffman Handles Formidable List of Successes Through Foursquare....4440
Norma Talmadge in "Ghosts of Yesterday," by Rupert Hughes....4441
Select Has Important Announcement on Page....4442
"The Honeymoon," Constance Talmadge's Second Select a Riot of Fun....4443
"Auction Block" Scores in All Sections of the Country....4444
"Cinderella Man" Goldwyn's Biggest Hit....4445
Watch Triangle....4446-47
Dozen Keystone Comedies with Popular Stars Re-issued for States Rights by Hiller and Wilk....4448
A New Star Included in Picture on Pathe's Program....4449-50-51-52
Hodkinson Makes Startling Statement....4453
"A Daughter of Uncle Sam," General Film's Patriotic Serial....4454-55
Essanay Re-issues Chaplin's "Work"....4456
General Film's Scenics....4457
Judge Willis Brown, Author of Two Reel Children Stories....4458
One of O. Henry's Central American Stories Offers Variety on General Program....4459
"Madam Who?" Ninety Per Cent Action and Speed....4460
"A Man's Man" Broke Records at Clune's....4461
Inter-Ocean....4462
"Blue Jeans" Extra-Fine Metro....4463
"Draft 258" and Drew Comedies Gain Honors in Separate Classes....4464
Ethel Barrymore in Picture of New Type....4465
First National Exhibitors....4466
Both Sides of New York Life in "Empty Pockets"....4467
J. Frank Brockliss....4468
Mutual's Releases....4469-70
Shorty Hamilton Series Offers Great Promise....4471-72
"Eagle's Eye" Patriotic Serial with Popular Stars....4473
William Fox's Standard Pictures and Regular Releases....4474-75
"The Triumph of Venus," Hesser's Latest Effort....4476-77
U. S. Exhibitors' Announcement....4478-79
"Public Defender" Great Propaganda Picture....4480-81
"The Frozen Warning" with Charlotte, Ice Queen, Praised....4482
Film d'Art Comedies....4483
Julian Eltinge Proven Box Office Attraction....4484
Jesse Goldberg to Buy and Sell....4485
Ouide Bergere Agent for All....4486
Biograph Studio Has Space and Equipment to Offer Producer....4487
W. H. Productions Rapidly Dispose of Territory on Hart Production....4488-89
Harris P. Wolfberg Attractions....4490
Edison Studios....4493
Perfection Pictures Offer Good Money Getters....4494
"Uneasy Money" Taylor Holmes' Greatest Laughing Success....4496
Big Advertising for Universal Serial "The Mystery Ship."4559
"Price of a Good Time" Strong Jewel Production....4560
Box Office Reports on Jewel Production....4561
Universal Current Events....4562

WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

Published on Tuesday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant. Chicago Offices, Mgr. Wm. J. McGrath, 110 So. Dearborn St.; 'Phone 755 Randolph. Los Angeles Offices, Mgr. J. C. Jessen, 429 South Figueroa St.; 'Phones 7140 Main, F-4661. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

Copyright, 1917, by Motion Picture News, Inc.

GEORGE K. SPOOR
presents



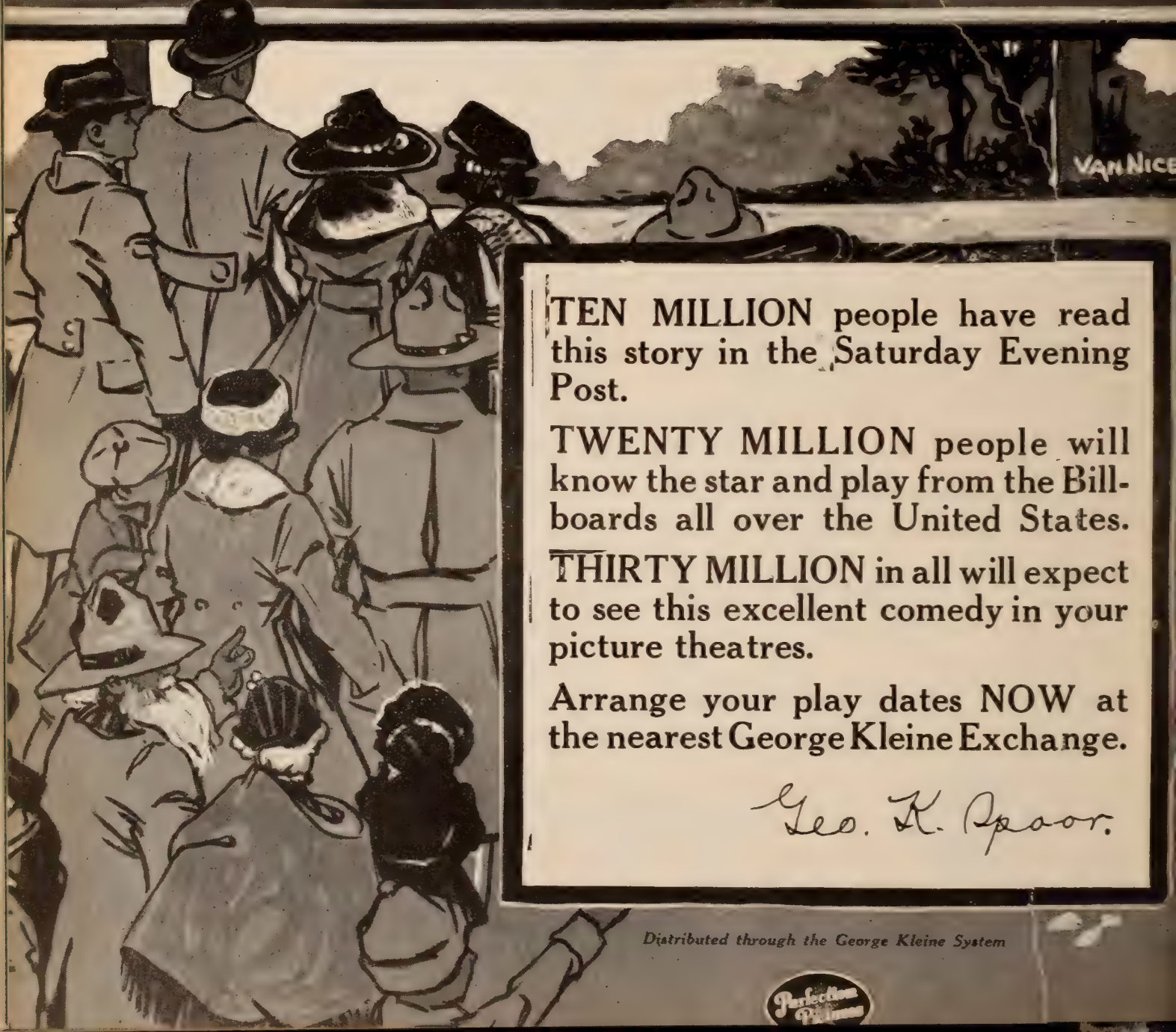
-IN-

TAYLOR HOLMES

Uneasy Money

BY P. G. WODEHOUSE

AT ALL FIRST CLASS PICTURE THEATRES—Ask When!



TEN MILLION people have read this story in the Saturday Evening Post.

TWENTY MILLION people will know the star and play from the Billboards all over the United States.

THIRTY MILLION in all will expect to see this excellent comedy in your picture theatres.

Arrange your play dates NOW at the nearest George Kleine Exchange.

Geo. K. Spoor.

Distributed through the George Kleine System

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 16 No. 26 December 29, 1917

Speaking of Christmas

AN editor's inviolable privilege is that of prognostication. Equally precious to the manufacturer is the opportunity to make known his plans for the coming year. Both are the fruits of Holiday Numbers.

As we have given the following two pages to our own "glance forward on the picture industry," and the later pages tell us what the producers have in store, we feel that we may be pardoned for devoting this page to a subject that is also of more or less importance, namely—ourselves.

We plan a heart-to-heart chat. The sort of confidences that go with holly wreaths and evergreen branches. Come to think of it, why shouldn't a paper render an accounting to its readers in return for the money and confidence that it asks of them?

Last Year We Made a Resolution

WE said: "We shall get out this year more than ever before—a *service* paper. Service to the exhibitor—news service, booking service, advertising service, technical service, music service—in short *box-office* service, from cover to cover of the publication."

We humans usually like to forget our New Year's resolutions. They are ashes in which we prefer not to rake. They bring up memories of well-aimed intentions too soon side-tracked.

But here in the News office we feel just a wee bit of pride as we scan the editorial page resolution in our last year's Holiday Number.

Less White Space for the Press Agent

HEADING the list is the Exhibitors' Service Department. Twelve pages weekly, conducted by experts, devoted solely to the problems of the box-office. Twelve pages that have been praised with equal heartiness by managers of two hundred seat houses and two thousand seat palaces.

Then come three pages of Box-Office Reports. An ambitious effort, enlisting the aid of hundreds of exhibitors, calling for expert handling and careful tabulating—but achieving its object—box-office service.

There has come a broadening of the Music and Projection Departments to still further increase their usefulness. And this week starts the prize plum of all:

A "Question and Answer Department" conducted by S. L. Rothapfel!

Service Need Not Be Labeled Service

IN other ways we have tried to live up to our resolution. Editorially, we have preached "better retailing" constantly—perhaps, to the point of boredom—because we sensed the conditions which the war, the Mastbaum telegram and its attendant communications from other film men, have now brought to the light of day.

Some exhibitors told us that our "better retailing" talks were "boosting the manufacturer's game." They reasoned with as little logic as the few producers who every now and then tell us "You let the exhibitors run wild with the paper."

In the presentation of the news and feature articles we have also followed the Service precept—"Cover the field completely, cover it brightly, cover it in compact, readable fashion."

We have some further plans in this regard for 1918. Publishing wrinkles that will aid you more than ever to "find what you want when you want it." Elaborate plans that will give you more than ever—"a trade service, plus a trade newspaper, plus a trade *magazine*."

But Perhaps We Are Getting Boastful

WE promised not to, when we stole this page from its usual editorial function. But we have one more thought seeking expression—and it will give us a chance to finish this page eating humble pie.

A producer said to us the other day, "I know you are getting out the best paper, but do *they* appreciate it?"

This is a fact—and a producer's "they" always mean "exhibitors."

He made us sore at first—then we got to wondering.

We could cut our editorial expense one-half if we were satisfied to keep up with the procession—we ruminated.

But then we thought of the hundreds of exhibitor letters we receive each week. Of the occasional cheery words they contain. And we laughed. But, nevertheless,

Will You Wish Us a Merry Christmas?

THERE'S the thought we have been leading to. Certainly—it's daring. Surely—it's presumptuous.

But Times Square has a lot of fellows like the producer we have just mentioned. Men with warped estimates of the exhibitor intelligence. They are bothersome enough to prompt our request:

"Will you wish us a Merry Christmas?"

Five minutes of your time: a sheet of paper or a postal card; a brief expression of opinion regarding Motion Picture News—and, say, wouldn't we have a cheery Christmas?

Don't say, "The other fellow will do it"—you do it—now! And remember, a word of criticism, a suggestion for improvement, will be just as welcome. The big thing is to let us feel your interest and good-will.

Of course, we're nervy. But, will you—Mr. Big Exhibitor and Mr. Little Fellow—take five minutes off to "Wish us a Merry Christmas"?

The same to you! And many of them!

WHAT OF THE NEW YEAR?

By W. A. JOHNSTON

THINGS are not happy in the picture industry, as the year of 1917 draws to a close.

Pessimism is equally mingled with uncertainty—in all branches of the industry.

The one question asked today by practically every individual—however large or however small his investment, or whether he is a producer, distributor or exhibitor—is: "What of the future? How secure and how good is my investment?"

Possibly our function as a trade organ is to gloss over the real facts; to talk optimism since optimism breeds optimism, and because pessimism is only a psychological state of mind.

We don't believe in this fol-de-rol in the first place; and secondly, we feel free to speak frankly of pessimism because we feel as frankly optimistic of the future—But sanely optimistic.

1918 is not going to see us all on the Easy Street of our dreams.

The theatres built on bad business judgment and badly run—the pictures made for which no market exists—the exchanges aimless or useless in purpose or existence—all will have a mighty hard road to travel in 1918; harder than ever before, fatally hard, because industrial conditions are acute and because the industry itself is being forced to clean ship and ruthlessly discard the barnacles and waste it has annually carried.

1918 will not see this young industry matured and well-ordered—like older industries, or like industries whose product is not such a novel and baffling mixture of art and merchandise.

To use another simile, 1918 will not see this industry's tangled skein of yarn—and certainly it is a tangle—all whipped out and into even strands.

But during 1918 there will appear straight threads among the tangles—threads which followed clear through will take the tangles out, shaping policies in other words which will make for order.

1919 or 1920 may not see big and definite results; but the ordering process is beginning at least.

We are not talking in the air. We have definitely in mind the theatre, the picture maker and the picture distributor who look upon this industry as a business and not as a game, who regard their capital as an investment and not as a poker pot and who are using the good sense and enterprise that make headway in other fields.

For these factors we are optimistic—whatever the present outlook.

Our optimism is based first of all upon the one sure basis of this business, the one good friend that has kept it going and going big, despite its prodigious waste and disorder — namely, the box-office with its *all*-cash daily inflow.

Right now there is a dropping off of theatre attendance. That part of it which is due to war taxes and war uncertainty will not continue—if we are to be guided by the experiences of other countries at war. Certainty—even of very bad war conditions—and a clearer conception of war's stern duties will make more theatre patrons. People will settle down. Motion pictures, after life's necessities, will suffer less than any other retailed commodities. There is a certain increased demand, during war, for good, low-priced entertainment.

Secondly, with so sound and big a basis, any industry will, through ordinary business evolution cleanse and cure and save itself. That is certain. But we do not believe that we shall have to wait for this slow and sure process. It is inconceivable to us that men and policies will not arise to hasten this evolution.

It is inconceivable to us, to be concrete, that several thousand theatres will be allowed to close their doors this winter because they can't get the

W. A. J. Says:

Possibly our function as a trade paper is to gloss over the real facts; to talk optimism, since optimism breeds optimism. We don't believe in this fol-de-rol in the first place; and secondly we feel free to speak frankly of pessimism because we feel as frankly optimistic of the future.

1918 is not going to see us on the Easy Street of our dreams. But the ordering process is beginning at least.

Our optimism is based on the one sure basis of the business, the one good friend that has kept it going and going big—namely, the box-office, with its all-cash, daily inflow.

right pictures at the right prices—unless, of course, they deserve to be closed. Such an exigency as this will, of necessity, create new and adequate measures of relief.

We have had plenty of publicity recently upon waste in production and distribution and upon other factors which, combined, have shot rental prices up to an alarming figure.

The war tax has brought matters to a crisis—with producer and distributor affected equally with the exhibitor.

The war tax is not the big trouble.

We recently likened the industry to a leakage-laden boat just rocking safely along and suddenly and dangerously shipping water because it had to bear a new and unexpected burden, small but not small enough.

The real trouble is fundamental—and broad.

It isn't star's salaries—alone; nor waste in production—alone; nor waste in distribution—alone; nor inefficient exhibition—alone.

The answer is simple; the solution the same as it always has been. It is: "*fewer pictures, better pictures, longer runs.*" This, compactly and comprehensively, is what we need to day, what will solve the troubles of each warring branch of the industry. We need it just as much today as when we announced and appealed for this wholesome condition two years ago in MOTION PICTURE NEWS.

The main reason we have not generally arrived at "fewer pictures, better pictures, longer runs" is because each branch of the industry has been striving for the goal too much in itself and with too little regard for the other branches.

This goal cannot be reached by any one branch of the industry.

We can not reach it now through producer amalgamation or distributor amalgamation or exhibitor amalgamation.

We can only achieve it through a *coordination* of *all* these branches of the industry, based upon the inevitable cause and effect working of keen, sane business policies.

These policies are bound to arise.

They will be the clear, long threads that will unravel the kinks in the whole tangled skein—because men with clear eyes can follow them straight through.

We have, as we have said, had plenty of discussion upon the twin subjects of waste in production and distribution.

There is another prime subject that has not been dwelt upon and which we make emphatic here.

It is the subject of *better* pictures.

We have spoken of the box office as the one big basis of this business, the one thing we have surely and generously had so that we have worked thus far regardless of waste.

Let us safeguard this treasure-box with our greatest of all our efforts.

Reports reach us of the waning popularity of motion pictures. They come from thoughtful observers in the best theatre centers.

Picture theatre admissions have been advanced—never before so sharply. Perhaps fifty per cent of picture houses—largely in the cities—have jumped prices fifty per cent. Prices have been put dangerously near vaudeville prices.

And from one city comes the ominous note: "vaudeville is coming *strong*."

We have put pictures into near price competition with vaudeville. How about the competitive entertainment we are prepared to offer? What are we going to give the public for its money?

Let us not dodge the question. Let us not talk big and vaguely of the photoplay art and its great possibilities.

We are in the show business—and in competition with all forms of entertainment—and we need the masses and the classes.

A Buffalo Manager—in one of the best articles we have ever read—tells in next week's MOTION PICTURE NEWS how he raised prices successfully. He kept prices in the background—never let them figure in the matter; he simply gave and talked *quality* of entertainment. And the people paid and were satisfied.

Successful managers everywhere are doing

(*Continued on page* 4514)

Says W. A. J.:

The answer is simple; the solution the same as it has always been. It is: "Fewer pictures, better pictures, longer runs."

We have put pictures into near-price competition with vaudeville. What are we going to give the public for its money?

Just moving pictures won't do. The stars won't do. We shall need this year the development of the story—need it as the story has never been needed before.

The industry's best motto for 1918 is "The Public Be Entertained."

HOLIDAY GREETINGS TO THE TRADE

By John R. Freuler

"If one were to take the recent eruption of interviews, statements, letters and other expressions in the trade press at all seriously it would be necessary to feel highly alarmed about the present and future of the film industry. A great many drastic remedies, a very great number of prescriptions, a lot of 'expert' advice is being offered for conditions in the motion picture industry.

"I did not know it was that sick. I do not now think it is. In fact, the film industry is a lot better off in beginning the new year than this sudden uprising of the doctors would imply.

"The film business is working out its own salvation, and will continue to do so throughout 1918 and following years."

By Albert E. Smith

"1917 has been a year of fulfillment for Vitagraph. With the dawn of 1918 comes the assurance, born of the things already accomplished, that the new year will see the ties of friendship between Vitagraph and Exhibitors more firmly bound than ever. All that we know, all the resources that we can command, are being put into the making of Vitagraph pictures and every effort of ours will be given to make 1918 the best year the industry has known."

By Walter W. Irwin

Shoulder to shoulder we must stand, exhibitor, producer and distributor in this critical hour. The grave peril that confronts all free peoples, is reflected in the difficulties that beset our industry at this moment. The fight that we are waging for our Country and to amalgamate the industry, so that it may best serve the Nation, calls for the kind of manhood that has always responded to America's needs. Strife or lack of unison within our ranks must reflect injury to the Nation and to the industry itself. My fervent wish at the close of this momentous year, is that we may all be given the strength and courage and clear vision to unite all branches of the industry, in support of the cause to which we have dedicated our very lives if need be.

By Y. K. Freeman

In looking forward to the year to come Triangle does not care to make any statement, either as to the changes that it believes will be brought about in the industry, nor to its future policy. Triangle prefers to call to the attention of exhibitors some of the steps in advancement that it has recently made.

Exhibitors appreciate the stand that Triangle has taken on the war tax, in that it has decided not to transfer to exhibitors the tax of 15 cents per reel, levied by the Government against film manufacturers, producers and importers. Triangle believes that this tax was intended for manufacturers and therefore does not think it right to transfer this burden to exhibitors.

Triangle has also resorted to every effort possible to better serve exhibitors. One evidence of this desire to co-operate with exhibitors is shown in its recent announcement that it would furnish to regular Triangle exhibitors, one seven-reel picture each month, at no extra cost, to be released on the regular program.

Triangle is endeavoring to secure the best stories obtainable, to spare no efforts in securing high quality production, and finally to sell pictures, at such reasonable prices, that any exhibitor who knows how to properly present a picture cannot fail to make money with Triangle productions.

By Herbert Brenon

"Never before was the picture producer in as direct competition with the legitimate theatre as he is today. Legitimate attractions in New York are today playing to partially filled houses because amusement seekers cannot afford to pay five and six dollars for tickets plus the war tax.

"Their patrons are turning to motion pictures, for, in the screen theatres, they can see the best productions for the price of the legitimate theatre's war tax. By appealing intelligently to these new patrons the exhibitor can make them permanent followers of the screen.

"It is my firm belief that if there is one industry in the world that is not going to suffer as a result of the war, it is the motion picture industry. Entertainment the world must have, and has had in all its great national crises, but it must be entertainment at a moderate price."

By Samuel Goldfish

With war, Liberty Loans and taxes surrounding us, there are those who cannot see in the immediate future any extraordinary prosperity for the motion picture industry. But in my belief, better pictures than ever before and more intelligent methods of putting them before the public should combine, in the coming year, to make truly great an industry that shows every sign of greatness.

By Arthur S. Kane

Now that it is over, there is no use denying November saw a bad slowing-up in the theatre business all over the country. So quick has been the recovery, however, that even in the latter part of November and early December most sec-

FROM LEADERS OF THE INDUSTRY

tions reported a decided brace. As December has gone on this has quickened into better conditions all along the line. There is no doubt about what 1918 holds for the motion picture industry. It will be a year of tremendous activity. There may be changed conditions to meet, but the fact that everything in the United States will be going at top speed and high pressure means prosperity for amusement enterprises, of which motion pictures is overwhelmingly the chief. Select Pictures Corporation has in full swing its policy of Stars in Star pictures with Stars to market them, and is ready for the New Year!

By Louis J. Selznick

If it is the picture business you are talking about, everything looks good to me.

I think I am the only man in the entire industry who has not had a single kick to register on account of the war tax. Things look bright—never better!

I said some time ago that the operation of the various taxes imposed by war conditions would prove a blessing in disguise to the picture business. I said that this would come about through the elimination of the undesirable elements in the industry.

I am standing by my guns. Let the calamity-howlers holler!

By Carl Laemmle

The business is too big and the men engaged in the industry are too resourceful to let the changed conditions brought on by the war tax work more than temporary embarrassment or confusion. The manufacturer and exhibitor will find the way to better serve the public than they ever have; and this will be accomplished through co-operation and better understanding of the changed conditions forced upon every branch of the industry.

By Adolph Zukor

Motion pictures claim a million friends to one detractor. To all those many milions, then, I would say if I could, "It is you we are working for, day in, day out, to bring a little of surcease from care, to 'brighten the corner where you are,' to hold forth what we can of relaation from the stress of a world that has forgotten 'peace on earth, good will to men,' to make permanent the conviction that Christmas is a feeling, not a day."

So to all these and to the men who work for them in whatever the capacity, may I offer, humbly, my sincerest Christmas greetings, heartfelt, profound, with the wish for that success that is based on high hopes and high ideals.

By Hiram Abrams

It is the end of a year of remarkable progress in motion pictures, a year filled with more that goes to make up a matter of congratulation than many of us have perceived as we went along. Despite the world conflict, despite the turmoil of the times, Christmas can come to us in the same spirit as of old. And in this spirit I express to all News readers my heartiest Christmas good wishes and the hope that the New York may bring not alone prosperity to all, but the secure feeling of good service, faithfully rendered.

By Walter E. Greene

"The war has done more than anything else to eliminate this element of chance in making a purchase. The established commodity of supreme merit now receives greater public support than ever. A brand of pictures that has the confidence of the public is the exhibitor's greatest asset, particularly at this time. As in the past we will strive during 1918 to make the trade-mark ot Artcraft Pictures stand for the 'biggest and best' in clean motion picture entertainment. Conditions abroad have proved that the public will continue to patronize the photoplay in war times. Hence the exhibitor who presents the best pictures in the most effective way should now, as always, find his business a profitable one."

By W. W. Hodkinson

The motion picture has never ceased to improve and advance, and today is leaping forward toward broader usefulness and vaster audiences. Unsound finance and unfair organization will hold back only those who cling to these methods. All who hold true to the Motion Picture itself and its finest mission may face the New Year serene and confident. The Motion Picture is stronger than any force which can assail it.

By George K. Spoor

I want to thank the Motion Picture News for this opportunity to wish the exhibitors of the United States the greatest success for the year 1918. While there is a seeming depression due to present conditions, I am convinced that manufacturers and exhibitors doing business on a sound basis will come out better than ever before. It behooves every one of us to see to it that business is kept going in normal channels, for the soundness of the nation and its ability to carry on the great undertaking it is now engaged in, depends on every business man doing his part to keep the work of the country going on as usual.

NINTH MOTION PICTURE NEWS CHART

City or Exchange Center.	General Trade Conditions A. Since July 1, 1917. B. Outlook for Coming Season.	No. of Theatres A. Opened Between July 1 and Nov. 1 (prior to Tax). B. Closed Between July 1 and Nov. 1 (Prior to Tax). C. Opened Since Nov. 1 (Starting of War Tax). D. Closed Since Nov. 1 (Starting of War Tax).	Class of Film in Greatest Demand. A. Kind of Features Preferred. B. Class of Short Reels Wanted.	Does Exhibitor Prefer "Open Market" to Program Booking?	How Has War Tax Affected Admission Prices? A. Percent Raised. B. Percent Lowered to 5c. to Avoid Tax.	What Percent of Theatres A. Collect Tax from Patrons? B. Pay the Tax Themselves?	What Percent Increase in Rentals? A. Of Programs. B. Of Features.
BALTIMORE, MD.	A—Fairly good B—Poor	A—2 reopened, B—4 C—None; D—None	A—Society dramas B—Comedies	Open market	A—25% B—2%	A—75% B—25%	A—15% B—10%
BUFFALO, N. Y.	A—Good B—Uncertain	A—1; B—several C—None; D—Few small houses	A—Comedy drama B—Comedy and educational	Open market	A—5% B—None	A—100% B—None	A—100% B—100%
CHATTANOOGA, TENN.	A—Declining B—Depends on war	A—None; B—None C—None; D—None	A—Special features B—Comedies	Program	A—None B—None	A—All B—None	A—20% decrease B—50% decrease
CLEVELAND, OHIO	A—Very poor B—Gloomy	A—Fair; B—1 C—None; D—None	A—Dramas B—Comedies and war weeklies	Big houses prefer open market 85% for programs	A—Practically none B—None	A—95% B—5%	A—None B—None
COLUMBUS, OHIO	A—Good B—Good	A—1; B—None C—None; D—None	A—Dramas B—Comedies	Open market	A—70% B—None	A—95% B—5%	A—10% B—10%
DALLAS, TEXAS	A—Strong B—Good	A—B— C—D—	A—Features B—Comedies	Program	A—Same complaints B—	A—Most houses B—Have raised prices	A— B—
DENVER, COLO.	A—Improved B—Better than ever	A—1; B—8 C—None; D—None	A—Features B—Comedies	Open market	A—No effect B—One lowered price and failed	A—96% B—4%	A—None except B—footage tax
DES MOINES, IA.	A—Good B—Very good	A—1; B—None C—1; D—	A—Comedy dramas B—News	Program	A—None B—None	A—Practically all B—One pays tax	A— B—
HARRISBURG, PA.	A—Fair B—Doubtful	A—None; B—2 C—None; D—None	A—Standard fiction plays B—Comedies	Program	A—50% B—None	A—50% B—50%	A—75% B—75%
JACKSONVILLE, FLA.	A—Good B—Better	A—None; B—None C—None; D—None	A—War films and heart interest pictures B—Comedy	Program	A—Not B—affected	A—Prices raised to 15 cents B—None	A—Very B—small
LOS ANGELES, CAL.	A— B—	A—7; B—3 C—1; D—3	A—Comedy dramas B—News weeklies	About 50 50	A—70% B—None	A—70% B—80%	A—None B—None
M'ALESTER, OKLA.	A—Good B—Good	A—10; B—2 C—1; D—None	A—Features B—Comedies	Open market	A—100% B—None	A—85% B—15%	A—25% B—25%
MINNEAPOLIS, MINN.	A—Poor B—Poor	A—None; B—None C—1; D—None	A—Romance and adventure B—Comedies	Open market	A—100% B—None	A—100% B—None	A—Slight B—Slight
NEW HAVEN, CONN.	A—Slight slump B—Normal	A—1; B—None C—1; D—1	A—Society dramas B—Educational and comedies	Open booking	A—Majority B—Cheaper houses	A—95% B—5%	A—Varies B—greatly
NEW ORLEANS, LA.	A—Below grade B—Not promising	A—About 20 B—Negligible C—4 or 5 D—About 30	A—Comedy dramas B—Comedies	Open booking	A—Raised many B—Very few lowered	A—80 B—Few	A—Very noticeable B—Very noticeable
NEWARK, N. J.	A—Good B—Fair	A—2; B—1 C—None; D—None	A—Melodrama B—Comedy	Program	A—85% B—5%	A—90 B—10%	A—15% B—5%
OGDEN, UTAH	A—Good B—Good	A—7; B—None C—None; D—None	A—Comedy dramas B—News weeklies	Open market	A—5 cent raise B—None	A—All B—None	A—None B—About 10%
OMAHA, NEB.	A—Good B—Good	A—25; B—11 C—D—	A—Comedy dramas B—Comedies	Open market	A—95% B—5%	A—75 B—25	A—Only 15c tax B—
PHILADELPHIA, PA.	A—Fair B—Uncertain	A—None; B—1 C—3; D—None	A—Dramatic features B—Comedies	Open market	A—Many raised B—	A—90% B—10%	A—20% B—5%
PHOENIX, ARIZ.	A—Fine B—Great	A, B, C, D—Tax has not affected business	A—Features B—Current events	Open market	A— B—	A— B—	A— B—
PORTLAND, ORE.	A—Good B—Excellent	A—6; B—5 C—None; D—None	A—Light comedy B—War pictures	Open market	A—80 B—None	A—All except one by raising price	A—Same B—100% to 300%
SAN DIEGO, CAL.	A—Good B—Good	A—None; B—None C—None; D—None	A—Drama B—News	Open booking	A—20% average B—None	A—50 B—50	A—About 100% B—
SAN FRANCISCO, CAL.	A—Fine B—Good	A—2; B—None C—None; D—None	A—Dramas B—War films	Open market	A— B—	A—None except P—	A—None B—
ST. LOUIS, MO.	A—Fair B—Poor	A, B, C, D—No change	A—Dramas and comedies B—Weeklies	Yes	A— B—	A— B—	A— B—
SEATTLE, WASH.	A—Poor B—Dim	A—1; B—None C—None; D—3	A—Features B—Comedies	Open booking	A—20% B—None	A—Less B—Nearly all	A—Slightly lower B—Much lower
WASHINGTON, D. C.	A—Very good B—Excellent	A—1; B—None C—None D—None	A—American dramas B—Comedies	Yes	A—None B—Two	A—All houses B—None	A—All except B—Mutual
WINNIPEG, MAN.	A—Fair B—Fair	A—None; B—None C—None; D—None	A—Specials B—Comedies	Open market	A— B—	A— B—None	A—25% B—25%

OF NATIONAL FILM TRADE CONDITIONS

How Many Days Showing of Features is Most Popular?	Are Children s Programs or Children s Pictures a Live Issue in Your Territory?	How Are State Rights Pictures Booking in Your Territory? (i. e., Fast or Slow).	Strength, Character and Membership of Exhibitor Organization in Your State?	Chief Complaint of Exhibitor Concerning the Business (besides Tax)?	Chief Complaint of Exchange Men Concerning the Business?	Is There Too Much Exchange Competition or Too Much Theatre Competition in Your Territory?	What Effect Has War Tax Had to Date; What, If Any, Threatened in Immediate Future?
Two a week	In residential sections	Slow	About 80% members of M. P. Ex. of A.	Censorship	Poor transportation and worse collections	Too much of both	Hurt business, but may be overcome
Three in large houses: one and two in small	No	Slow	Strong	Operating costs	None	Both	Big houses not affected; small houses face ruin
One day	No; Jack and the Beanstalk only exception	Not booking	No organization	War conditions bid fair to close some houses	No exchanges	Neither	No perceptible effect thus far
125 out of 150 houses change daily	No	Fast	Better than ever	Operating costs	Transportation	Theatre	War tax has decreased business 20%
One day	Yes	Medium	Strong	No complaint	Satisfactory	No	None
....	....	....	....	....	....	....	....
Two days a week	No	Slow	Very strong	Deposit system	War tax	Too many theatres	No appreciable effect
Three or four	No	Slow	Very weak and divided	None	Too much competition	Exchange	None
Two days	In residential sections only	Fast	Weak; lethargic	High film rentals	Express uncertainties	Neither	Problematical
Two a week	No	Slow	Extra good	None	None	Both	Unable to determine so soon
Average about four changes weekly	No	Fast	Strong	15c reel tax chief complaint	Boycott of exchanges charging reel war tax	Both	Business reduced 20% to 40%
Two and three days	Yes	Fast	Strong	Old pictures	Fear of direct taxation	Both	None
Three	Yes	Slow	Weak	Patron's lack of interest	No response to advertising	Both	Retrenchment on all sides
Daily change	Yes	Fast	Very strong	War time slump	None	Neither	None
One to three days	No	Slow	Weak	Patronage curtailed by enlistments	15 cents tax	Exchange	Tax
Three	Gaining in popularity	Slow	Strong and representative	Discriminating legislation	Competition too keen	Both	Affected small houses badly
Two and three	Yes	Fast	Very strong	High rentals and competition	None	Theatre	None
Varies	Yes	Faster since 15c tax daily	30% of exhibitors weak	Low standard of pictures	Too much competition	Exchange	None
Two days	Yes	Slow	Fair and improving	War time conditions	Censorship and over-production	Exchange	General decrease in business
Four	No	Improving	Fairly strong	Censorship	Too much Paramount-Artcraft	Neither	Lowered attendance, but improving
....	No	....	....	....	....	....	....
Two changes a week	No	Slow	No local organization	High rental of films	None	Too much competition everywhere	Tendency to curtail business
Seven days	No	Slow	Strong	None	High price of film	Theatre	None
Daily	No	Fast	Strong	Poor business	Keen competition	Exchange	Fight between exhibitors and exchanges
Four	Yes	Slow	Fairly strong	Lower attendance	Poor prices	Exchange	Vaudeville returning strong
Daily in residential; 4 to 6 days downtown	No	Fast	Indifferent	None	Expressage	Neither	None
Six	No	Fast	Strong; about 75%	Unfair Censorship	Seriously affected by special features	Exchange	No war tax here

Screen Trains U. S. Soldiers

Government Uses Pictures to Bring Recruits to High Point of Efficiency—Chosen from Thirty Plans

IT was announced from Nat S Strongs's office in the Longacre Building, last week, that the motion picture is to play a far greater part in the present world war than even its most optimistic supporter would have ventured to predict. It is to be used for the intensive training of soldiers, the turning of recruits into the finished product.

After all other methods of direct instruction of recruits have failed of the desired results the United States Government has turned to the screen to bring the recruits to that degree of efficiency that will enable them to enter the first line trenches after a few weeks post graduate course in the direct military instruction school.

For several months government officials, members of the War College and staff officers of the army have been seeking some method by which large bodies of men might be taught military tactics and evolutions by one instructor and at one time. More than thirty plans were suggested and all were rejected. Almost at the moment when the officials in charge of the training of the immense army composed of absolutely raw material had decided that the old drill ground method of instruction of man by man and squad by squad would have to continue, Leslie W. Brennan, a Utica financier, advanced the idea that properly taken motion pictures would solve the problem.

The suggestion of Mr. Brennan was met with skepticism, so much so in fact that he offered to stand the entire expense of proving that his suggestion was not only plausible but practical.

Secretary of War Baker issued orders that the Plebs at West Point, acknowledged to be the greatest military school in the world, be placed at the disposal of Mr. Brennan. With an expert camera man and assisted by Captain Matthew Tomlinson, instructor of the West Point Plebs, Mr. Brennan went to the big military school on the Hudson and started the pictures for which the Plebs posed in the manual of arms, school of the soldier, school of the squad, school of the company, semaphore, arm signals, firing positions, grenade throwing and trench work.

Upon the completion of the pictures they were screened for members of the War College and were demonstrated to be of such value that the War College assigned Captains Ellis and Gary, authors of the Plattsburg Manual, to enlarge upon the first efforts and the government appropriated seven hundred and fifty thousand dollars for the work.

Captains Ellis and Gary have been working for several weeks on the enlarged pictures which are about ready for distribution to the cantonments.

Omaha Exchanges Satisfied

Triangle, Mutual, Universal and Pathe Claim Increase in Business—Tax Fright Gradually Passes Over

"THE Triangle exchange is just beginning to feel the results of the war tax of 15 cents a day per reel being charged by some of the other exchanges," said Manager F. W. Thiele, of the Omaha office. "I have letters here from managers of theatres in little towns throughout the territory saying they will have to close if they are compelled to pay the tax. It is not much, but it cuts an awful hole, they say, in their net profits."

Manager Herman of the Mutual Exchange, in Omaha, says his firm's business has grown beyond his highest expectations. "And in the face of lying reports being circulated by our enemies," he said. "They are telling the exhibitors that, although we are not charging the 15-cent tax, we are taking it out of them in higher poster rates and other unjust and unexpected increases. Some of the exhibitors are believing these lies and I have had to nail a few of the reports to show them they are not true."

"We had a considerable number of exhibitors quit us when we first began charging the tax," said Jake Mitchell of the Laemmle, or Universal exchange, "but they are coming back. Just this week we have had a number of exhibitors return to us. They say they cannot get good pictures without paying the tax, and that their patrons demand our programs. They make more money, they say, by taking our service and paying the tax than by taking some other service and not paying it. We are slowly convincing them it is necessary for us to take this charge if we are to maintain the high standard of our pictures."

"Lots of kicks, but nobody quitting," said Manager C. E. Holah of the Pathe exchange. "A number of exhibitors are paying under protest. Our reports this week show an increase in business over any time this season, before or after the tax."

"We are paying it. We feel we are getting stung, but we are powerless to help ourselves," say the exhibitors in the city.

Exchange Declares Omaha Gets Advantage

"Omaha pays 40 per cent less for its states right features than Sioux City, Ia., a smaller city," is the declaration last week made by Manager Max Wintroub of the Fontenelle Feature Film Co., states right dealers, of Sioux City. Mr. Wintroub has often complained that Omaha exhibitors, especially the most important, will not pay a high enough price for his features.

New Corporations

A LIST of new motion picture corporations in the States of New Jersey and New York for the week ending December 15 as furnished from the records of the Corporation Trust Company, 15 Exchange Place, Jersey City, N. J., is as follows:

NEW JERSEY

SIEBERT & LEVY CO.—Amusement enterprises, incorporated for $50,000, at Atlantic City. Justus Siebert, Jr., Joseph I. Levy, Guarantee Trust Building, and James M. Sheen, Sheen Building, Atlantic City, are the incoropratrors.

THE PARK COMPANY, INC.—Real estate amusement enterprices, etc., incorporated for $125,000, at Camden. Joseph M. Rowland, James Franklin, Philadelphia, and Joseph H. Carr, Camden, N. J., are the incorporators.

NEW YORK

UNITED PHOTOPLAY CORPORATION.—Theatre, photoplay and amusement business, incorporated for $100,000, at Manhattan. Gregory Kiely, 270 E. 198th street; Frederick Kandelky, 261 Burnside avenue, and Chris. Schlusing, 2333 Davidson avenue, New York City, are the incorporators.

GRAPHIC FILM CORPORATION.—Motion pictures, incorporated for $100,000, at Manhattan. L. E. Greenberg, 849 Stebbins avenue; Ida Gould, 1157 Longfellow avenue, Bronx, N. Y., and Ivan Abramson, 211 W. 110th street, New York City, are the incorporators.

ANCHOR THEATRICAL CORPORATION FORMED BY CONSOLIDATION OF EMPRESS PICTURE CORPORATION AND ANCHOR THEATRICAL CORPORATION.—Moving picture business, incorporated for $300,000, in New York County. Marcus Loew, N. M. Schenck and David Bernstein, all of 1493 Broadway, N. Y. City, are the incorporators.

Tom Moore Organizes Own Review Board

Tom Moore of Washington, has organized a small review board of his own, consisting of five members, including two women. All films to pass muster must receive an excellent mark from each member. This review board meets every morning and passes on the films to be used in the Moore houses for the following week.

When asked how this has helped his business, Mr. Moore replied: "I find that this personal, particular censoring has increased the patronage of my houses greatly. And it has eliminated the occasional exclusion of a picture after its first showing because it did not come up to my standard. There are plenty of pictures and plenty of excellent ones. Our review board rejects one picture in every three, as not passing the high mark I have set for my houses. My patrons appreciate this personal interest in their welfare and have been loyal supporters."

"Rose of Blood" Passes Without Cuts

After "The Rose of Blood" has been reviewed in Washington by the Committee on Public Information and by representatives of the War Department, L. M. Rubel, director of the Division on Pictures of the Committee on Public Information, wrote the following letter:

"The picture 'The Rose of Blood' has been reviewed by this committee and representatives of the War Department, and is released for exhibition without cuts or changes."

In Chicago Major C. L. M. Funkhouser in his capacity of film censor, had refused to pass the film.

THE WEST COAST

"BEST KIND OF A BUY"

"On my recent trip through the West Coast States I found MOTION PICTURE NEWS to be the strongest trade paper. Exhibitors everywhere read it.

"They are delighted with the West Coast sub-edition, looking forward to it eagerly each week. Its advertising pages ought to be the best kind of a buy for the owner of territorial rights to pictures in these eleven Western States."

The above is the voluntary testimony of Frank Backer of the Mammouth Film Corporation, 729 Seventh Avenue, New York City.

LOS ANGELES OFFICE Communications Pertaining to "The West Coast" Section Should Be Sent to Our
Telephone Main 7140, F 4661 429 SO. FIGUEROA STREET

THE WEST COAST

San Francisco Managers are Roth's Guests

THE film exchange representatives of San Francisco were guests at a banquet given by Eugene H. Roth, managing director of the new and beautiful California theatre, on Tuesday evening, December 4, in the Monte Carlo room of the Bergez-Frank Old Poodle Dog restaurant. At the opening of the California theatre the film men had presented an elaborately gotten up testimonial to Mr. Roth, and this banquet was an expression of Mr. Roth's appreciation therefor.

In their testimonial the exchange men said:

"To Eugene Roth: Aware that the new and magnificent California theatre, whose doors are thrown open for the first time to the moving picture loving public, represents an appeal to all that is highest and best in our art and craft, lending to the finest work of the producer a fit setting for its display and to the votary of the art a sublime temple for his devotions on a scale of majesty, of beauty and of grandeur hitherto unapproached and realizing this new edifice and the enterprise for which it stands now come as the culmination of long, patient and painstaking labor on the part of its manager, Eugene H. Roth.

"And as testimony to his undaunted energy, his unbounded faith in the moving picture industry, his vision and his zeal, and as a further manifestation of those fine ideals for which he has always stood in his daily dealings and business relationships,

"The undersigned representatives of the motion picture industry of San Francisco desire on this occasion to extend to Eugene H. Roth their sincere congratulations upon the auspicious event, to express to him their gratification and their deep appreciation of the service he has rendered the craft, to give assurance of the high esteem and warm personal regard in which he is held by all his friends, endeared to him by his kindliness, graciousness and many fine personal qualities, to assert their confidence in the unqualified success of the new venture, under its present guidance, and to voice the hope that this new structure, destined to dignify and elevate the motion picture art, will long endure a monument worthy of the city by the Golden Gate, a delight to this and many future generations."

The guests at the banquet were Benjamin Simpson of Triangle, Louis Reichert of Metro, Herman Wobler of Artcraft-Paramount, Newton E. Levi of Mutual, E. M. Ashler of Turner, and Dahnken, Kahn and Greenfield, owners of the New Mission and New Fillmore theatres, Louis Hyman of All Star, J. W. Allen of Artcraft-Paramount, E. O. Child of Pathe, Ralph B. Quive of Vitagraph; M. L. Markowitz of the California, A. Markowitz of Western, Marion Kohn of Consolidated, E. C. Jensen of World Exchange, Ben Cohen and X. K. Stout of Select, M. J. Cohen of the George Kleine System, C. M. Simmons of State Right Distributors, H. A. Schmidt of General, E. H. Emmick of Peerless, William J. Citron of Fox, E. B. Johnson of Turner, and Dahnken, Edward H. Kemp, representing Motiograph machines, W. O. Edmunds and Joseph A. Huff.

The affair was a great success, continuing to the early hours of the morning, with speeches by Mr. Roth and all the guests.

Changes in Kleine System

E. R. PEARSON, Western Division manager of the George Kleine System, and in charge of all the territory west of Chicago, resigned on December 1, and for the present Manager Harry Scott of the Eastern Division has charge of the field. It is rumored that a separate Pacific Coast Division is to be formed, including the San Francisco, Los Angeles, Seattle and Salt Lake officers, and that a Western man will be the manager.

Photoplayers Equity a New Association

PHOTOPLAYERS' EQUITY ASSOCIATION is the name given a new organization of the film colony, composed of players who wish to do away with the exorbitant charges said to be made by booking agencies. The association has been formed but a short time more than a month, and already has more than 900 members. The dues are one dollar for initiation, one dollar per month, with a possibility of greatly reducing the monthly dues at a little later date. The officers of the association have been in touch with the greater number of the studios on the coast and have the assurance that help will be secured through the association. No one can become a member of the association unless he secures the recommendation of a successful director. Beginning the first of December, a new by-law went into effect, which provided for expelling anyone who accepted employment through any agency or exchange to which a commission is paid from each and every day's wage. Frank Fanning is manager of the association, and the officers are: Raymond Cannon, president; M. A. Strong, vice-president; Oscar L. Horn, secretary-treasurer. Board of directors: L. S. McKee, Thomas Santchi, Aileen Smith, Thurston Hall, W. M. McCormick, Pearle Elmore, Alfred W. King, Hector Sarno and Christian Lynton.

Community Singing Ruffner's Plan

RALPH RUFFNER, bellweather for a host of film exhibitors throughout the country, has his Columbia theatre patrons singing.

No sooner did Ruffner take over the Portland Jensen and Von Herberg house than he introduced his daily song fest, a feature which made such a hit with Spokane audiences.

"If you can get these Portland people to singing I'll buy you a hat," growled Organist Thorne when "Ruff" sprung his novelty.

At that Thorne seemed to have the situation doped out correctly when the first stanza of "When You and I Were Young, Maggie," was flashed on the screen. But with the second stanza a few voices forgot bashfulness, and by the time the sentimental ballad was in its last lines the entire house was inundated in a sea of sound—some of it musical. Visiting film men at the Benson Hotel, several blocks away, heard the outburst and rushed down to the theatre to investigate.

The singing bee is already a popular feature of Columbia entertainment. The crowd always applauds vigorously when the song is finished, while Manager Ruffner has received a number of commendatory letters on his new stunt.

"Merely an interesting bit of crowd psychology," comments Mr. Ruffner. "A crowd tires of nothing but pictures and music for from an hour and a half to two hours, and the singing of the right kind of songs provides relaxation which becomes a real enjoyment."

Partridge Arrives on Coast

JOSEPH PARTRIDGE of the United States Exhibitors' Booking Corporation, has arrived in San Francisco from New York, making arrangements for the release of corporation pictures through the Sol L. Lesser agency, with a corporation representative in charge. Mr. Partridge states that on his tour across the country he found business conditions rapidly improving, the depression that came after the Liberty Bond campaign and war tax innovation being followed by a sharp reaction everywhere.

GARDNER BRADFORD, former publicity writer at the Sennett-Paramount Comedy studio, and H. B. Daniels have been added to the Triangle staff in the capacity of subtitle writers.

Among Film Men on the West Coast

H. H. HICKS, who has served as manager of the Selznick and Select Los Angeles branch since the opening of the exchange here early this year, has been transferred to the management of the San Francisco office by General Manager Kane and left for the Bay City Saturday of this week. Mr. Hicks will be succeeded by B. E. Loper as manager of the Los Angeles branch, and goes to San Francisco to build up the exchange business there to equal that of the Los Angeles branch. Hicks is one of the oldest exchange men of Los Angeles in the point of actual years of experience in the business. For a number of years he was manager of the General Film Exchange in Los Angeles and later general Western representative.

That Mr. Hicks is extremely well liked by both exchange men and exhibitors of Los Angeles territory is brought out in their farewell to him. The exhibitors presented him with a very handsome traveling bag, and the exchange managers arranged a dinner, which was given at the Ship Cafe, Venice, on Thursday evening. At this, Harry Leonhardt of Goldwyn, acting as spokesman for the exchange men and their wives, presented Mr. Hicks with a beautiful fourteen-inch silver loving cup. At this dinner all the managers of Los Angeles exchanges, together with many of the salesmen, were present. The dinner proved a surprise to Hicks, as he had been invited to the beach cafe to take dinner with friends, and there found the exchange managers awaiting him.

The traveling bag given Mr. Hicks by exhibitors was presented by Joe Mathe of the Alvarado theatre, Los Angeles, and Guy Douthwaite of the opera house at Oxnard.

W. CROLETT RIDER is a new salesman of the Los Angeles Select branch. He was formerly assistant manager of the General Film at Denver, later served as personal representative for Paul Neiles, and recently was affiliated with the Triangle branch at Kansas City.

NEW records were made at Tally's Broadway theatre on Thanksgiving Day when the Select production starring Norma Talmadge, "The Secret of the Storm Country," broke every known record of the house for business of one day. The film was on for one week and played to exceptionally good business all of the time.

H. E. WHITE, who was formerly identified with the Peerless Film Service, and later leased a theatre at San Diego, has taken over the lease of the Comedy theatre on Broadway between Fifth and Sixth from the Clune Theatre Company, and will conduct the house until the present lease on the building expires in February.

W. A. CRANK, salesman of the Metro Film Corporation, is home from a trip through various territories visiting the Imperial Valley and the Bakersfield district, where he booked "Draft 258" solid. This film has every day booked for the month of December and January, and many for February.

WHILE doing the Arizona territory recently, Mr. Crank stopped at the Naco Hotel, Naco, Arizona, and was very much surprised to see the sign on the wall which pointed out the information that the room was bullet proof. The hotel is located less than one hundred yards from the border line between the United States and Mexico.

CARR STEARNS, Metro salesman, is now making the thirty towns in Arizona booking "Draft 258" as a special feature.

R. W. McKINNEY, who was formerly with the Triangle as salesman, and later served Goldwyn in the same capacity, has been engaged by Thos. Hancock, manager of the Los Angeles World Film Corporation as salesman, and has taken up his new work.

W. D. and George L. Haines, both formerly affiliated with the Los Angeles Pathe Exchange, are now in the service of the United States Army, W. D. being a member of the Naval Base Hospital Corps, and George L. in the Army. The former left for Philadelphia this week, where he will embark for France.

GREATER VITAGRAPH MANAGER GEORGE FARIS of the Los Angeles branch reports exceptional bookings for the Vitagraph serial "Vengeance and the Woman," his claim being that it is only necessary to show the picture to secure a contract from an exhibitor.

GENERAL WESTERN REPRESENTATIVE HARRY D. NAUGLE is on a business trip to Kansas City which will require approximately ten days.

H. S. STEVENS, who is owner and manager of the Casino, American and Burnside theatres at Portland, Oregon, is in Los Angeles to spend a month or two of the winter season. Mr. Stevens is one of the oldest film men of the coast. Prior to the organization of the General Film Company he opened an exchange in Portland and this was later absorbed by the General. The Stevens exchange was the first one on the west coast outside of San Francisco.

THREE of the McCarthy brothers, Jean, William and Jack, who conducted a circuit of motion picture theatres in and about Aberdeen, South Dakota, are in Los Angeles looking for a location for a theatre, and it is probable they will locate in Southern California, one of the brothers remaining in the West to supervise the business of the California house they purchase.

TED JOHNSTON, secretary of the Idaho Exhibitors' League, and owner of the Strand, Isis and Comic theatres at Boice, Idaho, spent the past week in Los Angeles visiting studios, the guest of Joe Merrick, manager of the Mutual Film Corporation Exchange.

THE Crown theatre at Pasadena, owned by Charles Flagg, has been sold through Leo Ryan, the broker, to Felix Zrebic of Pennsylvania, who recently came to Los Angeles in search of a theatre. Mr. Zrebic took possession of the new house this week, and plans to make a number of improvements.

W. C. BARBER, who owns the Manchester theatre at Manchester, California, the Ivy at Colegrove, California, this week purchased the Auditorium theatre at Gardena, California, of Otto Laho.

IT is expected the Kinema theatre opening, which occurs on December 14, will be attended by practically all of the film men of San Francisco and Los Angeles. Arrangements have been made by the San Francisco branch managers for them to come to Los Angeles in a special car to be present at this event.

The Kinema theatre is now undergoing the last of the decoration work under the direction of Emil Kehrline, and everything will be in readiness for the opening on the day selected. The Cecil B. deMille production, "The Woman That God Forgot," is to be the opening attraction for this theatre. Following that Artcraft productions will be shown.

H. M. LENTZ, formerly manager of the Greater Vitagraph Exchange, Los Angeles, has accepted a position with the Goldwyn exchange, and will cover the Los Angeles and Arizona territories.

WALTER WRIGHT, former director for Mack Sennett in the making of Triangle-Keystone subjects, but who has been in the East for the past six months, has returned to Los Angeles, and will again direct for Sennett, making Paramount-Sennett Comedies.

Among Players in the West Coast Colony

WILLIAM NEILL, director, is now at work on the fourth Dorothy Dalton Paramount subject, and Jack Holt has been engaged to play the leading role opposite Miss Dalton in this subject. C. Gardner Sullivan is the author of this photoplay.

"HIS OWN HOME TOWN," a short story, by Larry Evans, which appeared in the Saturday Evening Post, will serve as the next vehicle for Charles Ray, and it is now in the making under Victor Schertzinger. Sylvia Bremer is to play the feminine lead.

DIRECTOR AL. E. CHRISTIE has during the past week or two been giving considerable attention to the preparation of the producing plant for the winter of wet season, and within a few days one of the large stages will be completely enclosed. A new lighting system has been purchased and is now being installed, thus making possible continuous work during the rainy days.

DIRECTOR CHRISTIE has just completed the filming of a subject titled "Cupid's Camouflage," which has Billy Mason and Betty Compson as leads, and has also made one featuring Bobbie Vernon and Ethel Lynne.

A SERVICE FLAG bearing eleven stars was raised at the Christie studios this week. The former employes now in the service of Uncle Sam are from all departments of the Christie studio and in all departments of the service. The flag was raised by Mr. Christie in the presence of the entire producing organization.

JOHN EMERSON, who has been director-general, and Miss Anita Loos, who has served as scenario writer for the Douglas Fairbanks Film Corporation since the organization of the company, this week tendered their resignations. No announcement is made at the studio as to who will succeed either. Statement is given out by Mr. Emerson that he is returning to New York, where he will take a long vacation.

A JUDGMENT awarding damages to the amount of $5,541.73 to the Universal Film Company was given by Judge Finlayson in the Los Angeles Superior Court this week in the suit of the Universal vs. J. Warren Kerrigan, who refused to work in an uncompleted picture last fall after his contract expired. Included in the amount was a credit of $750, representing a week's salary due Kerrigan for the time he worked in the picture, "The Mysterious Mrs. M.," made by Lois Weber. The case sets a precedent, as the judgment was awarded on a verbal understanding between Mr. Kerrigan and E. G. Patterson, then secretary at the Universal and acting as general manager in the absence of H. O. Davis. The damages represent the sum it cost the Universal to remake the scenes in which Kerrigan appeared by the employment of another actor.

WALLY REID is on his way East, making a number of personal appearances en route, and at the Eastern studio will appear in "Believe Me Xantippe." He was accompanied by Kenneth McGaffey.

ADAM SHIRK, former editor of the photoplay department of the Dramatic Mirror and for some time connected with the Paramount Artcraft publicity department, has been transferred to the West Coast and is expected within a few days.

CHANGE in the title of the Wm. S. Hart Artcraft subject is announced by Thomas H. Ince this week, when it was definitely decided that the film should be known as "Wolves of the Rail," instead of "Dead or Alive." Mr. Hart is now working on "'Blue Blazes' Rawden," the tale of the Redwood Country, in which he is supported by Maude George and Robert McKim. The present production, as well as the one just finished, were written by J. G. Hawks.

"THE KEYS OF THE RIGHTEOUS" is the title selected for the first Enid Bennett Paramount release, which will be finished within a few days by Director Jerry Storm. The company is spending several days at Arrowhead, a resort, sixty miles east of Los Angeles, where the final scenes will be made. Earl Rodney is the leading man of this subject, and the principal players are Joseph Swickard, George Nichols and Lydia Knott.

C. H. CHRISTIE, general manager of the Christie Film Company, is enthusiastic over the increasing demand for Christie Comedies in Eastern states, where he is now making an extended business tour.

AFTER a run of twenty-six consecutive weeks of Christie Comedies, the Palace theatre, Los Angeles, has signed a new contract with the Peerless Film Exchange for indefinite first-run showing of Christie productions.

GEORGE PERIOLAT departed this week for the East on his public appearance tour. He will be gone about six weeks.

DIRECTOR ALLEN J. HOLUBAR and company, which includes Dorothy Phillips as star, will go to Truckee shortly to film snow scenes for "The Girl Who Dared," adapted from the James Oliver Curwood story of the same title. Supporting Miss Phillips in this subject is William Stowell as leading man, and other parts are taken by Priscilla Dean, Lon Chaney, Joseph Girard and William Burress.

"THE HIGHEST CARD," a Bluebird production featuring Monroe Salisbury and Ruth Clifford, has been completed, and E. J. Clawson is now preparing the next subject for these players.

F. M'GREW WILLIS, who was recently added to the Universal staff, has written "The Eleventh Commandment," which will be the next subject, in which Mae Murray is starred under the direction of Robert Leonard.

IN filming the seventh episode for "The Bull's Eye" serial this week, Eddie Polo staged a real thriller when he, by the aid of a rope, jumped off a fifty-foot cliff and alighted at the bottom unhurt, save for a few scratches received from the underbrush. To perform this fete Polo jumped diagonally from the cliff and the rope swung him around a tree, thus taking off considerable of the force of the fall.

HARRY COHN arrived at Universal City this week from New York to make a series of animated song subjects, each of which will run approximately fifty feet in length. This week Mr. Cohn made a booking with Alexander Pantages for the showing of the animated songs in all of the twenty-six Pantages theatres along the coast.

"THE MYSTERY SHIP" serial company, directed by Harry Harvey, is now on the twelfth episode. Scenario for this is being written by W. B. Pearson. The featured players are Ben Wilson and Neva Gerber and Kingsley Benedict.

THE Triangle scenario department has a number of stories in preparation. Jack Cunningham is adapting "Little Red Decides," from William M. McCoy's story. Catherine Carr is writing "A Soul in Trust"; Lillian Ducey, "Woman's Love"; Hayden Talbot, "The Day of Knights," and Robert F. Hill, a new member, is preparing the screen version for "Heiress for a Day."

Salt Lake Jottings

FIVE men of the house staff of Paramount-Empress theatre, Salt Lake, the home of Paramount and Artcraft pictures, are honored by having their names inscribed on an unusually beautiful roll of honor which occupies a commanding position in the foyer. The men are Gordon Thornburg and Philip Hurley, serving with the One Hundred Forty Fifth Field Artillery; and Alvin James, Earl Jackson and Jay Cook, now serving with the United States Navy.

The names are letters on a mat ornamented with the national colors and beneath is a magnificent spread-eagle in an attitude of victory. The shadow frame in which the mat is placed is surmounted by a shield and sunburst in the national colors.

This is only a part of a magnificent decorative scheme just placed in the foyer and lobby. The roll of honor is flanked on the right with the picture bulletin, containing scenes in the making of coming pictures, and feature pictures of the stars at play. On the left is a similar shadow frame with eight circular openings in the mats, from which eight Paramount and Artcraft stars smile greeting to the guests.

Another interesting frame contains a group of Douglas Fairbanks portraits, labeled "A Study in Smiles."

A dozen or more large old ivory urns on pedestals to match have been placed in the lobby, each bearing its burden of exotic flowering plants. This lends a tropical atmosphere to the lobby, most pleasing and restful in effect.

AS a booster for the Douglas Fairbanks picture, "Reaching for the Moon," and likewise a sales stimulant for the Fairbanks book, "Laugh and Live," James Brown, in charge of lobby decorations for the Paramount-Empress theatre, and William Lewis, manager of the Deseret News Book store, Salt Lake, entered into a combination that had good results for both. A window display of the books was made, augmented by "A Study in Smiles" and other Fairbanks pictures, loaned by the theatre. The theatre's advertisement was a neat sign, "See Douglas Fairbanks in 'Reaching for the Moon' at Paramount Empress theatre, just across the street."

"The sale of the books was stimulated greatly," Mr. Lewis said when the display was removed at the end of the week. "We had an unusual call for them, and the window was an attractive business getter."

Spokes in Spokanes Wheel

MANAGER CARROLL of Pathe's is improving and enlarging their offices in Spokane to take care of the added business that comes to this section with the closing of the Butte exchange. As this office will take care of all business from that section, two new salesmen, Mr. Burch and Mr. Cleland, have been added to their field workers.

DR. H. S. CLEMMER of the Clemmer theatre says that "The Woman that God Forgot" proved itself in playing to a record breaking attendance the first part of Thanksgiving week. Marguerite Clark in "Still Waters" kept up the record in a return engagement. The first Goldwyn picture, Mae Marsh in "Polly of the Circus"; Hall Caine's "The Manx-Man"; Marguerite Clark in "Bab's Burglar," and Mary Pickford in "The Little Princess," are some of the big ones announced by the Dr. for December.

MANAGER W. B. COHN of the Liberty theatre of Spokane reports the largest week's business in the history of the house during the week preceding Thanksgiving. Douglas Fairbanks in the "Man From Painted Post," for five days and Bill Hart in "The Cold Deck," were the attractions. Thanksgiving day's receipts exceeded by several hundred dollars in amount any previous Thanksgiving. "Indiscreet Corrinne," Triangle, and "Her Busted Debut," Keystone, were the features.

MANAGERS York and Allender, who recently put on the French war pictures, "Heroic France," at the Auditorium theatre, were compelled to call the police to handle the crowd on the day of the children's hour matinee. Over 4,000 were turned away.

Pay-As-You-Enter

VOGLESONG SYSTEM

Happy New Year

WRITE US

AMERICAN COIN REGISTER CO.
EMERYVILLE, CALIFORNIA

THEATRE SUPPLY CO.
2006 Third Avenue
Seattle, Washington

H. E. WHITE
736 S. Spring Street
Los Angeles, California

Announcement

Citizens Trust and Savings Bank

HEADQUARTERS—
MOTION PICTURE ACCOUNTS
in LOS ANGELES, CALIFORNIA

We are enjoying a large part of the motion picture business of this city.

WHY

First— Because we offer fourteen hours of excellent banking service, from eight in the morning until ten in the evening, which affords an unusual convenience for all depositors who are busily engaged during the usual banking hours.

Second—Because we appreciate the worth of, and try to promote the welfare of the motion picture business.

Third— Because our many satisfied depositors bring their friends to the bank, who, in turn, become satisfied depositors.

Fourth—Because all of the stock of this bank is owned by The Citizens National Bank, the total resources of both banks being over twenty-five million.

CITIZENS TRUST AND SAVINGS BANK
Third and Broadway Los Angeles, Cal.

News of Activities in Utah Film Circles

THE movements of Charles W. Meighan, president of the Motion Picture Exhibitors' League of Oregon, are watched with considerable interest by both exhibitors and picture patrons in this city for the reason that Ogden is his home town, regardless of what Charlie may say on the subject. He is a former newspaper man of this city and during recent years, before taking up publicity for the Swanson syndicate, he operated an advertising agency in Ogden.

ALBERT SCOWCROFT, president of the Ogden Pictures Corporation, is expected home soon after an extended visit in New York, where he was engaged in business pertaining to the completion and sale of the company's second feature film, "The Grain of Dust," with Lillian Walker as the star. Most of the stockholders in the corporation are Ogden capitalists, but no intimation has been given as yet regarding the future operations of the company.

MANAGER H. E. SKINNER of the Alhambra theatre at Ogden, reports some of the best business of the past several months on Marguerite Clark in productions based on "Bab's Diary." Miss Clark has held her own right along with Pickford and Fairbanks at the Ogden house.

DURING the past several weeks Manager H. E. Skinner of the Alhambra, has been testing out the plan of doing away with an orchestra and using only organ music. He says he is not ready to report a finished decision as to the plan. As organist he has secured the services of Sam Whitaker, regarded as the best in this city and organist at the Ogden tabernacle of the Mormon church. Mr. Whitaker has the advantage of using one of the finest Kimball full section organs in the state, it having been installed in the Alhambra at a cost of $20,000.

ALTHOUGH he seldom puts on features for more than three days, Manager H. W. Peery of the Ogden theatre, reports excellent business throughout a five-day run of "The Barrier." Manager Peery is booking open from the Fox, Goldwyn and Jewel programs. Recently he booked a number of the Fox productions for the holidays and early in January. Among these are "Rose of Blood," with Theda Bara; "The Spy," Dustin Farnum; "The Conqueror," with William Farnum; "Trouble Makers" and "The Honor System." He will book at least two of the fairy tale productions by Fox for holiday week, believing that the productions such as "Babes in the Wood" and "Aladdin" should be a strong appeal to the children at that period.

THE Utah theatre, which was one of the original chain of motion picture houses operated by the Alhambra Theatrical Company, has been re-opened for the winter season after a complete remodelling, which kept it dark for more than two months during the summer. Under the management of A. J. Fyhn, the Utah is now one of the most up-to-date houses in the city and is thriving on a big business drawn by the Metro program and open bookings.

To bring the seating capacity of the Utah up to 600, Manager Fyhn was compelled to enlarge his building by extending the original structure back about 40 feet. In doing so he added a number of features which are bringing favorable comment from hundreds of patrons. For one thing, he lowered the floor until the bottom of the screen is approximately twenty feet high, yet on a level with the rear row of seats. To provide comfort in every part of the house he placed the first row of seats 35 feet back from the screen wall.

Perhaps the biggest boost that Manager Fyhn has given his remodeled house was the installation of wide, deep cushioned seats which invariably bring expressions of satisfaction from new patrons. He also aded a late modern heating and ventilating system, new organ with 678 pipe combinations, a lighting system that gives the impression of stained glass windows along the walls and new furnishings throughout. Manager Fyhn made it plain at the time of his re-opening that all of the equipment, so far as possible, and all of the work represented Ogden products and Ogden labor.

"THERE is nothing less than a cold million in it for the man who can invent a paper bag that will not crackle and popcorn that will not crunch," said an Ogden manager as he watched a popcorn stand move in next door to this theatre. "Almost everybody suffers more or less from 'nerves' and a lot of them ask the ushers to bounce somebody when a crackling paper sack is opened up just under their left ear.

"Of course I for one would like to please them but during these war times we can't afford to call a policeman for every person that munches popcorn when he attends the movies. There seems to be only one way out of it—education. There is room on my screen for a nice polite slide with a little sermon about paper bags and popcorn. Do I hear a second to the motion?"

SINCE five cents was added to the ten-cent admission to meet the war tax, exhibitors in Ogden are just about unanimous that the raise should have taken place about two years ago. Nobody was ever quite able to understand, including the patrons, why the same features that brought twenty-five cents in the neighboring city of Salt Lake could be seen here for ten. One of the exhibitors who is just seeing the light still maintains that the exchanges would have reaped the real benefits in cut-throat bidding for features.

I. P. ARNOLD, representative of the Pathe exchange in Salt Lake City and who calls on Ogden exhibitors regularly, seldom fails to meet up with a baseball story in which he had a prominent part a few years ago. Mr. Arnold at that time was an auditor for the Southern Pacific company and found time between trains to umpire semi-professional baseball games in this city. As a baseball umpire Mr. Arnold was one of the best train auditors in the West.

It happened that he was selected, or sentenced, to preside during one of the decisive games between Ogden and Salt Lake when trench warfare in Europe would look like child's play in comparison to the rivalry between teams and fans. Ogden was some few counts behind along about the eighth inning when Umpire Arnold rendered a decision which, to say the least, did his home town friends no good. Just as the Ogden fans had quit yelling, "Lynch him," a piping little voice up in the bleachers called out: "Say, is your first name Benedict?"

Song Birds Aid Liberty Movie

PROBABLY one of the most unique as well as most charming departures in the realm of showdom was staged at the Liberty, Spokane's (Washington) finest photoplay house, commencing Sunday, December 16. Through the courtesy of Mrs. D. P. Fowler, local bird fancier, Manager Sam W. B. Cohn, has arranged for the use of some twenty odd imported "rollers," the sweetest singing bird of all, to augment his $25,000 Wurlitzer Hope-Jones unit orchestra, during the holiday season.

The birds, all of which were musically educated under the tutorage of Mrs. Fowler's "feathered instructors," will be spotted about the auditorium of the Liberty and will undoubtedly prove to be the most novel "unit" ever added to a theatre orchestra.

Among other features which the "roller orchestra" will furnish special music for will be "Intolerance," which is booked to be screened at the Liberty the week of December 23. It is rumored that the bird orchestra is preparing a special musical score for this attraction, and if they live up to their contract, Spokane movie fans will be afforded a chance of hearing the only canary musical organization in the world. According to Manager Cohn, this is but one of many unique treats which he has in store for the future. "Originality" is the keynote at Spokane's finest photoplay house.

Oregon News and Views

E. J. MYRICK'S Colonial costumed knitting ushers are attracting unusual attention at the Liberty theatre, Portland. The cretonne and satin bustle-effect gowns, poke bonnets, brass-buckled pumps and white stockings, encasing a pretty blonde or brunette, making a pictorial attraction vieing with the screen's most entrancing offering.

Mr. Myrick has a number of other exhibition stunts he is preparing to spring on the patrons of his big theatre and exhibitors who have been forced to follow Myrick's pace for several years are promised some startling competitive service attractions.

L. A. SAMUELSON, former Pathe booker in Portland, has gone to Minneapolis to become associated with W. W. Kofeldt, Portland manager transferred to the Twin Cities Pathe Office.

W. J. WHITE of the Arcade theatre, Cottage Grove, Ore., was in Portland recently with his wife. He has entirely remodeled the Arcade and taken back the Bell theatre, at Springfield, which he had sublet.

W. A. AYRES of the Sunnyside theatre, Portland, reports that his new admission prices are working satisfactorily. From a five-cent fee he increased to ten cents and then added the one-cent war tax.

MRS. WARD COBLE, wife of Ward Coble, owner of the Liberty theatre, Bend, Ore., died in Portland recently after several weeks in a Rose City hospital.

SAM W. B. COHN, who succeeded Ralph Ruffner as manager of the Liberty theatre, Spokane, was identified with the Peoples Amusement Company of Portland for a number of years.

MANAGER BETTS of Sunnyside, Washington, is to build a new motion picture theatre.

P. S. ROVBO has leased the Crescent theatre at Junction City, Ore., from W. S. Trites. He opened his new house last Saturday.

O. C. SMITH of Dallas, Ore., reports that business is good at his Orpheum theatre. He jumped prices from 15 to 20 cents when the war tax became operative.

C. M. HILL reports that Manager Myrick of the Liberty theatre has booked "Joan the Woman" as the special photoplay feature for Christmas week.

EASTERN OREGON had its first snow of the year a week ago, but film exhibition did not suffer.

W. A. BACH, of the "Make it Pay" exchange service of Universal, was a visitor at the Oregon Film Supply Company's offices last week. Mr. Bach has charge of the new service work of the Universal system.

CAPTAIN A. D. LATHROP, who controls motion picture theatres at Seward, Cordova, Anchorage and Juneau, Alaska, is to build fine new theatres at Cordova and Anchorage, according to word brought to Portland, Ore., by F. W. Talbert, special representative of the Oregon Film Supply Company, distributor for Universal film products.

R. E. MACDONALD of Anchorage, has remodeled his Harmony theatre, the construction of balcony nearly doubling his seating capacity.

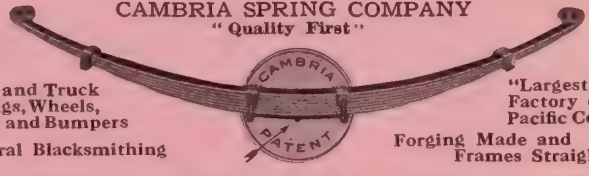
DUHEM
MOTION PICTURE MFG. CO.
Films Made to Order
EXPERT DEVELOPING, PRINTING AND COLORING
CAMERA OUT-FITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market Street, San Francisco, California

GEORGE W. CHAPMAN COMPANY, Inc.
Makers of all kinds of plaster and papier mache work, miniature sets of every description, and all kinds of props for the special needs of motion picture productions.
Phone: Hollywood 1290 5155 Santa Monica, Blvd., Los Angeles

MULTIGRAPHING F 5244 MIMEOGRAPHING F 5244 F 5244
TYPEWRITING
SCENARIOS MANUSCRIPTS PRESS COPY
Al. Holman & Co. 609 S. Figueroa Street, Los Angeles.

CAMBRIA SPRING COMPANY
"Quality First"


Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

TITLES
OF ALL DESCRIPTIONS
Motion Picture Title Co.
BROADWAY 1153 HOME 10525
631 S. SPRING STREET LOS ANGELES

Los Angeles Can Co.
Manufacturers of
FILM CASES
303 San Fernando Blvd. Los Angeles, Cal.
Sunset East 389 *Home 10669*

Holly 3974
RE-PHOTO CO.
Studio in Connection
Photographic reproductions for the profession
6520 Hollywood Boulevard Hollywood, California

W. D. GROSS, manager of the Coliseum theatre, an 800-seat house at Juneau, has just installed an expensive heating system.

FRED A. MERCY, film magnate of North Yakima, Washington, is building a fine new theatre he will call the Liberty. This new house, the finest in the city, will be completed next Spring. Mr. Mercy controls the Majestic Amusement Enterprise.

News Items from San Francisco

GEORGE HOMMEL, who covered Arizona and Southern California for the General Film Company, has received the appointment of second lieutenant and is on his way East.

THOMAS F. McCULLOUGH has assumed the management of the new Jewel theatre, San Francisco.

M. N. ZAR and Charles I. Luntz are two new road men for the Fox Film Corporation.

The Grass Valley theatre at Grass Valley, Cal., has been reopened by Turner and Howard.

GODFREY AND ATKINSON have sold the Lincoln Theatre at Sixth avenue and Clement street, San Francisco, to a new corporation of which L. H. Killingworth is manager.

HARRY CARNEY, former salesman for the Fox company, has gone into other business.

Recent visitors in San Francisco: Charles Goddard of Goddard's J Street theatre, Sacramento; James Beatty of Liberty theatre, Fresno; C. H. Douglass of Elite theatre, Merced; E. A. Serviss of Liberty theatre, Marysville; C. E. Howard of Gardella theatre, Oroville; Nick O. Turner of the T. & D. theatre, San Jose.

THE Searchlight theatre at 28th and Church streets, San Francisco, opened on Saturday, December 8, with Joseph Jacoby as manager.

S. Grossman of the Oro Picture Company, New York, is opening an office in San Francisco.

THE U. C. Theatre at Berkeley has booked "Quo Vadis" for first run in the San Francisco district.

Herman Wobber of the Progressive has returned from a tour of the South.

SESSUE HAYAKAWA and Tsuru Aoki have been working on a picture in San Francisco.

Archie Levy, formerly leading vaudeville booking agent in San Francisco has given up the management of the Laughlin theatre, Long Beach, and returned to his home city.

BILL KNOTTIG, formerly manager of the World Film Corporation, Los Angeles, is now with the Greater Vitagraph in San Francisco.

The San Francisco film men in the war service at Camp Lewis and Camp Kearney are to receive Christmas remembrances from the home film men, the gifts being sent by the officials of the United Motion Pictures Industry of Northern California.

Brief Bits from Butte

MANAGER WHITNEY of the Butte branch of the Mutual Film Corporation reports wonderful business on the "Lost Express," the railroad serial put out by the Signal and released through Mutual. Manager Heinecke of the Judith theatre, Lewistown, writes that it has broken all records for a serial in his theatre and that his patrons are most enthusiastic over it.

MR. PHILIP LEVY, President of the Montana Exhibitors League, called a convention of the Montana exhibitors in Butte, Wednesday, November 21, to discuss the new War Excise Tax of fifteen cents per reel imposed by the producers on their product and the most representative exhibitors of the state attended this convention and exchanged their views with those of the film exchange managers regarding the above subject. The convention was held at the Leggatt hotel. Among the out of town exhibitors present were: L. E. Freeman of the Gem theatre, Great Falls, Montana; E. P. White of the Strand theatre, Livingston, Montana; G. H. Howard of the Auditorium theatre, Big Timber, Montanna; E. C. O'Keefe of the Regent theatre, Billings, Montana; H. P. Sandels of the Rex theatre, Red Lodge, Montana; Gilbert Heyfron of the Empress theatre, Missoula, Montana; W. J. Hartwig of the Antlers theatre, Helena, Montana; Mr. L. Johnson of the Aleazar theatre, Great Falls, Montana; A. Heinecke of the Judith theatre, Lewistown, Montana; W. B. Hartwig of the Hartwig theatre, Dillon, Montana; W. J. Hyde, of the Liberty theatre, Miles City, Montana; W. H. Wheeler of the Lyric theatre, Havre, Montana; Sid Hirschberg of the Orpheum theatre, Havre, Montana; F. Boedecker of the Lyric theatre, Bozeman, Montana.

THE Pathe office in Butte closes this week and their business will be handled from the Spokane office. G. R. Serwell, former manager of the Butte office, will take charge of the office which is opening in Oklahoma City.

THE Mutual office in Butte reports wonderful booking on all of the William Russell star productins. The Rialto theatre, Butte, has signed for these productions and will run "The Sea Master" January 1 for a four-day run.

News Notes from Here and There

C. J. MARLEY, manager Triangle Los Angeles branch office, will leave during the coming week for a trip over additional territory given this exchange which is located in New Mexico on the western edge of Texas. Mr. Marley will probably go as far east as Dallas. Advice at the Los Angeles branch of the Triangle brings the first information of a new circuit being organized along the West Coast of Mexico with houses at Hermosillo, Tampico, and Guaymas. Owing to the embargo on film which by the government is considered an explosive, Los Angeles exchanges are having some difficulty in getting licenses to ship film to these quarters. Business along the west coast of Mexico is reported better than at any time previously.

HARVEY GROSSMAN, who has served as salesman for the All Star Feature Distributors exchange for the past six months, has been appointed special representative for the U. S. Exhibitors Booking Corporation in the Southern California and Arizona territories, and this week resigned from his position with the All Star.. The All Star Company are distributors for the product of this organization, and Mr. Grossman will continue to have his office at the All Star exchange. The appointment was made by Mr. Partridge, general manager of the U. S. Exhibitors' Booking Corporation, who spent the week in Los Angeles in the interest of the company.

TOM WILSON, a member of the photoplay colony of Hollywood, who has played in scores of Fine Art subjects and recently has been with Douglas Fairbanks and Mary Pickford companies, is in a local hospital recovering from an operation in which one eye was removed. Wilson was accidentally shot by a friend while they were quail hunting, one shot penetrating the pupil of his right eye.

THE work of building the new Paralta studio is progressing. All stages are now completed and the work of erecting the steel and glass covering is going forward very satisfactorily. A mammoth new scene dock and property building has been built, and a large number of new dressing rooms will be ready for occupancy within a short time. All of the stages are now in use and the entire plant will be ready about the first of the year.

THE Japanese subject, "Mr. Butterfly," this week took Director E. Mason Hopper and company to Sierra Madre, where exterior scenes were made. While they were absent a big Japanese set was built on one of the Culver City stages. Derral Foss and Teddy Sampson are the principals, and many of the scenes require a great number of Geisha girls.

THE CENTRAL STATES

WISCONSIN ILLINOIS MICHIGAN INDIANA IOWA

Here It Is!

A place where YOU---reader and advertiser --- can meet YOU --- buyer and seller --- in intimate, "Hello Bill!" fashion. Get together in

The Central States

Communications pertaining to "The Central States" should be sent to our **Chicago Office, 110 So. Dearborn St.** Telephone 755 Randolph

"VENGEANCE AND THE WOMAN"

A High Powered Photoplay Serial which in Every Episode will Cause the Red Blood to Leap Through Your Patrons Veins.

Starring
William Duncan and Carol Holloway

FIFTEEN THRILLING EPISODES

NOW BOOKING! ***DON'T DELAY!***

V. L. S. E. INC.

VITAGRAPH EXCHANGE
207 SO. WABASH AVE., CHICAGO, ILL.

V. L. S. E. INC.

Shield Your Patrons from Displeasure

We are Dealers in the Central West for All Styles of Simplex Machines

IN MOST CASES—A POOR FILM—Is Faulty Projection

—SIMPLEX—
PROJECTORS

Will Assure You of the Highest and Most Effective Means of Perfect Projection

We Carry a Large Variety of Theatre Supplies and Equipment of all Kinds

MID-WEST THEATER SUPPLY CO.

J. A. WILLIAMS, Manager

14 W. Washington Street CHICAGO, ILL. Telephone Central 4484

THE CENTRAL STATES

December 29, 1917

Funkhouser's Far Reaching Effect

EXHIBITORS throughout the central states, particularly those within Illinois, southern Wisconsin, Iowa and even Michigan, fail to realize, it seems, that the narrow-minded methods, the Czar-like power and the snipping shears of Major Funkhouser, the Chicago censor, are far reaching in effect and play a really important part in the making of their programs the success they desire. They are surprised to hear, it has been found, that the present vigorous fight against Funkhouser in Chicago is also their fight. But it is, and the quicker they join their efforts with those of exhibitors and exchangemen in Chicago and aid them to succeed in the job of ousting Funkhouser, the better for themselves.

That hundreds of exhibitors in the small sized towns throughout these States adjacent to Chicago fail to recognize the sinister influence of Funkhouser's arbitrary and really wanton brand of censorship is brought out exceptionally well in the following excerpts from a letter we have received on the subject from Frank L. Koppelberger, manager of the La Crosse theatre at La Crosse, Wisconsin:

* * *

"ALTHOUGH the city of La Crosse has no censor board, the common belief here that we have no censoring of the screen productions is all wrong. The majority of the productions that we get are censored and censored heavily. Theatre managers and film patrons in towns like La Crosse and others that are fed from such a big film center as Chicago are many times wholly at the mercy of 'celluloid slashers' of the Funkhouser type.

"Recently the undesirable activities of Mr. Censor were apparent in several pictures shown here. 'The Honor System' came to us looking like one of grandmother's patched quilts. One place an entire reel had been censored. True, in some cases the censor cut-outs in Chicago are pasted back again after they are through. But more often they are not or the job is so badly done that a good percentage of the worth of the film is killed.

"While La Crosse is fortunate frequently in getting first run pictures, many of their 'shows' are first used in Chicago. These are advertised in La Crosse in advance. Because of the pressure of time new films cannot be supplied. Then we here, who like many others throughout the central states think we have no censorship troubles, must take what Major Funkhouser vented his arbitrary and unreasonable spleen upon. The treatment given Theda Bara in Chicago in her 'Cleopatra' almost assures us that Cleo will not be one of the season's entertainments in La Crosse. If Theda is as naughty as they say, pray tell me why the people of La Crosse cannot be given the opportunity to find this out themselves and use their own judgment?"

* * *

MANAGER KOPPELBERGER further says that he is now awake to the fact that the Chicago censorship fight is also his fight. It is up to the rest of the exhibitors in that part of the central west fed with their films from Chicago to be up and doing. Don't sit back and watch the fight. Join in it. Remember that the messing of one of your pictures is often the reason for the unexpected bad opinion of one of your best patrons. Sit down now and write to Alderman Walter P. Steffens, Chicago City Council, how you feel about it. Alderman Steffens is the father of the bill now being considered to do away with **Funkie.**

WM. J. MCGRATH.

M. P. E. L. Consider Censorship and License

CONSIDERATION of censorship troubles and the question now up before the City Council of raising theatre licenses consumed most of the time at the last meeting of the Chicago branch of the Motion Picture Exhibitors League, held in their rooms in the Masonic Temple, Friday, December 7.

The license schedule, approved at a special meeting and presented by Joseph Hopp to the City Council committee which is handling that subject, was ratified and found general favor. It is the most favorable to the exhibitor of four different schedules at present receiving the consideration of the aldermen.

The league politely listened to Miss Harriet Vittum, Mrs. E. Stumer and Mrs. Frankenthal, representing the Women's Division of the State Council of Defense, tell of the needs of their organization and ask exhibitors to give up their receipts for a day. Most of the members, however, felt that they would rather stay out of the poorhouse a little longer and content themselves with paying the war tax and trying to make both ends meet.

Doing Business and Rebuilding at Same Time

E. D. MILLER and L. A. Forbes, owners of the Plaisance theatre, 461 North Parkside avenue, on the West Side, Chicago, intend to enlarge their house from 500 to 1,800 seats and keep it open during the remodeling operations. The novelty operation of building a large house around a smaller one and continuing business except for the short time necessary to break down the old partitions and amalgamate the two into one large house is something rather unusual, even in this age of remarkable engineering feats. And yet this is what Mr. Miller and Mr. Forbes expect to do. During the transitional period they will close shop, but, according to architects' plans already drawn up, the time during which they will have to suspend the revenue coming in at the box office will be unexpectedly short.

The walls of the new theatre will rise around the old building just as a modern double trunnion bascule bridge is reared on the groundwork of one of the old revolving kind necessitating a tieup of only a few hours while the old bridge is wrecked and the new one let down. The owners of the Plaisance have felt the need of a larger house for some time in order to take care of their Austin patronage. They expect to go East in the near future in order to get ideas that will add to the attractiveness of their new house.

Nu-Movie Lite Co. to Merge Interest

THE Nu-Movie Lite Company of Peoria, a $100,000 concern, is to absorb the Livingston Film Company, incorporated for $10,000, according to announcement made by Maurice H. Livingston, manager of the two companies. The two companies are based on the two inventions of the manager, that of the Nu Movie Lite and the stereopticon machine.

Charles A. Anicker, secretary-treasurer of the Livingston Film Company, will take stock in the newer concern and retain his controlling interest. George A. Rice, the third member of the firm, has sold his interest outright.

The directors of the Nu-Movie Lite Company who will form the larger concern by the same name are K. E. Nelson, Carl Harm, M. H. Livingston, L. L. Gruss and F. R. Shoff. All are prominent business men of Peoria.

More Burdens for Exchanges

THE Committee on Licenses of the Chicago City Council recently ignored and cast to one side the pleas, prayers and supplications of the film companies not to be burdened any further with additional taxes and voted to recommend an increase of license fees from $25 to $200 for film exchanges. The aldermen originally had under consideration a schedule that would require exchanges to pay a fee of $250, but after listening to the representatives of the various film companies they modified their demands and knocked off $50.

Penny Shortage Grows Acute

SO serious has become the penny shortage in Chicago that Peter J. Schaefer, vice-president of Jones, Linick & Schaefer, has gone to Washington to seek relief. It is his purpose to impress Secretary of the Treasury McAdoo with the solemnity of the situation.

It has reached the point in Chicago, he says, where motion picture theatres and popular-priced vaudeville houses are unable to cope with the government tax on theatres in an efficient manner without disrupting their scale of prices and policy. The penny shortgage has not been felt so badly in the $2 houses as in the smaller theatres, due to the fact that their scale of prices permit the nickel and dime taxes.

Mastbaum Representative in "Chi"

JOHN E. HENNESSY, general manager for the Stanley Mastbaum Enterprises of Philadelphia, paid Chicago a visit from December 7 to 10, looking over a number of the representative local theatres and making comparisons.

While there he visited the Covent Garden, Broadway Strand, Central Park, Crystal, Adelphi and Metropolitan theatres and found himself very much impressed with this group of showhouses only lately added to Chicago's coterie. He had much praise to bestow.

Bay City Managers War Over Tax

THERE is a merry war on in Bay City, Mich., between the theatre managers and the producers over the fifteen-cents-a-reel tax imposed by a percentage of the film companies. Local theatres state that they stand ready to accept notices of cancellation any time the exchanges see fit to discontinue contracts.

The theatre managers are broad-minded enough to know that the exchange managers at Detroit, which is the distributing point of films for this section, are carrying out the instructions of the New York offices and realize that the exchange men are not putting on the tax with any idea of personal gain.

Detroit Exchange News

THE film exchanges in Detroit are humming these days with all the activity of the proverbial bee-hive. The Central States Edition correspondent in his rounds last week picked up the following bits of gossip:

E. H. GOLDSTEIN, general manager of Bluebird exchanges, was in town and announced the appointment of C. G. Kingsley as exchange manager in place of W. W. Drum, who has resigned to become manager of Foursquare Pictures Exchange in Los Angeles. Mr. Kingsley came from the Fox Exchange in Indianapolis and was formerly in Detroit for that firm. At the State Film Company Earl H. Rathburn, booking manager and son-in-law of Col. W. S. Butterfield, had just enlisted in the Quartermaster Division at Camp Custer.

AT the Pathe Exchange C. A. Mead, special representative for Pathe, was spending a few days. He recently had been in Dallas and on the Pacific coast.

A. I. SHAPIRO, Goldwyn manager, was busy getting his new quarters in the film building in shape with new fixtures, rugs, etc. John H. Kunsky controls the first-run rights to Goldwyn pictures in Detroit.

GEORGE DeBUTE of the Mutual was reporting the biggest week in the history of the local exchange. An all-night force is now maintained to look after shipments.

GEORGE Weeks of Hoffman Foursquare Pictures said that business was jumping every day and that he fully believed Detroit would soon lead all offices.

J. C. FISHMAN of the Standard Film Service reported that he just secured for Michigan a new series of animal pictures, which had already been contracted for first run in Detroit by the Majestic theatre.

THE Dawn Masterplay Company now has four big pictures in Michigan—"Redemption," "The Whip," "Raffles" and "Persuasive Peggy."

DAVE BLYTH, a well-known composer, has been appointed manager of the Detroit office of the U. S. Exhibitors' Booking Corporation, which has opened in the exchange of Foursquare Pictures.

WILLIAM ALEXANDER, special representative for the company, who spent the last two weeks in Detroit, is now on his way to the Pacific coast.

FITZPATRICK AND McELROY of Chicago, now operating extensively in Michigan and Illinois, have just taken over the Rex theatre at Three Rivers, Mich., giving them ten houses in the Wolverine state. Their new theatre, The Lyric, in Cadillac, will open about the 15th of January.

They Say in Chicago That—

THE latest member of the Rothacker Film Manufacturing Company organization to enter the service is Robert Zoncada, who left Chicago for New York to enlist in the navy. Other members of the Rothacker organization now in government service at Washington are George Gibson and Fred Niemann.

"WHITHER THOU GOEST," the Thomas Ince production, which is being handled by Greiver and Herz for this territory, had a three-day run recently at the new Central Park theatre, the Balaban and Katz house, which recently set West Side picture fans agog with its beauty.

THE South Shore theatre, on Stony Island Avenue, beginning last week, started a new schedule of exhibiting pictures only on Saturdays, Sundays and holidays from 2 to 11 p. m.

UNDER the slogan of "Let's Be Cheerful," Rob Reel in the Chicago Evening American continues to urge Chicagoans to lay aside their war worries during Go-to-Movie-Week from Christmas to New Year's and see some of the good pictures being shown at local houses. The idea is one that certainly ought to appeal to exhibitors at this time.

THE Crown theatre, 4013 West Twenty-sixth Street, is closed until December 24, undergoing repairs and alterations.

Cresson Smith of Metro reports that less than 2 per cent of the exhibitors using that service quit on account of the reel tax proposition.

PAUL SMITH, editor of Screen Opinions, that live little sheet put out by Cahill-Igoe, got into the Consumers Building about ten feet one day last week with a batch of new booking books which he planned to give away to exhibitors free of charge. Several of them saw him coming and when Paul turned to take his departure he looked as though he had just bought a million bushels of wheat on the Board of Trade. He left without a copy in his possession and was glad to get out without being permanently maimed.

FOUR Essanay stars, Helen Ferguson, Jane Thomas, Phyllis Diller and Else Hastings, sold about $1,000 worth of tickets for the Palace theatre Red Cross benefit matinee, which was held December 7. The girls visited hotel dining rooms and public meetings during the week in an effort to do their bit for the theatre day fund.

ED H. PHILIPPI, sales manager of the Rothacker Film Company, has been appointed a director in the Advertising Association of Chicago. Among the several activities for which the Chicago Club has become noted is the Moving Picture Committee, of which Mr. Philippi has been chairman for several years.

THE Monroe theatre, at Fifty-fifth and Kimbark, which has been a vaudeville house up until the present, is now using pictures as the chief attraction.

FRED S. MEYER, for eight years sales manager of the Minneapolis Universal office, took charge of the Universal offices in Milwaukee December 1.

H. C. SMITH, proprietor and manager of the Idle Hour theatre in Rossville, Ill., announces that he is rebuilding and enlarging his house so that when it is finished it will be the finest theatre in that city.

CHARLES LAMB of the Palm theatre, Rockford, Ill., was in to see William Jener last week, and before he got away the local Perfection Pictures head had signed him up for several features.

GREIVER AND HERZ report exceptionally big business on their first Lillian Walker release, "Lust of the Ages." The picture is playing all the Lubliner and Trinz houses in Chicago and has just completed an extended run at the Merrill theatre, one of the finest houses in Milwaukee.

SAMUEL S. HUTCHINSON, president of the American Film Company, has returned from the Santa Barbara studios and is now looking for scenarios that will be suitable for the high standard photoplays which he is planning to produce in the near future.

ESSANAY is making a series of slapstick comedies under the direction of Arthur Hotaling. Amedee Rastrelli, French comedian, on leave of absence from the western front, is the featured star and is doing some good work in the north side studios. His manager, however, states that he will soon be on his way back to France to help check the mighty push now being prepared by Hindenburg.

"WITHIN THE LAW" scored a big hit at the Twentieth Century theatre, 3530 West Twelfth street, last week. It completed a five-day run there, which is the longest time it has played outside the loop.

M. H. BRYER, formerly Pathe representative in Michigan and Illinois, has been appointed special representative of the Chicago Paramount Exchange. He will specialize on short-reel subjects.

ASCHER BROTHERS have booked the Perfection Picture "Quo Vadis" for the week from Xmas to New Year's. William Jener, manager of the Kleine Exchange, reports that exhibitors have booked this big feature heavily in all parts of the city and that it is going over well.

M. J. MINTZ of Unity Photoplays is back from a trip to New York. "I believe," he states, has been acquired for Wisconsin, in addition to the territorial rights for Illinois, which his firm already possessed.

FRANK FLAHERTY, district manager for Hoffman Foursquare in this territory, left for Minneapolis the latter part of the week to oversee the official opening of the Hoffman branch in that city.

H. SCHOENSTADT'S new house, the Atlantic, on Crawford Avenue and Twenty-sixth Street, is scheduled to open up about January 15.

E. P. GROHE, popular Fox representative, has been appointed sales manager for the local exchange. Grohe has been with Fox only nine months, but he is an old exhibitor with eleven years of experience behind him and he has a knowledge of showmanship and of the problems incidental to running a house that will be of invaluable service to him in his new capacity.

A. B. MOMAND of Shawnee, Okla., president of the Oklahoma state branch of the American Exhibitors' Association, was a visitor in Chicago a few days last week.

ELI VAN RONKEL of the Chicago Jewel office spent several days last week in Milwaukee and reports that he has booked the Saxe Brothers houses with enough features to start them up in the Jewelry business.

WILLIAM J. QUIMBY recently passed through this city on his way to New York, where he goes to assume the duties of sales manager for Pathe exchanges. He stopped off at the local office and held a short tete-a-tete with Ralph Proctor before resuming his journey East.

C. E. BOND, Chicago representative of the U. S. Exhibitors' Booking Corporation and formerly with Triangle and Paramount, is to be found now in the Hoffman Foursquare offices in the College Building, where he has a desk and is looking after the affairs of the booking corporation.

C. C. Pyle, of the Bartola Company, reports the disposition of a number of organs during the last month.

BILL DUNAS, Illinois representative of Hoffman Foursquare, has returned from a successful trip through the river towns of Iowa and southern Illinois. Mr. Dunas has been connected with the Central Film Company for the past year and only recently switched to the Foursquare standard.

"THE Painted Doll," first of the Russian Art Films to be released by Pathe, was shown at the Bandbox and Bijou Dream theatres in the loop last week. John Kane, manager of the Bandbox, booked the feature for the entire week.

THE Rose theatre, on Madison street in the loop, was practically hidden from the view of passers-by last week due to a scaffolding which the builders had erected while changing the front of the theatre.

E. C. BLAKEMAN, formerly manager of the Paramount short subject department, Atlanta, Ga., is now the sales manager for the local Triangle exchange. Mr. Blakeman is taking the place of J. E. Madden, who has gone to New York after severing relations with Triangle. Mr. Madden's new connections have not yet been announced.

A. J. KRUG, owner of the Park Manor theatre, has purchased the Windsor Park house. He has just installed a Bartola organ in each of these houses and is now resting easy as far as the musical entertainment for his patrons is concerned.

FRANK FLAHERTY, district manager of Hoffman Foursquare in this territory, is back from his trip to Minneapolis, where he established a branch office and left George W. Law in charge. The Minneapolis branch is located on the second floor of the Film Exchange Building.

WILLIAM COOKE, sales manager for the Paramount-Artcraft Chicago office, has resigned his post with that company. He has made no connections yet and is taking a vacation before deciding on his next move.

EXHIBITORS who journeyed up to the Goldwyn offices at 110 South State street to look after their film service last week were rather surprised to find empty space staring them in the face where previously the Goldwyn offices had offered them well appointed rooms in which to transact their business. F. M. Brockell, Goldwyn manager, had gathered his cohorts and during Sunday had moved the offices to the College Building at 207 South Wabash avenue.

REX LAWHEAD, Hoffman Foursquare sales manager for Chicago territory, is back in town again after a successful trip through Indiana.

WHEN C. W. Bunn, manager of the Chicago Pathe exchange, left for the East recently to serve his company in the capacity of special representative, the employees at the Chicago offices presented him with a token of their appreciation and regard in the form of a large silver loving cup.

CHARLES B. MASTON is the manager of the Chicago offices of the Interocean Forwarding Company, a concern which has just recently come into this territory. The concern, while doing a general forwarding business, specializes in film shipments to foreign ports. Mr. Maston has been connected with the Wells Fargo Express Company for a number of years and knows shipping problems backwards, forwards and upside down. The offices of the Interocean Forwarding Company are at 30 North Dearborn street on the seventh floor.

THE new and rigid requirements that are continually being put into effect by the Building Department, especially as regards the storing of film in the loop, have hit the Paramount plans to move from the nineteenth to the twenty-first floor such a blow that officials of that organization now just scratch their heads when asked when the change is to be made and simply say, "I don't know."

WILLIAM JENER, K.E.S.E. manager, reports a big lot of bookings of "Quo Vadis," a revised and elaborated edition of which is being brought out and made ready for release January 1.

M. J. WEISFELDT, head of Wholesome, the mail order film concern, reports that "Little Red Riding Hood" is progressing nicely and will be ready for release about the first of the year.

A. R. RALSTON has just been engaged as a representative of Hoffman Foursquare for the State of Wisconsin.

C. W. ECKHARDT, manager of the Chicago Fox exchange, reports that the "Tiger Woman," which has been held up in the courts since spring, has at last been given a permit.

GEORGE BROMLEY, former manager of the Triangle exchange in Omaha, is now connected with the Chicago branch, under the supervision of Dan Michalove, new manager of the windy city offices.

HARRY K. LUCAS of the Lucas Theatre Supply Company of Atlanta, Georgia, was in town last week and reports that he is selling Simplex machines so fast he can hardly take care of the orders.

C. W. LAWTON, manager of the Motion Picture Products Company, makers of lobby displays, frames, etc., made a trip to Pittsburg and Cleveland last week on business.

Among Michigan and Wisconsin Film Folk

Detroit Exhibitors Hold Out Against Reel Tax

A NUMBER of general managers of film companies who were visitors in Detroit during the past vied with one another as to the film tax situation. They were Abram Carlos of the Fox Film Corporation, E. H. Goldstein of the Universal and Bluebird exchanges, and M. H. Hoffman of the Foursquare Pictures.

Messrs. Carlos and Goldstein are of the one and same opinion—that the film charge has been based on facts and figures and that no individual producer can stand the tax at present profits, whereas it is only a small item to the exhibitor individually. On the other hand, Mr. Hoffman believes the tax is too high and says that seven cents would have been a more equitable charge, in his opinion. He states that where the cost accountants erred was that they based the life of a film on less days than the average life, based on his own experience for a number of years with the Universal.

The situation in Detroit remains unchanged. The majority of exhibitors are not giving in, and there are still close to seventy-five who are standing absolutely together as one. They see ahead ultimate victory and predict that the producers will take off the tax when they find out that the exhibitors are determined in their stand.

However, the number of exhibitors who refuse to pay the film tax are fewer than several weeks ago. Among those who have agreed to pay the tax but who orginially were opposed to it are John H. Kunsky, operating ten theatres; Philip Gleichman, of the Broadway-Strand theatre; Frederick Ingersoll, of the Knickerbocker; Jack Mowat, of the Maxine theatre; Roy Bishop, of the Globe theatre; Hal W. Smith, of the Ferry Field; Henry K. Guthard, of the Fine Arts and Norwood theatres, and Edward J. Murphy, of the Gladwin Park theatre. Outside of Detroit most of the Michigan exhibitors are paying the tax on those programs which they want to keep.

All Detroit Exchanges Move to New Film Building

WHEN the Universal, Harry I. Garson Productions, Inc., and the Artcraft-Paramount companies move into Detroit's new film building at 63 East Elizabeth street it will mean that practically all exchanges but two will be quartered in the one structure.

The full list of exchanges there will be: Jones Film Company, Mutual, Bluebird, Universal, Jewell, George Kleine System, Pathe, Foursquare Pictures, U. S. Exhibitors Booking Corporation, Vitagraph, Fox, General, Goldwyn, Standard, World and Select. In addition to the list are the Universal, Garson Productions and Artcraft-Paramount who will move before the first of January.

The United Theatre Equipment Corporation is also located in the film building on the ground floor.

Madison Manager Attending Washington

JAY E. SHERWOOD, manager of the Grand theatre at Madison and chairman of the committee on war cooperation, is in Washington this week attending the meeting of exhibitors from all over the country as the representative of the Wisconsin Exhibitors' Association. He will seek to have the war tax bill amended so as to exempt moving picture houses having an admission fee of less than 25 cents.

La Crosse Exhibitors Doing Their Bit

EXHIBITORS of La Crosse are back of the government plan of publicity through the medium of the screen to a man. This is seen in the hundreds of slides run free of cost each month (and the theatre man is being crowded pretty heavily in this direction) and the time given by every La Crosse theatre to Four-Minute Men three and four times a week. The Four-Minute speakers have come to be a valued part of the entertainments at every house.

"Kop" Caps the Business in La Crosse

FRANK L. KOPPELBERGER, manager of the La Crosse Majestic theatres, La Crosse, is one of the best-known showmen of the Upper Mississippi Valley and the Middle Northwest. His friends have shortened his name, and all you have to do to obtain a front-row seat in his circle of acquaintances is to call out, "Hello, Kop!"

Mr. Koppelberger's creed is to give the people what they want and as much of it for as little money as possible. The result of this policy is that the rear seats of his two large theatres are as well worn as the front seats. Triangles, special features, Paramounts and the best comedies obtainable comprise the entertainment at the Majestic theatre, where the programs are changed four times a week.

Being a successful showman, it goes without saying that "Kop" is a firm believer in advertising—of every sort and variety and in big bunches. When business is bad—and that's about as often as Douglas Fairbanks fails to bring a laugh—he keeps the "ad alley" of the La Crosse newspapers working overtime, and the jinx, if "Kop" ever had one, gives up the ghost in disgust.

With his policy of the best pictures obtainable, Mr. Koppelberger is filling the La Crosse theatre at three performances every day. Last season the house was dark 75 per cent. of the time.

Now here is a little secret. Mr. Koppelberger lets the kids into his houses for a nickle. Think this over.

Touches Patron's Pride with Tax

THAT the war tax has not injured the patronage at the Franklin theatre, Saginaw, but has even been made an aid to boost business, is the statement of Manager Moeller. The tax proposition has been placed on a patriotic basis. Appeals to the public are made along this line. At every performance slides are thrown on the screen, such as "Every time you attend the Franklin theatre you help Uncle Sam," pointing out that every contribution through the amusement tax is providing that much more finances for the government.

Mr. Moeller also declares that the increase in prices at his movie houses has not affected business. He advanced the admission prices at his Franklin theatre, Saginaw, and Temple theatre, Howell, from 5 and 10 cents to 10 and 15 cents, and says that as a result he finds that there has been no dropping off in attendance. The people want to see the movies, he says, and the difference of 5 cents will not keep them away. In fact, the gross business increased.

Red Cross Campaign in Madison Not Successful

ALTHOUGH all the moving picture houses in Madison cooperated in the Red Cross benefit, severe weather and an apparent lack of interest in the movement by the local Red Cross made the attendance small and only about $50 was realized from the movie houses. The Orton, one of the outlying theatres, had no matinee, but contributed a percentage of the evening's receipts. By special arrangement of the national committee half the funds went to the local committee. This was not learned in time, however, for the local Red Cross to get behind the movement and sell tickets.

Remick Decision on Music Tax Clears Detroit Clouds

THE announcement by Jerome H. Remick & Co., Detroit music publishers, that they would not charge the music tax gives complete relief to the situation. Inasmuch as this concern have published many of the biggest hits in the past five years and are constantly publishing new music of every description, the theatres of Detroit and Michigan feel that they have nothing to worry about and are now absolutely sure that they will fight those who still refuse to withdraw the tax on their music.

Council Kills Sunday Show in Howell, Mich.

A STRINGENT ordinance, prohibiting motion picture shows on Sunday, has been adopted by the little town of Howell, Mich., and became effective Sunday, December 2. The lid has been clamped down tight to prevent the citizens from wandering from their homes or churches to attend the one theatre in the city. This motion picture theatre is the Temple, and it is owned by A. J. Moeller, manager of the Franklin theatre at Saginaw and former secretary of the Motion Picture Exhibitors' League of Michigan.

Howell is a community of about 3,500 population. The Temple has a capacity of 300. Under the old village laws no Sunday shows were permitted, but when the place was incorporated as a city the town fathers forgot to include a prohibition act for the theatre.

When the Temple management became aware of this oversight it proceeded to throw open the doors of the picture playhouse to the populace. They responded quite liberally. This was last August. However, the council did not take kindly to the idea, and informed Mr. Moeller that he must stop exhibiting. A rule was passed by the council forbidding Sunday shows.

Mr. Moeller believed the council could not legally stop him by the mere adoption of such a rule. So he continued to operate and the residents of Howell continued to attend. Twice Mr. Moeller was cautioned that he must stop, and the third time he was haled before the authorities and fined $5. That was some weeks ago. Since the assessment of the penalty the theatre has been permitted to run. But the council was not to be entirely discouraged nor defeated, and so it went into action to frame and adopt an ordinance in which Mr. Moeller could not find loop-holes. As a result the Temple theatre was closed last Sunday and will continue to be closed so long as that ordinance remains on the books.

Live Items from La Crosse

EDWIN SCHWALBE, assistant manager of the Majestic theatre, La Crosse, Wis., until he recently became a lieutenant of the First National Army of the United States, has been wounded. It was not a German shell which put Eddie on the blink, but a surgeon's knife down in Waco, Texas, where he was teaching selectmen the difference between right about face and right face. Eddie is in La Crosse recovering while his appendix is in Texas.

CHARLES SHOOK, a Chicago theatre organist, hung his coat and hat up in the office of the Majestic theatre, La Crosse, Wis., recently, and before the notes of his music for the first performance were dead he had been invited to make himself at home. His ability to cue pictures is remarkable, and, with an ever varied program, Shook's special brand of pipe organ melody fills the bill.

"MY CINDERELLA MAN," starring the popular Mae Marsh, will be the Christmas Day treat at the La Crosse theatre, La Crosse, Wis. The management is just now filling in with successful special pictures, and for several weeks following the opening of the new year will show very little but Paramount and Artcraft.

SIX and seven changes of program every seven days in a theatre in a city bragging only a population of 35,000 are rare, but this is the boast of Thomas J. Ryan, manager of the Strand theatre, the first and only "uptown" house in La Crosse. Ryan, who is also responsible for the management of the Casino theatre, is able to do this through audiences which he can depend upon.

SOME four or five hundred La Crosse men who have laid down their tools for the latest army rifle will have Christmas presents this year from the Boy Scouts of the city. This was made possible when Frank L. Koppelberger, manager of the La Crosse theatre, gave his entire profits for four days' showing of "The Italian Battle Front" to the Boy Scouts. Movie fans took hold of the plan when it was advertised and made the four days a rip-roaring success.

TELEPHONE CHERRY 5352
IS AGAIN OUR NUMBER

Suggestions for This Week: Ticket Rolls Containing 2000 Tickets at 20 Cents a Roll. Stock Colored Slides for Xmas and New Years—only 25c. Each. Carbons, Power's Parts and Other Equipment. Quick Repair Work of All Kinds.

HOW ABOUT YOUR NEXT ORDER?

Michigan Motion Picture Supply Company
C. A. WEDDIGE, Proprietor
63 E. Elizabeth Street Detroit

SCHWARTZ FILMS, INC.
112 N. La Salle Chicago, Illinois
Phone Franklin 1291
Mr. Exhibitor: We Want You With Us In 1918. Are We Serving You?

ADMISSION TICKETS, (8 COLORS).....$9.00 PER 100,000
SLIDE INK.....15 CENTS PER BOTTLE
ED-PATH FILM CEMENT.....$1.50 PER DOZ. BOTTLES
5/8x12" BIO CARBONS (CORED).....$5.00 PER 100
3/4x12" BIO CARBONS (CORED).....$7.00 PER 100
GLASS SLIDES.....5 FOR $1.00
MUSLIN BANNERS MADE TO ORDER, 3 FT.x10 FT.....$1.00
All kinds of signs, posters, show cards, etc.
MOVIE SUPPLY CO., 207 South Wabash Avenue, Chicago

Of Interest to State Rights Buyers

OUR LOBBY DISPLAY PAINTINGS possess the quality and individuality that radiates box-office drawing power.

OPINIONS

"We are more than pleased with the lobby display paintings on "Today," "The Mad Lover" and "The Cold Deck," and have been informed by many Chicago exhibitors that they consider these paintings the best of the kind they have seen."—*D. M. Vandawalker, Vice Pres., Doll-Van Film Corp.*

"We wish to express our appreciation of the extraordinary quality of work you have put into our lobby display on "ALIMONY," as it is superior even to your former work, which was in itself highly satisfactory."—*The H. Lieber Co.*

"The lobby displays on "The Mad Lover" and "Today" have arrived and we are glad to say they are the finest that have ever come to our attention."—*J. L. Ellman of Harris P. Wolfberg Attractions.*

YOU DO NOT SPECULATE WHEN PLACING ORDERS WITH US

BROWN ART CO.
INDIANAPOLIS, IND.
ARTISTS AND MANUFACTURERS OF LOBBY DISPLAY FRAMES

Exhibitor and Trade Events in Illinois

Elgin Fans Pay Tax as Patriotic Duty

THE war tax, they report, in Elgin has made little difference. Patrons pay the extra cent asked in the three houses devoted exclusively to pictures—the Star, the Temple and the Orpheum—more than willingly. In fact, the manager of one of these houses reports, in many cases patrons cheefully throw down ten cents and fifteen cents instead of the six and eleven cents asked and refuse to bother with their change, feeling it a contribution to their country. This surplus, he plans by means of a money globe at the ticket seller's window, to give to the Red Cross chapter here.

At the Grand theatre, where the usual admission price is fifteen cents in the afternoon and twenty-five cents in the evening for moving pictures, the admission to Sunday vaudeville and tabloid musical comedies has been advanced from thirty to thirty-five cents to cover, in part, the war tax. The rest is paid by the management.

Of the draft regulation managers talk less optimistically. Elgin's situation they believe to be peculiar.

Contrary to effect of the draft in Chicago and cities of Elgin's size or greater, where it drew both married and single men, in Elgin the ruling took only single men. As a result some six hundred young fellows with whom the movies were ever-popular, have been taken off the streets of evening. Their sweethearts, who might perhaps seek distraction in the pictures were not the need of knitting so urgent, are staying at home to make warm things for their soldier boys.

And not alone has the knitting craze caused a fluctuation in patronage, they point out, but Red Cross work has taken a number of afternoon women patrons away from the theatre.

Pert Peoria Paragraphs

E. T. EVANS, formerly an exhibitor at Forest City, Ill., has opened up houses at Kingston and Mapleton, Ill. He reports business good and state that he intends running each show two nights a week.

DAVE HARRIS, manager of the Odd Fellows' Opera House, at Hanna City, Ill., has taken over the Gem motion picture theatre in Peoria and will now operate the two. He has purchased new equipment for the Gem, including two new 1917 Motiograph Projectors from the Livingston Film Company at Peoria.

W. E. BERG of La Rosa, Ill, has reopened the Zilm theatre at that place. The initial opening was held last Saturday night and in spite of the severe cold weather he expresses gratification at the good attendance.

THE Kilbourne Amusement Company of Kilbourne, Ill., offered to dispose of their theatre and equipment a short time ago, but have now reconsidered same and decided to start business again with an additional amount of enthusiasm. Now they are glad of their change in plans because they are finding business bigger and better than ever and that interest in motion pictures is steadily increasing.

W. A. STEVENS, manager of the Apollo and Eagle theatres of Princeton, Ill., was a visitor in Peoria, Ill., last week, investigating projection equipment. While in the city he paid a visit to the U. S. Revenue Collector to turn over his war tax receipts.

THAT feature films are more popular with the public than any others is the opinion of W. C. Hippler of Chillicothe, Ill. His box office receipts are given a big boost because of the feature and he has now selected a program which he believes will satisfy his feature-loving patrons.

THE Iowa and Southern Illinois distributing territory of the Nu-Movie Lite, a recent Peoria invention which is attracting much attention in motion picture circles, has been taken over by W. L. Augustine of Decatur, Ill. He made a recent trip to Peoria to investigate the appliance and found it so satisfactory that he asked for the large distributing territory.

"BUSINESS is fine," says S. A Bliss, manager of Bliss lighting plant, and says that the majority of his sales during this fall and winter have been from the East.

BUSINESS for the motion picture men at Yates City, Ill., has been going better since the patrons have come to understand the war tax, says M. Kjallenberg of that place, who was in Peoria recently on business for his theatre.

THE new Harrison Opera House of Harrison, Neb., is to be opened this month and the manager and owner, M. H. Koch, made a trip to Peoria, Ill., to purchase one of the 1917 model motor-driven Motiograph machines, together with the Nu Movie Lite, which have been sent to him by the Livingston Film Company.

PEORIA'S Mayor doesn't believe in the trading stamp as a means of drawing trade to a motion picture show, so he ordered notice to be served on the Garden theatre, 2139 South Adams Street, to cease giving trading stamps redeemable at a nearby store. Under the city ordinance, the Mayor holds that a trading stamp premium is illegal.

AMONG the motion picture managers from Central Illinois who have been visitors in Peoria during the last week are: C. F. Woll of San Jose, Ill.; A. E. Wilson of Cuba, O. U. Peterson of Toulon, Clarence Kief of Hartsburg, Mr. Miller of the K. P. Opera House at Mackinaw, Alex Mason of the Princess theatre at Farrington, and Dr. F. B. Hodkenson of the Roller Dome at Mainto.

MOTION picture houses in Peoria were quick to respond to the request for patriotic demonstrations Sunday afternoon, December 9.

At four o'clock, as had been requested for all over the United States, audiences at each of the picture shows, under the direction of a leader, joined in singing "The Star Spangled Banner" and "America."

Prominent vocalists of the city acted as the leaders in the different theatres. At the Apollo and the Empress, Harry Kruse was the leader; at the Columbia, Frederick Vonawitz of the Peoria Musical College, and at the Hippodrome, which is both a picture and vaudeville house, Lee Weston took charge.

Every show threw on the screen the new stanza of "America" while the people rose and sang.

ONE of the best pictures ever seen in Peoria is the general verdict with regard to the big Goldwyn picture, "Polly of the Circus," with Mae Marsh in the title role.

The extraordinary number of big features, including a circus in real operation and all the number of other big thrills, together with the certain human pathos introduced, proved the reasons for its popularity.

The picture was shown at the Apollo theatre, the largest strictly motion picture house in the city, and each show during its run here found record crowds in attendance, according to the manager, Dee Robinson.

Brief Bits from Springfield

GEORGE W. LAMB of 1712 South Spring Street, Springfield, is one of the winners of Overland automobiles in the recent contest conducted by the producers of "The Crimson Stain Mystery." Mr. Lamb is a mail carrier and a great photoplay fan. There is no doubt but that his Christmas will be a great success.

MANAGER ED KUNZ of the Princess theatre has booked "The Zeppelin's Last Raid," the Thomas H. Ince state right feature. He plans on showing it December 30-31 and January 1.

THE weather has been terrible the past week. Business has been poor at all the theatres. Playhouses that had on special features suffered greatly. Even the houses showing regular programs lost money.

"THE RETREAT OF THE GERMANS AT THE BATTLE OF ARRAS" is proving a magnet that is attracting many to the Majestic. The third episode is now showing and each instalment gets better. It is the opinion of many that these are the best war pictures yet shown in the city.

THE Gaiety is installing a new generator.

DOUGLAS FAIRBANKS is at the Gaiety in "Reaching for the Moon." Lobby conversation says it is "Doug's" best.

MANAGER HARRY LOPER announces "The Auction Block" as the Lyric attraction for December 21, 22 and 23.

PARAMOUNT subjects are going well at the Royal. Gus Kerasotes is giving his patrons a good show for the money.

ED MAISEL, manager of the Capitol, has secured "Birth" for Thursday of this week.

THE Princess is doing well with World films. Carlyle Blackwell and Kitty Gordon were seen in pictures last week and were well received.

"WOMANHOOD, THE GLORY OF THE NATION," was given three days at the Princess. Everyone liked the play. Business was not up to standard on account of the bad weather.

H. A. KELLY of the Superb Film Company is still at Jacksonville, Fla. He is expected back in the city this week. Office reports that work on "Lincoln, from Cradle to Grave," is going along nicely.

HENRY LEHRMAN'S Sunshine Comedies have made a hit at the Lyric. "Roaring Lions and Wedding Bells" was a scream and the monkey in "A Milk-Fed Vamp" is still the talk of the town.

THE CHATTERTON, which has been showing Hearst-Pathe News, will close down next week. It will be dark until Christmas week.

BEN ROVIN of the Amuse-U says he is doing nicely. Ben is charging a "jitney" and says that's all his patrons want to pay.

ALTERATIONS at the Vaudette are completed and Manager Watts has installed more seats. The Vaudette is now as pretty and cozy a picture house as you can find anywhere. Artcraft, Triangle and Paramount pictures are shown.

W. S. HART in "The Cold Deck" is the attraction at the Gaiety on Christmas Day.

THE Majestic is showing "The Boys at Camp Grant," where some local men are putting in their licks, and the rental of the film goes to the Chicago Daily News Tobacco Fund.

RUSSELL LOPER, brother of Harry Loper of the Lyric, and he himself manager of the Kimbark theatre, Chicago, has come out of camp with a first lieutenantcy. He will be stationed at Chillicothe, Ohio. H. T. Loper, his father, and Mrs. Loper, his mother, are looking after the Kimbark.

CHARLES WILLIAMS, manager of the Vaudette, has enlisted in the army and is now at Jefferson Barracks, Mo.

What Kind of a Fellow Is — Abrams?

Being a Glance at the Real Human Side of the Big Men of the Picture Game—Caught in Action!

By William A. Johnston

THERE are two remarkable facts about Hiram Abrams—aside from his being president of Paramount Pictures Corporation.

The first is that he did not want this interview; in fact he shyly and sincerely tried to sidestep it.

The second is that in his history it is recorded, in black and white, that, once, as a salesman, he actually demanded a commission instead of a salary.

As an interviewer of public men and as an employer of labor we are frankly skeptical on both points; as you are, gentle reader.

We still believe that Mr. Abrams will purchase a number of extra copies of this issue, keeping one in his desk to be taken out and secretly admired at intervals, and that Mrs. Abrams, after remarking that the cartoon certainly does not do Mr. Abrams justice, will mail the aforementioned copies to a list of relatives and friends.

As for preferring a commission to a salary, we never heard of such a salesman. It is on record, however, that Hiram Abrams sold pictures so successfully that he just naturally evoluted from Portland to Paramount.

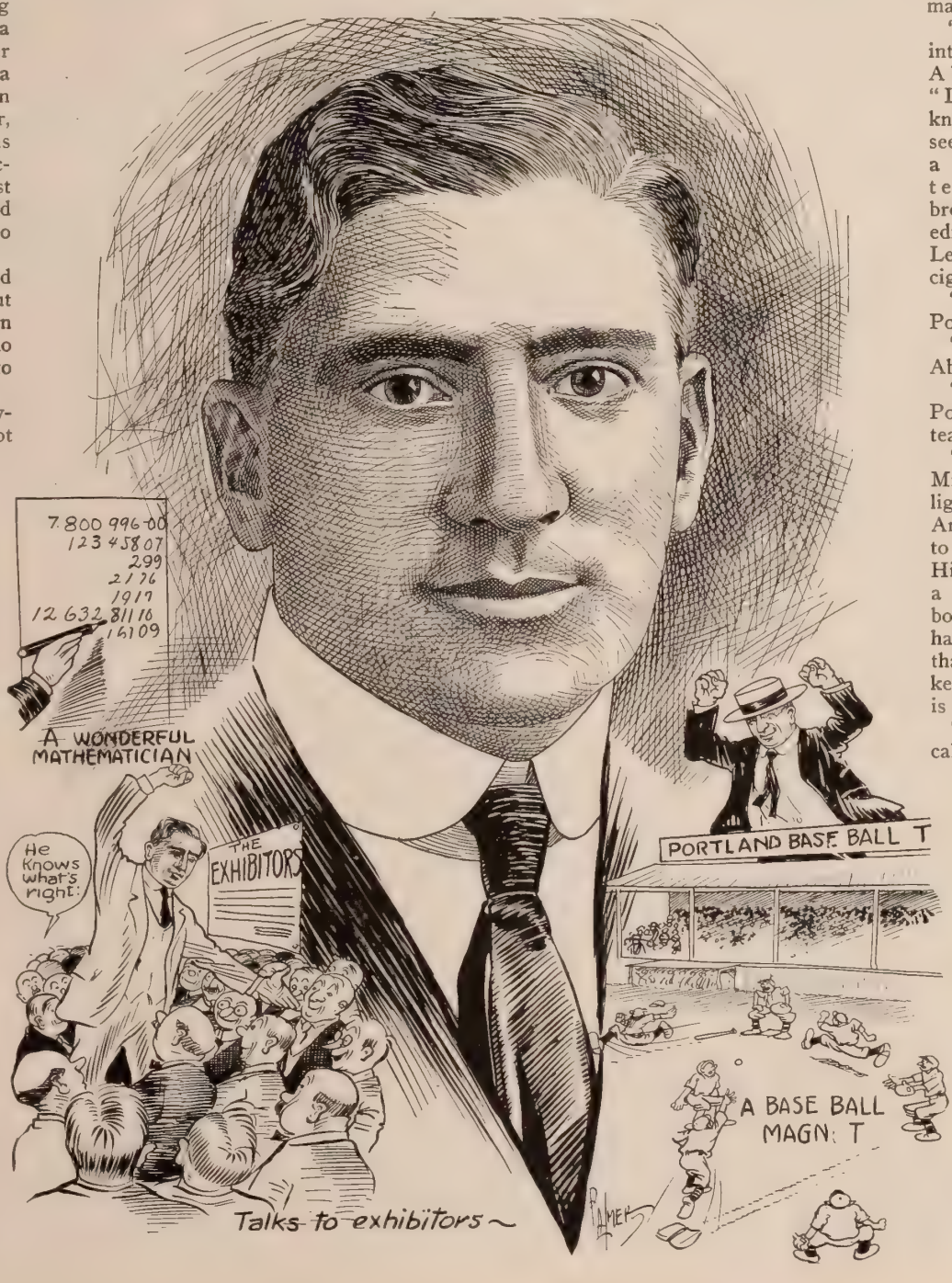
We are hardened in these matters, but for sincere evasion of publicity we do hand the palm to Mr. Abrams.

He was so nervous that we got nervous.

"Now, see here, Mr. Abrams," we said firmly, "you shouldn't be interview-shy. On that Western trip of yours we noted first page stories on you in all the big dailies."

Mr. Abrams sighed, as over unpleasant memories. "In San Francisco," he smiled, "a young reporter came to see me. Each of us scared the other. Finally it got on my nerves. 'For God's sake, boy, I said finally, 'stop shaking your knees. Mine are shaking too."

"After that you got along all right."



"Oh, sure."

"Well, so shall we. The operation is only a minor one. Now, let's see, Mr. Abrams, your home is in Portland, Maine."

Mr. Abrams wheeled straight around in his chair and brightened all over. "Then you know Portland?" he asked eagerly.

"Like a book," we prevaricated.

Mr. Abrams' chest expanded and he regarded us admiringly. "Have a cigar," said he.

"It's a beautiful city," we went on.

Mr. Abrams arose and shook hands warmly. Then he dived into his desk. "Have a box of cigars—if you like the one you're smoking," he added anxiously.

"Once," we puffed on, mendaciously, "once we sat in the handsome dining room on the top floor of Portland's splendid leading hotel and got a sweeping view of the city, the winding sea coast and the wooded islands of the bay, its broad, shaded avenues, its magnificent homes."

"Do you know," interrupted Mr. Abrams genially, "I'm glad to have known you. I can see now that it takes a man of deep intelligence and broad culture to edit a trade paper. Let me light your cigar."

"But to return to Portland."

"Yes?" said Mr. Abrams eagerly.

"You own the Portland baseball team."

"It's some team!" Mr. Abrams' eyes lighted up proudly. And, we are prone to remark here that Hiram Abrams has a fine eye. It's a boy's eye. And we have a pet theory that a man who keeps his boy's eyes is a pretty fine sort.

"What do they call you in Portland, Mr. Abrams? Hiram?"

"No," Mr. Abrams looked a trifle sheepish.

"Well, what?"

"Hymie," admitted Mr. Abrams.

"That's all, Mr. Abrams. But we haven't talked about the film business."

"Well, that's a big subject, too—too big to talk about. Let's go to lunch and talk Portland."

Milwaukee Houses Raise Scale

Managers Predict Passing of Five and Ten Cent Shows—Thomas Saxe Declares It Good for Business

HE big men among the Milwaukee theatres all are predicting the elimination of the five and ten-cent picture house. In fact many of them see in the present upheaval and the unsettled conditions of today the passing of the five-cent house, which they say is already done for, and that those managers who insist in holding on are only staving off the inevitable. According to Thomas Saxe, who himself owns a number of five and ten-cent houses, the five-cent house is practically gone and the ten-cent house is going.

"Many of the theatres that now exist are going to go," said Mr. Saxe. "Most people will call this a disaster but those who know will welcome it as one of the best things that ever happened to the business. Right now we have far too many theatres all showing for too little money. What we want is one or two big down town houses showing high class stuff and a number of other cheaper ones like the cheaper grade theatrical performance and then a few widely scattered outskirt theatres. It is going to be a case of the survival of the fittest. What the public demands is bigger and better productions. One way they can be given is by getting more money into the theatre and paying more money for productions. I believe that in the near future the present wasteless exchange method of booking is going to be eliminated. The pictures are either going to be booked like the vaudeville acts are today or some sort of an arrangement such as now handles the booking of the $2 house. The standard price will be 15 cents and 25 cents with some very big attractions getting more money. I do not believe that any of the bigger houses will attempt to carry a fixed admission scale. They will never go below the 15-cent and 25-cent mark—this will positively be their minimum price."

Cromlin Holds Optimistic View

Head of Inter-Ocean Film Company Sees Bright Future in Foreign Markets—Progress Noted

PAUL CROMLIN speaks optimistically of the foreign situation as reflected on the motion picture industry. He reports business good in the foreign markets. Mr. Cromlin is president of the Inter-Ocean Film Company and represents many of the large producing concerns in the distribution of American product in foreign countries. He said, in speaking of conditions abroad and the success which has been the good fortune of the Inter-Ocean since its organization less than two years ago:

"Since organizing the Inter-Ocean one and one-half years ago, we have had travelers in all of the important foreign countries and in addition to establishing our own branch in New York, we have established The Inter-Ocean Film Co., Ltd., with offices at Wardour street, London, and more recently have opened a branch at 43 Rue Le Brugere. We had a representative cover South America and permanent arrangements have been made for all alliances in the South American countries.

"So successful have we been in the placing of American product in foreign countries that we have taken on, recently, an addition to our line. A contract has been closed whereby the Inter-Ocean will exploit all Paralta Plays productions in foreign markets.

"At the same time," said Mr. Cromlin, "we closed a deal with W. H. Hodkinson Corporation, whereby we become exclusive selling agents for this company in the foreign field.

"The theory under which the Inter-Ocean is operating is that the foreign field is a highly specialized branch of the picture industry and the only way in which the best results can be obtained is to make a personal and detailed study of peculiar conditions or requirements of each of these respective territories.

"It was organized on this theory when other concerns were throwing up their hands and becoming disheartened at the complexity of conditions brought about by the great war. I determined that a bold, energetic, aggressive stand should be taken in order to fill the gap in the line and to supply the foreign demand which was there and is there today, despite the handicap of the war.

"Before leaving for England, recently, John H. Taylor closed a deal for twenty-seven Art Drama productions and these have already been contracted for in the United Kingdom and France. Last week, a deal was closed for fifty-seven Christie Comedies for the United Kingdom and those were sold for the coming year at the rate of one per week.

"It is expensive and unprofitable for a concern to exploit their own product in the foreign field when this world conflict is waging, sending travelers and assuming the expenses incident to such procedure at the present time; but by becoming the clearing house for a number of American manufacturers, the Inter-Ocean is able to reduce the expense to a minimum, and place the product in a most advantageous manner with the foreign buyer.

"The outlook for 1918, notwithstanding present obstacles, is most promising and the Inter-Ocean is looking forward to an increased business. Every convenience has been made possible in order that we may best serve the interests of our clients. The foreigner who comes to our office can feel at home, for we made every provision for his comfort and in order that his inability to speak the English language may not interfere with carrying out his intentions, we have the services of linguists who are acquainted with all foreign languages.

SMOKE THE KAISER OUT!

We've Hit The Thousand Mark!

Previously acknowledged		$766.21
Opera House, Thomaston, Ct., L. B. Murphy	$6.22	
Opera House, Clarkson, Neb., F. Hejtmanck, Mgr.	1.80	
Rex Theatre, Lakeview, Ore., Alfred Smith, Mgr.	10.65	
Majestic Theatre, Nelsonville, O., Longley & Steenrod, Props.	20.12	
Coliseum Theatre, Jerome, Ariz., $22.90; Coliseum Theatre, Clarkdale, Ariz., $8.32—New State Amusement Co., Wm. Haskins	31.22	
Olympic and Colonial Theatres, Lebanon, Ind.	43.59	
Swetland Theatre, Mayville, N. Y.	3.45	
Happy Hour Theatre, Ebensburg, Pa.	9.03	
J. L. Romaine, Ballston Spa, N. Y.	10.00	
Bedford Theatre, Co., Bedford, Ind.	22.10	
Princess Theatre, Del Norte, Colo.	22.62	
Kalbfield's Grand, Palatka, Fla.	5.00	
City Theatre Co., Passaic, N. J.	20.00	
McDonald Theatre, Phillipsburg, Mont.	12.90	
I. O. O. F. Amusement Co., Newport, Me.	3.52	
Victoria Theatre, Ossining, N. Y., Henry Newman, Mgr.	70.35	
		292.57
		$1,058.78

If you want to help smoke the Kaiser out, write Motion Picture News for particulars regarding the Tobacco Fund.

Exhibitors Join Hands in Capitol

League and Recently Formed American Association Plan to Unite for Common Good of the Industry—Important Matters Are Taken Up

THE exhibitors of America, represented by the Motion Picture Exhibitors' League of America, and the recently formed American Exhibitors' Association, are once more arrayed side by side and hand in hand for the good of their business, following the convention of exhibitors held in Washington, December 11 and 12.

Besides being one of the most important results of the meeting, which was well attended, the rejoining of the two factions indicates that the exhibitors realize that only in unity is there strength to meet conditions caused by the world conflict, and that they are going to face these things with an unbroken front spells, in itself, victory for the exhibitor individually and as a whole.

Harmony Committee Chosen

To thoroughly bridge the tremendously wide gap caused last summer in Chicago, from which resulted the American Exhibitors' Association, a committee of eight members was appointed to undertake the work of figuring out details of bringing the two exhibitor factions into one united organization. This committee is composed of four members of the Motion Picture Exhibitors' League of America and four of the American Exhibitors' Association.

What was at first expected to be a difficult task in getting the supposedly warring factions together, turned out to be a very easy and simple operation, doubtless due to the fact that there is hardly an exhibitor in the whole country now who does not realize that united action is needed for the preservation of the business. Dissension was an absent and unknown quantity when the committees who are to do the principal work regarding legislation and amalgamation were appointed, and it is expected that within a very short time excellent results will begin to show from the convention.

Storm Delays Delegates

Owing to the extremely bad weather that had prevailed in the Eastern territory, the opening session of the convention, called at 12.30 o'clock on Tuesday, December 11, by Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, was not as largely attended as was expected. The tie-up of trains all over the country kept many of the delegates from arriving, and for this reason President Ochs announced that the first session would be an informal one. Following this he announced the appointment of a committee on rules and one on resolutions. The former is composed of Harry Bernstein, chairman; Sam Bullock, E. M. Clarke and Joseph Hoppe. The latter committee is composed of Frank Eager, chairman; Charles C. Pettijohn, secretary; Louis L. Levine and Alfred S. Black. All delegates present were instructed to confer with the resolutions committee and submit any ideas they might have on the business to be transacted by the convention.

Mr. Ochs then made an address with a plea for harmony as the keynote, and asked for unity of action by a united body of exhibitors working directly in the interests of the business.

A DAY LATE

And a New Feature of Importance

ON account of the Christmas holiday falling just after our press day, the paper won't get into your hands next week until a day late. Perhaps the delay may be longer, owing to the Christmas mail congestion. But—

Keep your eyes open for the postman. Next week's issue will carry an interesting and important feature: "What Happened When I Raised My Prices," being the actual experiences of a number of exhibitors who took the bull by the horns.

Motion Picture News is going right ahead this winter to justify your faith in "the book with the bright red cover."

A motion by William Brandt, of Brooklyn, to adjourn owing to the fact that nothing definite could be done without more delegates was overruled when Alfred S. Black suggested that representatives tell individual experiences with the war tax, and how it had affected business. For the most part, these reports on the tax were not favorable, as it was predicted that many of the theatres of the country would not only lose money, but would be forced to close their doors.

Will Not Pass Tax

Another of the important decisions of the convention was the placing in the records of great opposition to passing the fifteen-cents per reel tax along. The exhibitors are unalterably opposed to this method of handling the footage charge. Other oppositions placed in the records were: The advance deposit system; the present high salaries, termed exorbitant and unreasonable, of certain stars; the unbusinesslike waste in other branches of the industry by manufacturers and distributors; the daylight saving plan.

The convention expressed itself as being in favor of the issuance by the government of a fifteen-cent coin, which idea was suggested some time ago by John R. Freuler of Mutual; the elimination of or a proper definition of Section 1007A of the War Revenue Tax Bill, and the action of the motion picture exhibitors of Cleveland in their effort for legal relief from the reel tax and to pledge the united support of all organizations in their future endeavors upon this subject. The convention also expressed approval and endorsed a change in the present tax schedule to comply with the elimination of the present tax based on the seating capacity of theatres; elimination of all admission taxes of children under twelve years of age, and the addition of a tax on one cent on each five-cent admission for persons over the age of twelve.

Legislative Committee Appointed

To obtain the necessary legislative remedies for the picture business from Congress, a permanent legislative committee was appointed. This consists of H. B. Varner, chairman; Lee A. Ochs, J. H. O'Donnell, Ernest Horstmann and Frank J. Rembusch. They will represent the exhibitors of the country in all of the legislative work to be done in Washington this winter, and will proceed, it is understood, without instructions or limitations. The necessary expenses for this work will be paid by the allied organizations of exhibitors.

On the second day of the convention a committee of independent producers asked permission to address the meeting, and this was granted. They were: W. L. Sherrill, of the Frohman Amusement Corporation; Lester Park, of Ogden Pictures Corporation; Harry Rapf, I. E. Chadwick, of the Ivan Film Corporation; J. A. Golden, of the Triumph Film Corporation, and Joseph Farnham, of the Frohman Amusement Corporation. The latter acted as spokesman, and expressed a desire on the part of the independent producers to present a plan of co-operative distribution that would eliminate waste. This plan indicated the pictures would be distributed direct from manufacturer to exhibitor, and would be routed over a series of circuits via parcels post.

Connecticut Church Uses Simplex Machine

Because Charles Carver, one-time actor, entered the service of Christ Church, New Haven, Conn., to continue his studies for the Episcopal ministry, that church became the first in Connecticut to adopt the motion picture screen as the best medium to teach children stories of the Bible and impress upon them the lessons of their Sunday school.

Christ Church has purchased a late model Simplex and turned the assembly hall of its parish house into a display room, and beside showing the pictures to Sunday school classes, is giving, once in two weeks, a motion picture display for the public to finance the new project, and latest reports declare the project well timed and highly satisfactory.

Common Sense Causes Gasp

Hodkinson's Deal with General Film Surprising Because It Is Rational, Says the Latter—Move Considered Wise

GENERAL FILM COMPANY this week made an announcement concerning the new arrangement by which W. W. Hodkinson will use the General Film exchanges to distribute Paralta Plays, in which it is pointed out that the move caused a gasp in the industry because common sense in picture affairs always do that—at first.

General Film said: "Apparently few had supposed Mr. Hodkinson could refrain from adding another to the already large list of distributing organizations, in undertaking to market the Paralta Plays. Instead of which he announced that he had found in the General Film Company every facility required for his high standard of operations, and that he was going to use this organization instead of duplicating it."

The joint announcement of General Film Company and the W. W. Hodkinson organization was unexpected because it was so rational. Cool-headedness and common sense in motion picture affairs somehow always cause a gasp—at first. Perhaps some thought General Film Company was not broad enough to welcome independent production for distribution. Just the contrary is true. Perhaps some believed Mr. Hodkinson's genius was really a mania and that he would go on forming new distributing organizations for the mere joy of paralleling those already established. His policy is just the opposite. For, as he says: "I could have opened new exchange offices and piled additional expense upon the already overburdened exhibitor, but in keeping with my policy of utilizing the elements already existing in the business, I have arranged to use the finely equipped offices of a great exchange organization as the means of bringing the products I handle to the door of the theatre under an arrangement which gives us the lowest distributing cost in the industry."

Soldiers Take "Movie" to France

In addition to making things spick and span wherever they may happen to be "somewhere in France," the American soldiers are educating the populace to the joys of motion pictures through the medium of a complete outfit used in camp.

At one end of the Field Headquarters they built a stage that measured thirty-feet across and sixteen deep. Over the entire front they threw a screen of white cotton and at the other end of the interior rigged up a projector. Borrowing films from the French army, they opened a movie, free to any and all, military or civilian, inhabiting the town or country about. Success was instant.

Three shows are given daily and the populace literally flock from miles around to attend them. There is not another movie within thirty miles, and that is in a town of much more importance.

Hazel Mills Adams Featured

James Montgomery Flagg is featuring Hazel Mills Adams, daughter of Dora Mills Adams, as the Superstitious Girl in his new series, "Girls You Know," shortly to be released.

TWO GUNMEN

Harry Green's Little Joke

HARRY H. GREEN, former president of the Motion Picture Exhibitors Corporation of the Northwest, is in the market for a rabbit's foot.

After two unsuccessful adventures as an exhibitor, Harry went in with W. A. Steffes to corner the Independent field. Along came the war and laid out his State Rights business alongside the one-night opera stands. Harry decided there was nothing like business.

He still has a jewelry store. A few days ago bandits entered and said gently but firmly, "Hands up!"

The bandits reminded Harry of an early motion picture trust. They took everything they could conveniently. Despairing of catching the bandits, Harry hopes they will try the independent field with their capital.

Review Board Helps Training Commission

The United States Commission on Training Camp Activities and the Playground and Recreation Association of America have asked the National Board of Review to aid them in making a survey of the motion picture activities of communities surrounding the training camps. Orrin G. Cocks, advisor secretary of the National Board of Review, started, on December 12, for a trip through the South Atlantic states, where some of the largest camps are located. He has already visited Boston and Portsmouth and been in touch with the situation at Camp Merritt and at Norfolk, Va.

The objects of the survey are those of obtainining accurate statistics about the interest of the soldiers in this form of amusement and its relation to other forms of extra-camp amusements; to develop cooperation between the exhibitor and the field representative of the commission; to advise friendly interest in the whole problem between the exhibitor and the local camp authorities; and to assure the communities of the whole hearted support of the motion picture industry in the Government program.

Chicago License Problem Is Unanswered

Aldermen on the council license committee of the Chicago City Council tussled with the theatre license problem again last week. The meeting, which was scheduled as the final hearing on the subject, developed the fact that there was still so much unknown as to the amount of money that could be raised under the various plans submitted that further consideration would be necessary. The city wants to add $20,000 yearly to its revenue through the proposed increase in theatre licenses, and is now considering four different schedules.

General Film Makes Self Strong on Tax

Commenting upon the recent vote of commendation by a league of exhibitors in the Pacific Northwest for General Film Company's attitude in the 15 cent charge matter, an official of the company points to it as another evidence of the cordiality that exists between the company and the exhibitors of the country.

"Perhaps at no time in its history has General Film Company possessed so uniformly the confidence of the exhibitor," said he. "The good intentions of General Film toward its clients are firmly understood and thoroughly appreciated. This gratifying sentiment has been cumulative. It is not the result of any impulsive declaration on the part of General Film Company, nor any protestations of extravagant affection. It has been the result of performance, not boasting. The friendship of the exhibitor has been won in a dignified and lasting manner. And each time when the test came General Film Company, I am glad to say, has been found standing just where the exhibitor could reasonably have expected us to stand—with the exhibitor."

Hodkinson Issues New Process Plan

W. W. Hodkinson announced this week that he will issue next week a supplement to Motion Picture News explaining fully the new process film which he is preparing to release. This new process, which is called "The Motion Picture PLUS," Mr. Hodkinson describes as "Quality Insurance," for, as he points out, he cannot find in the industry as at present consituted, any vehicle which can act as a guarantee to the public of quality, anything, either trade mark or star, which is an insurance that the picture can be anything out of the ordinary.

"The new process picture," Mr. Hodkinson said, "will bring you not only a bigger and better product on the screen, something which will lift motion pictures to a higher plane of public entertainment than it has ever reached or ever could reach in its present form, but also a guarantee and control of quality. It is an "improved medium, a medium which is to the motion pictures of today what the modern disc phonograph is to the old wax cylinder."

Rembusch Replies to Mastbaum

Insists That Amalgamation Can Be Brought About by Standardization, and Incorporates Talk with Selznick—Also Quotes Opinion Voiced by P. A. Powers

THE recent bomb-shell telegram, which found its way into the midst of the motion picture industry, from Stanley V. Mastbaum, of Philadelphia, and which, when it burst with a loud report, created a chorus of replies of various nature, has been commented upon by F. J. Rembusch, among others.

The answer of the secretary-treasurer of the American Exhibitors' Association, Inc., comes in the form of a letter sent to Mr. Mastbaum, and bears the condensed opinion of Mr. Rembusch as to just how the amalgamation of the industry can be brought about, to the best interests of all concerned.

Wise Man to Answer

Beginning, Mr. Rembusch said: "Mr. Robert Lieber of Indianapolis gave me a copy of your telegram that has caused such a stir in the industry, and asked for my opinion as to the best remedy to be applied to the chronic diseases of the industry.

"It would take a very wise man to answer, but I would venture to humbly suggest that

gest that amalgamation can be brought about by standardization.

"Just as the size of the film, the sprocket hole, film reel and all mechanical parts have been standardized, so likewise could be standardized the production of film subjects. For example, P. A. Powers suggested to me a couple of months ago when I was in New York that if exhibitors would agree not to use any film service where the star receives in excess of $200,000 a year, or say $1,000 a week, or some such figure, then we would not be playing a poker game with the stakes set sky high, but working along definite, economical business lines.

Talks with Selznick

"Another producer, Mr. Selznick, and I had a talk at Ocean View about the same time and he expressed himself thus, 'While my associates would probably not approve of my expressing this opinion, I want to say that organization of exhibitors large enough to force the producer to work along economical lines I would welcome, but just as long as the exhibitors allow one producer to milk them, then all other producers have the same right, in fact, must exercise the same prerogative in order to live.'

"Therefore, Mr. Mastbaum, evidently the betterment of this industry must come from the exhibitors and come through organization and standardization.

Two Reasons for It

"There are two reasons for this. If it comes through the producers' branch it comes from a small group of men who would probably use selfish methods to the ruin of the exhibitor, but if it comes through the exhibitors' branch, we have here such a large body of men who compose the permanent investment and assets of the industry that their action would be for the best interests of the entire industry, because, first—A large body will do the right thing. Second—Our investments are more permanent, therefore we must look to the betterment of our conditions over a long period, and not as the film producer who must necessarily work out their industry problems on a basis of thirty to sixty days, which is generally the biggest part of the life and run of individual film exploitation.

"Therefore, organization is first necessary, and certainly, above all, *national organization* — furthermore organization without any entangling alliances, supported only by exhibitors.

Organization Not Favored

"But as a general thing, the big exhibitor has not, it seems, and will not take any interest in organization. Take yourself, Mr. Rothapfel, Marcus Loew and several hundred other big exhibitors whom I could name. You take no interest whatsoever in national organization and never did, but allow a small group of men to be the national organizations and represent the industry when you should have a voice in same and be in the front ranks.

"When the majority of exhibitors take a real interest in national organization work and the organization becomes very large, we can insist on standardization and the amalgamation you speak of will be a reality. First amalgamate the exhibitor together in a great body without any entangling alliances, and all other things for the good of the industry will come to pass."

ROTHAPFEL SAYS—

Read His First Answers to Exhibitors on Another Page

THIS week the MOTION PICTURE NEWS publishes the first answers to questions of exhibitors answered by S. L. Rothapfel, recognized as the world's leading exhibitor, creator of the Rialto and of the Rivoli, which is soon to show the nation new wonders of picture presentation.

Some exhibitors are probably hesitant in sending in their inquiries. But Mr. Rothapfel has offered to do this work, purely because he is whole heartedly interested in the industry and the success of every showman in the country. He is doing a labor of love and conferring a great blessing on his fellow exhibitors.

The only condition to this service is that questions must not enter into the merits of particular pictures or brand of pictures and that they must be sent through the NEWS. Address your inquiries:

ROTHAPFEL ADVICE,
EXHIBITORS' SERVICE BUREAU,
MOTION PICTURE NEWS.

Florence Deshon Signs With Vitagraph

Florence Deshon, who completed work recently in Rex Beach's "The Auction Block," in which production she had the role of Lilas Lynn, has been signed by Vitagraph to play leads in feature productions. Miss Deshon is now under the direction of Paul Scardon, playing opposite Harry Morey in his latest Vitagraph production.

Miss Deshon is a striking type of brunette. She had the vampire part in "The Auction Block" and has been seen in leading character roles in several of the big features for the program and open market.

Wesley Ruggles Joins Boys in Khaki

Wesley Ruggles, Vitagraph director, has donned the khaki and now is one of Yaphank's boys. Mr. Ruggles was called in the draft, but obtained a respite to finish a picture he was making for Vitagraph, entitled "The Blind Adventure." Then he waited around a few weeks and, as he received no peremptory order to report at Camp Upton, went to the studio and directed a one-reel Vitagraph comedy, entitled "He Had to Camouflage," Graham Baker, the regular director, acting in a supervisory capacity.

Emerson and Loos Return to New York

John Emerson and Anita Loos, it was announced last week by Bennie Zeidman, press agent for Douglas Fairbanks, are returning to New York, where they will consider a series of offers from various film companies for their services as director and scenarioist, respectively. It is announced their contract with Fairbanks has expired.

This leaves Allan Dwan to direct future Fairbanks features.

Chicago Tells Congress of Tax

Sends Delegation to Washington to Ask Alleviation of Burdens—Shows Decided Willingness to Support the Government

THE Chicago Motion Picture Theatre Owners' Association, at a meeting held in their hall at 19 West Adams street, Friday, December 9, decided to send a delegation of live-wire exhibitors to Washington to represent them at the convention called to consider the war tax and suggest remedial legislation. The delegates were instructed not to "squeal" nor to do anything which would lead Congress to believe the exhibitors objected to doing their share, but to see if it was not possible to get certain modifications in the present tax schedule on the box-office, especially with regard to the tax on five-cent admissions.

The exhibitors expressed the general belief that Congress was amenable to suggestion and did not intend to throw such a hardship upon theatre men as the present tax makes them bear. Louis Frank expressed the general sentiment of the members when he said that the government is going to get the tax one way or another.

"We've got to pay a war tax," he said, "and there's no use trying to buck this thing. All we can do if we send delegates to Washington is to see if we can get Congress to alleviate our burdens. They can't remove them but they may be able to lessen them. We don't want to go down there like a bunch of squealers. That would do us no good. But if we go there like a patriotic group of men ready to support the government to the best of our ability and asking only to be allowed to make a living and fair profit out of our enterprises we are bound to get favorable consideration."

The extent to which the war tax has dipped into the exhibitor's pocket was illustrated by August Zilligen's statement that it had cost him $415 or just $36 more than his profits during the preceding month.

It was suggested that Congress be informed of the willingness of the theatre men to give thirty or even fifty per cent. of their profits. "Other enterprises are taxed according to their profits," one member declared, "Why shouldn't we be taxed that way instead of being required to pay from ten to twenty per cent. of our gross receipts when gross receipts in many instances do not even reflect profits?"

The committee chosen to represent the Chicago local of the American Exhibitors' Association comprised the following: Louis Frank, Edward T. Beatty, August Zilligen and Jacob Cooper.

Brenon Thinks Star Will Wane

Repeats His Assertions That Story Comes First and Foremost—Admits Some Plays Cannot Succeed Without Original Star

HERBERT BRENON, in tabulating his achievements of the past year and in looking forward to the new year, repeats his formerly-made assertion that he is opposed to the star system, and that he believes the pedestal-players are due for a slump in 1918.

Mr. Brenon said: "In the making of pictures I am a firm believer in the story first, last and all the time. I believe that for the development of a screen story as with everything else, the very best material should be obtained, not only for the highest place, but for the most insignificant as well.

"In selecting a cast for production, I do not look for big names. To me talent and suitability are far more important factors. If, however, an artist of world wide reputation is best fitted to a certain type of role, and his name is indissolubly connected with a certain part, I waive the policy of no star, and welcome the appearance of the name of that artist in connection with my production. Take, for instance, the case of Sir Johnston Forbes-Robertson, or Otis Skinner. Who can bring to mind the production of "The Passing of the Third Floor Back" without conjuring up the mental vision of Sir Johnston in his performance of the Stranger? Or again, is it possible to think of "Kismet" without thinking of Otis Skinner in the role of the beggar Haji? These two artists are part of their chartcters in these two dramas. They have created and developed these characters until they absolutely become essential to the presentation of the play. It is impossible to separate one from the other.

"No matter how great the drawing power of a star, however, it is absolutely fatal to sacrifice the production as a whole. That to me is the great argument against the star system, and really the only one.

"When the time comes that it is necessary to sacrifice the supporting company, and cut down on the sets, etc., then it is time to cut down on the star. Otherwise someone is bound to suffer and in nine cases out of ten, it is the exhibitor; and as the exhibitor is the rock upon which the whole motion picture business is founded, it is obvious that to tax him beyond his strength is disastrous."

Baltimore Exhibitors Go to Washington

Representatives from the Maryland Branch to the convention of the members of the Motion Picture Exhibitors' League of America were all selected from Baltimore. The delegation which went to Washington on December 11, 12 and 13 consisted of President Frank A. Hornig, of the Maryland Branch, Walter Pacy and J. Louis Rome.

Michigan A. E. A. Solid

The Michigan branch of the American Exhibitors' Association is now on a permanent basis, as a direct result of a meeting held at the Hotel Tuller, Detroit, on November 27. The permanent officers of the permanent branch, which has a total membership of nearly 300, are as follows: President, S. A. Moran, of Ann Arbor; first vice-president, Herb Weil, of Port Huron; second vice-president, J. R. Denniston, of Monroe; Claude E. Cady, of Lansing, is secretary; Wirt S. McLaren, of Jackson, is treasurer, and Ray J. Branch is state organizer and manager.

The association, in joint session with Detroit exhibitors, went on record as opposing the 15-cent film tax and decided to join the Detroit exhibitors in fighting this tax. They also went on record as strongly opposing the music tax.

Charles C. Pettijohn addressed the exhibitors at their afternoon session, urging greater co-operation, greater organization and greater support to the A. E. A.

Philadelphia Sends Exhibitors to Washington

The exhibitors who were at Washington from Philadelphia during the convention are as follows: From the United Exhibitors' Association: Fred G. Nixon-Nirdlinger, Columbus Stamper, Jay Emanuel, M. Stieffel, L. Kapner, W. Hunt, Allen Snyder, E. J. O'Keefe, Jimmie Ginns, H. Green, Charles Segal, and Morris Spiers.

Representatives from the Exhibitors' League: President O'Donnell, M. Rapport, Benjamin Shindler, Howard Evans, Charles Goodwin, Frank Mace and Jack Conway.

Swanson & Nolan Smiling

The First National Exhibitors' Circuit franchise for Colorado, New Mexico, Utah, Wyoming and part of Idaho is controlled by Swanson & Nolan, of Denver.

Along with other members of the "First National" they are enjoying a high tide of prosperity as the time for Chaplin's first release under his new contract approaches. A letter to the Denver firm from Sid Chaplin stated that he was living on the grounds during the studio construction and that Charlie arrived early and stuck around all day keeping the workmen hustling and in a good humor.

Baltimore Exchanges Help the Drafted Men

A special performance for the benefit of the drafted men at Camp Meade, held under the auspices of the Ladies' Auxiliary of the Sixteenth Division, was held recently at the Gertrude McCoy theatre, Baltimore. Through the courtesy of H. C. Wales and M. Siegel of the Baltimore Film Exchange, the Bluebird production, "The Mysterious Mr. Tiller," was shown. P. Oletsky of the Baltimore Film Exchange, donated an L-Ko comedy and R. Berger and Wallace High of Perfection Pictures, gave "The Man Who Was Afraid."

Under the auspices of the Woman's Twentieth Century Club a benefit performance for the Camp Meade boys was also held at the Rialto, Baltimore, last Sunday.

Ruskin Takes Over Opera House in Iowa Town

J. W. Ruskin of Adell, Ia., has taken over the Opera House theatre and booked a number of super-features for this winter. Mr. Ruskin finds it profitable, he says, to sell tickets in advance for his big features. "It insures a good attendance in the event of bad weather and bad roads," he says. In his opinion the exhibitor can afford to make a discount on patrons who buy tickets in advance.

Tom Moore Reorganizes Forces in Washington

Tom Moore has reorganized his theatre forces into a $2,000,000 company to be known as the Moore Theatres Company. In addition to the three theatres now in operation, the Rialto in the course of erection, and another house whose site has not been selected, near F and Tenth streets, all in the down-town section, the company will control five or more residential houses, located in various parts of the city. It is Mr. Moore's intention to see that every section within a reasonable radius has a large, comfortable, beautiful neighborhood picture house, where the best productions will be shown.

The company will confine its interests to Washington as far as building theatres is concerned.

Bennett Heads String of Picture Theatres

Hugh Bennett of Fairfield, Ia., is president of the Iowa Enterprise Co., controlling a new string of twenty-seven motion picture theatres throughout Iowa. Mr. Bennett was in Omaha last week booking Hart re-issues, Billy West and Christie comedies. "Business is good," he said, "and every indication is it will remain that way. In our theatres we have merely added the 10 per cent tax.

"Iowa theatre patrons want comedies and comedy dramas this season. They are seeking patrons in a manner I never before noticed. Where our attendance for comedies has always been good, now our record houses are when we show comedies. The least bit of advertising brings them out."

Omaha Exhibitor Buys House in Sioux City

Jackson Freeman, owner of the Palm Theatre in Omaha, Neb., has bought the Model at Sioux City, Ia., and sold his house in Lincoln, Neb. He shows vaudeville in connection with his pictures and reports he is doing a big business in Sioux City, where his plan is a new one.

Jewel in Omaha Moves to New Quarters

The Jewel Productions, Inc., exchange in Omaha, Neb., has moved into the same building with the Laemmle Film Service Co., Twelfth and Farnam Streets, Omaha. C. L. Booth is the manager.

EXHIBITOR PERSONALS

CALIFORNIA.—Ackerman and Harris, owners of the Hippodrome circuit of vaudeville houses, have bought the Empress theatre, Sacramento.

Al Nathans is the new manager of the Alhambra theatre, San Francisco.

COLORADO.—L. F. Walden has sold the Opera House theatre at Mount Harris to F. G. Colburn.

IDAHO.—The partnership, under which the Orpheum theatre at Nampa was operated, has been dissolved and E. E. Sharp will continue in sole charge of this popular playhouse.

ILLINOIS.—E. C. Smith has relinquished the management of the Rossville Opera House and J. F. Rutter has taken charge, and henceforth will assume direct management.

J. D. McKeen of Morris has bought the Gayety theatre at Ottawa.

INDIANA.—Clyde E. Noble has leased the Star theatre in the Shuel building, West Broadway, Princeton, and expects to open shortly under the name of "Noble's."

L. S. Clayton has bought the motion picture theatre at Cromwell from H. Sinderson and has already assumed active management.

Burt D. Deardorff, who recently disposed of the Lyric theatre at Goshen, is casting around for a locality for a new motion picture house.

IOWA.—E. A. Barr, late of Monroe, is the new manager of the Isis theatre at Lake City.

Max Tschauder of Marshalltown has bought the Grand theatre at Eldora and assumed active management Dec. 1.

The Grand theatre, at Toledo, opened a week ago under the management of Forney and Kvidera.

KENTUCKY.—Thomas M. Russell, manager of the Washington Opera House, acting for the Washington Tire Company, has purchased the lease of the Gem theatre from Baughman and Salter.

MARYLAND.—Robert E. Mahoney has bought the motion picture theatre situated at 3310 E. Baltimore street, Baltimore, from Bauer, Cross Company.

MICHIGAN.—Horton Davis has leased the old Temple theatre at Charlotte, and after extensive alterations and improvements have been made will install motion pictures.

A. J. Gilligham, general manager of the Sibley Amusement Company, has assumed the management of the Colonial theatre, Detroit.

MINNESOTA.—The American Amusement Company, which operates the Grand theatre at Faribault, has taken over the management of the Empress theatre in that town, too.

NEBRASKA.—A. F. Bills has sold the Comet theatre at Kearney to H. E. Watt. L. C. Wilcox has bought the Lyric theatre at Ong.

George C. Allgaier has bought the Nelson Motion Picture theatre from L. G. Viox.

C. M. Hogan has bought the Crystal theatre at Ulysses from Earl Blacketer.

NEVADA.—H. E. Loufeck has purchased the Orpheum theatre at Lovelock from A. Benedetti.

NEW JERSEY.—Charles Cohn has been granted a license to operate a motion picture theatre at 44 Albany street, New Brunswick.

NEW YORK.—Michael Labrocca and Salvator Santopiotro have leased to the Tanner-Shea Amusement Company, for 5 years, at $900 per year, the motion picture theatre at 142 Vernon avenue, Long Island City.

The Wonderland theatre at Gouveneur has been sold to W. E. Murphy of Ogdensburg by Zina Taggart of Rensselaer Falls, who secured it a short time ago in a deal for his farm near the latter village.

OKLAHOMA.—Jim Miller has bought the De Sota theatre, De Sota, from J. T. Painter.

PENNSYLVANIA.—The M. E. Comerford Amusement Company, Providence, has taken over the Palace theatre. They also plan to remodel the Savoy theatre at Wilkes-Barre.

SOUTH CAROLINA.—Manager George C. Warner of Columbia is making extensive alterations in his Ideal theatre.

TENNESSEE.—R. S. Arrants and D. R. Pierce have purchased the Queen theatre at Kingsport.

TEXAS.—The Ince theatre at Enterprise has been leased by Lon Brown of Duvall, and he anticipates making extensive improvements and alterations.

Pathe Serves Many Theatres in Cincinnati

Out of 110 theatres in Cincinnati, 82 are now using Pathe service, owing to the splendid work of city salesman Chase of Pathe's office, it was announced last week by Pathe.

Calvert Marries and Gets a Promotion

C. W. Calvert, manager of the Bluebird exchange in Omaha, Neb., and one of the most popular film men in the Omaha territory, was married recently and two days afterward learned in Chicago that he had been named manager of all the Laemmle branches in Omaha. The Laemmle Film Service Co. is one of the largest exchanges in Omaha.

Crandall Takes Over Theatre in Washington

Harry Crandall has taken over the American Theatre on First Street and Rhode Island Avenue. After being closed for a couple of weeks for improvements, Crandall's American will re-open about Christmas with a restful color scheme of interior decorations, new lighting system, new screen, and a daily change of high class pictures. The American has a capacity of 600 and is located in a residential section that will give good patronage to good pictures.

Harry Marsey Closes Rialto in Buffalo

The old Family Theatre in Buffalo, which was recently opened under the name of the Rialto, by Harry Marsey, has been closed, it was announced last week. Manager Marsey had re-decorated the house inside and out.

Too much competition and high operation cost, with the war tax as a climax, are understood to have been the cause of the closing.

Los Angeles New House Uses Power's Machines

The new Kinema Theatre of Los Angeles, which has recently been opened, is one of the largest houses, seating over 3,000 people. It is perfect in all its appointments and is equipped with two Power's 6B projectors.

Metropolitan Exhibitors Show Jewel Feature

Jewel Productions, Inc., has announced that twenty-six houses in New York, Brooklyn and Newark, N. J., have booked "The Price of a Good Time" for lengthy runs.

The material and theme of the picture, backed by the added value of Lois Weber's direction, induced, it is said, many exhibitors to cancel pictures they had already booked and substitute the Jewel feature.

Philadelphia Exhibitors Offer Double Bills

It may be generosity or it may be something else, but several theatres in Philadelphia are announcing double bills which consist of two five-reel features for the one admission price.

New Deal Needed in Northwest

Predicted That Attendance at Theatres Will Be Poor This Winter—Some Houses Suffering Consequences of War

ACCORDING to reports gathered from various sections of the Northwest, that part of the country needs a new deal.

Any tabulated report on conditions, according to a representative of Motion Picture News in Minneapolis, is incomplete, for many things are contributing to the bad showing in the Northwest.

The Northwest is a farming country and its people are quick to cut down expenses if there is the slightest need. Every operating expense of the theatre has increased but expenses of patrons have also increased. They are taking it out on the theatre. Attendance is going to be poor this winter.

Theatres just now are taking in about the same amount of money they were taking in before they increased prices 5 cents on November 1. This means a lower attendance. As a result orchestras being eliminated in some cases and only piano used. In others there is some curtailment of expense on the programs though the standard has not been noticeably lowered.

City theatres are not likely to close, though there is danger that some may close in small towns as result of war tax, war expenses and general high prices. Exhibitors and exchanges are working in harmony but the money can't be dragged out.

The most serious situation seems to be a lessening in the general interest in pictures. The high cards have been played. The greatest of film spectacles would not crowd a theatre a week at moderate prices. The stories of well known books have been told and there is no longer that keen interest in seeing the latest or greatest novel filmed. The realism and action of the film which left the speaking stage high and dry in the Northwest, no longer act as a magnet.

One underlying cause is the mass of stuff put out in the lay film journals. Here are shown films in the making. A scene that takes one back to sixteenth century England, with its inns, castles and jousts, is shown to the reader in technical pictures, with a corner of the studio set with the scene and with the lights, mechanics, actors and photographers all in the game. The name of the studio is told, to be sure, but it is bad publicity nevertheless. You attend a high-class picture and hear someone near say: "That scene isn't in a real inn you know. It's just made up in a studio."

Life histories, ages, favorite pastimes and all the rest of the stuff on which patrons are now fed by these publications, makes the film business too common, robs it of the air of mystery which it must have to draw and make a potential actress out of every young girl. As a matter of fact, the more girls read of these magazines, the less they go to the films. They admit as much. They prefer to be discontented, would-be actresses than contented patrons with big happy imaginations.

Lobby displays are little used in Minneapolis in winter, the lobby space being used to shelter patrons from the weather during the one little jam period from 8 p. m. to 8:30 p. m.

It is going to be a tough winter on the industry in the Northwest and it may as well be admitted though no one is taking a negative attitude. They will all hang on if possible.

SHOW THEM!

Let the Patrons Know You Pay the Tax

THE C. & A. Amusement Company, Pocatello, Idaho, operating three theatres, the Orpheum, Princess and Olympic, overheard some of their patrons making the comment that the tax was a fraud, that the theatre proprietors were pocketing the money.

In order to convince their patrons that such is not the case, the C. & A. Company photographed the first check which they delivered to the Internal Revenue Department and had slides made of it, which are promptly flashed on the screens of the three theatres.

How does this idea strike you?

Charlotte Inquiries Flow to Commonwealth

Inquiries as to where the picture featuring Charlotte, the skater, can be seen are pouring into the offices of the Commonwealth Pictures Corporation, Chicago, in a steady stream. Upon finishing the picture a short time ago announcements were sent out to stockholders in all parts of the country. And the result was a drum fire of questioning each exhibitor had to undergo. In assuaging the desire of the stockholders and their friends to see the picture, many exhibitors promised to book it.

H. A. Spanuth, president of the Commonwealth Corporation, only recently returned to Chicago from a ten-day trip to New York, where he staged a trade showing. A number of different plans of distribution have been considered, but the state rights plan has recently been given the preference by Mr. Spanuth and his aides as offering the most profitable method of exploitation.

Poem Dedicated to Charlotte—Mrs. Backus, Author

H. A. Spanuth, president Commonwealth Pictures Corporation, who is offering on the open market the seven-reel feature, "The Frozen Warning," starring Charlotte, the sensational ice skater, announces that Mrs. Bertha A. Backus, of Providence, R. I., is winner of the prize offered by Commonwealth for the most appropriate title for Charlotte's picture.

February Exposition Makes Much Progress

The National Association of the Motion Picture Industry last week announced from its offices in the Times Building that considerable progress has been made during the past fortnight in securing contracts for space allotment for the Motion Picture Exposition in Grand Central Palace, February 2 to 9, 1918.

The exposition will be held under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, and will occupy three entire floors. Twenty-two companies already have taken space and negotiations are pending with nearly one hundred others. Contracts signed thus far are said to be for larger individual spaces than has been the case at any similar exposition of the past and all of the present entrants plan to make comprehensive, attractive displays that will be shows in themselves.

Belgium Photoplays Formed in Chicago

The Belgian Photoplays Company is the new name of the M. L. Fulton Company of Chicago. This concern has taken offices on the twentieth floor of the Continental and Commercial National Bank Building and at present is engaged in the process of reorganization and the election of new officers.

"Belgium, the Kingdom of Grief," a ten-reel feature filled with scenes taken in Belgium and originally made as an appeal to France, England and the civilized world to come to the aid of the stricken country, will be the first release to be made by the new company, it is announced.

The feature, which will be ready for distribution about the first of the year, will have its premier in fifteen cities and the proceeds from these first showings will go to the relief of the Belgians.

A musical setting has been composed which will no doubt add to the attractiveness of the picture, and posters and press sheets are in preparation.

The film will be distributed on the state rights basis.

Baltimore Opens Up With Picture Attractions

Big films are again on their way to Baltimore and from the looks of things it seems that business is anything but dull. Recently Ford's Opera House, running since the beginning of the theatrical season, only big stage hits direct from New York, opened up a week's run with William Fox's "Cleopatra." Last week, the Auditorium, running first class stage plays direct from Broadway, closed its doors against them for a week, for the manager has announced George Kleine's big film spectacle "Quo Vadis" for the entire week of December 17. This week, Ford's Opera House will again present a film production for a week's run, "The Birth of a Nation." New Year's week, the New Pickwick, which is one of Baltimore's largest motion picture houses in the downtown district, will open with "Joan, the Woman."

Creel Gives His Censorship Views

Declares There Is Same Right to a Free Film as to Free Speech and Press—Remarks Occasioned by William Fox Suit Over "Rose of the Blood" in Chicago

IN a deposition, which he gave in connection with the suit of the William Fox Film Corporation to enjoin Major Funkhouser, of Chicago, from forbidding the showing of "The Rose of Blood," in which Theda Bara takes the star part, George Creel, chairman of the Committee on Public Information, declared that "there is the same right to a free film that there is to a free press or free speech."

Coming, as the statement does, from the Government's official censor for newspapers and magazines, the remark is significant, and has been received with great interest by the motion picture industry, as a whole.

Funkhouser Disagrees

Major Funkhouser, in refusing to grant an exhibition permit for "The Rose of Blood," declared, it is said, that he had done so because he believed the exhibition of the photodrama was inimical to the best interests of the Government in the prosecution of the war against Germany.

The Committee on Public Information reviewed "The Rose of Blood" and unanimously approved it for exhibition, but Major Funkhouser, according to the Fox Corporation, still insists that he is a better judge of what the Government needs than the officials designated for this service.

Mr. Creel's deposition was taken by Charles P. Schwartz of Chicago, representing the Fox company, and by Assistant Counsel Frank P. Ayres of Chicago, representing Major Funkhouser.

Mr. Creel, on direct examination, said: "A very intimate contact has been established between the Government and the motion picture industry and the producers of the nation have worked generously to place the purposes and needs of America before the people through the films."

As indicating the close co-operation of the motion picture industry of the United States and the Government, Mr. Creel said that while there is no absolute authority vested in the Committee on Public Information to suppress a picture, there has never been, at any time, such a request made by the committee that had not been complied with instantly by the producer.

Censor Not Qualified

"I dissent in a great many instances from Major Funkhouser's observations as to the views of the Government," said Mr. Creel. "I do not think he is qualified to nor has he the authority to speak for a Government bureau in these matters."

Mr. Creel said the Fox Film Corporation had "very generously placed its entire organization at the disposal of the Government in an effort to aid in the successful prosecution of the war against Germany.

"Our sole object is to prevent the exhibition of pictures that this committee believes to be prejudicial to the national interests," said Mr. Creel on cross examination by Mr. Ayres, representing Major Funkhouser. "Aside from that we have no interest in any commercial enterprise, nor would we feel at liberty to infringe upon the legal rights of any local authority, municipal or state. We simply declare our opinions with regard to these films when presented to us, and that declaration of opinion carries with it no authority other than that imposed upon the individual by his own patriotism.

"We do feel a very vital interest in getting producers to put emphasis upon patriotic subjects and solely because of that we have an interest in the presentation of commercial films. We have made a general request of the motion picture industry that it concern itself more and more with the production of patriotic films."

Wants Picture Shown

"As a Government official do you want 'The Rose of Blood' to be exhibited in the cities of the United States, including Chicago?" asked Assistant Corporation Counsel Ayres.

"Yes, sir," replied Mr. Creel. "I want this picture to be shown because it violates none of the requests of the Government and seems to us to convey a patriotic message."

"If it should appear that this picture illustrates an uprising against a Government which is a friendly Government would you still say such a picture ought to be exhibited?" Mr. Ayres continued.

"The policy of this Government," declared Mr. Creel, "is to let the people know the facts in every case and the suppression of facts or happenings is opposed to this policy."

"If it should appear that this film portrays an uprising against the Romanoff Government of Russia at a time when that Government was on friendly terms with this Government would you say that such a picture should be exhibited at this time when we are at war?" persisted Mr. Ayres.

President with Revolution

"The President of the United States himself has declared his full sympathy with that revolution," was Mr. Creel's answer. "It is absolutely opposed to the policy of this Government to suppress the news of world happenings, no matter whether such is liked or disliked by any other nation. The Russian rebellion is a fact. We have accepted that fact and any newspaper, pictorial or film presentation of that rebellion is absolutely entitled to presentation so far as the Government is concerned. We do not object in any degree to any showing of that revolution on the ground that he Romanoffs were the heads of a friendly Government."

Mr. Ayres then set out Major Funkhouser's objections to "The Rose of Blood," stating that "it portrays the revolutions which have occurred and are occuring in Russia, depicting the effects of bombs, firearms and poison. It consists principally of a series of unlawful actions of one mob after another," and asked whether Mr. Creel would object to the showing of the taking of human life on the screen.

"There is the same right to a free film that there is to a free speech and a free press," declared Mr. Creel, "and when the newspapers of the country comment daily upon the destruction of human life it is stupid to try to keep it from the screen."

TELLING RUSSIA

How an Anarchy Might Have Been Nipped

"HAD motion pictures illustrating the various phases of American life been exhibited widely through Russia from the beginning of the war in 1914, it is probable that the present situation in Russia would never have occurred," said Orrin G. Cocks, Advisory Secretary of the National Board of Review of Motion Pictures, in an address on the subject, "Movies and the War," given on December 11 in the First Baptist Church, Syracuse, before the Commercial Club, a large and important women's organization of that city.

Directors Hold Meeting

W. F. Haddock last week sent out announcements to members of the Motion Picture Directors' Association that an important regular meeting of the association was to be held on Tuesday of this week at the studio, 234 West Fifty-fifth street. Several directors, it was made known, were to be initiated and matters of business interest were slated for discussion.

Grand Jury Indicts Goldstein for Picture

It was announced from Los Angeles last week that the Federal grand jury returned an indictment against Robert Goldstein of Continental Film Producing Company, and producer of "The Spirit of 76," and his bond was increased from $500 to $10,000. The charge against Goldstein is the production and showing of a film for the purpose of arousing prejudice against England, an ally of the United States in the world war. Besides the finished negative of the production, and a positive print which was confiscated last week, Federal officers have seized all portions of the film, together with the original manuscripts and scenarios which were being held by a photographer.

The film in question was shown three days at Clune's Auditorium, Los Angeles.

"Eagle's Eye" Goes Forward Rapidly

THE newly announced serial, "The Eagle's Eye," founded on a story written by William J. Flynn, chief of the Unitedl States Secret Service, as an expose of the spy system of the Imperial German Government in America and as a part of extensive propaganda to smash this dangerous menace to the peace and security of this country, is being produced at the Wharton's studio at Ithaca, New York, as rapidly as possible. Every facility of the studio is in use and additional stage room is being added to afford more space for the filming of big scenes, for this picture will contain many of massive proportions.

This serial will be told in twenty episodes. While each episode will be complete in itself and present a specific instance of alien-spy outlawry, all will be interwoven into a powerful dramatic story possessing heroic love interest—an interweaving of fact and fiction. A large company will appear in this production, headed by King Baggot and Marguerite Snow as the hero and heroine.

The cast of characters include impersonations of Count von Bernstorff, late German Ambassador to the United States; Dr. Albert, the arch-spy of all and paymaster general of the secret Imperial Germany army in this country; Captains Boy-Ed and von Papen, naval and military attaches; Wolf von Igel, whose office on lower Broadway was claimed by von Bernstorff as extra-territorial and as part of the German Embassy—and yet he never dared identify the papers seized there as German Embassy records—and other noted personalities in the Imperial spy system whose identities did not become so well known.

Moore Warns of Unusual Express Delays

Tom Moore, of Washington, last week warned exhibitors against being caught "without a show" by unusual express delays, owing to the deplorable conditions in express shipments to and from or between the points of Washington, Baltimore, Philadelphia and New York.

Shipments of all kinds, including films, according to Mr. Moore, are piled up in the Washington branches of the express companies without a chance of reaching to the bottom for a show that may be due. Naturally, the exhibitor, public and the exchanges are in for a disappointment.

Mr. Moore cites as an instance the delay of prints of "The Fall of the Romanoffs," which he expected to open at his theatres on December 2. The films arrived on December 8, six days after they had been billed to appear. The lithographs for this show, Mr. Moore states, arrived one week late.

To avoid repeated setbacks of this nature, Mr. Moore is sending special messengers to deliver the films.

Titan Engages Comedy Leading Woman

For the first time in its existence the Titan Pictures Corporation has engaged a comedy leading woman permanently for the one-reel comedies the firm is filming for the American Military Relief Association.

In the past the company has been using a different star for each picture, including Raymond Hitchcock, Josephine Harriman, Ernest Truex and Charles Grapewin.

Marjory Steed is the permanent addition to their staff. Miss Steed, whose work with the Lubin company won her a reputation for the delineation of comedy roles, attracted the attention of Frederick Russell Clark, president of the Titan company, and Rex Weber, his director, when she was playing opposite Peggy O'Neil in a recent feature release.

A series of special scripts will be written for her by Jo Swerling, the Titan scenario editor. Filming will begin about January 15. The pictures will form a part of the regular Titan program.

FIRST AID TALKS

A New Series Next Week

"DOING Our Bit" was brought in last week's issue to the point where the exhibitor who is about to raise his prices must plan his educational campaign in line with the specific needs of his class of patrons. For that reason Motion Picture News will begin in next week's issue the first of a new series of feature articles under the heading, "What Happened When I Raised My Prices."

Every type of exhibitor will be represented in the series; each will tell in his own language the exact methods he used to put over a raise, what lessons he learned, whether he would use the same method again or what changes he would make in his scheme.

This is just the sort of aid you will need in deciding on your own plan.

The Semi-Annual Index to all motion pictures released during the past half year will be another feature of next week's issue. You need it for its cross-references to Reviews, Music Charts, Ad-Talks, etc.

"The Reader Has His Say," that peppery department of letters from exhibitors, will be more sprightly than ever next week. Don't miss it.

Oklahoman Figures Up Tax Toll on Theatres

Theatre-goers will pay more than half a million dollars a year war taxes, according to an estimate made by Herbert Bolin, collector of internal revenue for the Oklahoma district. Bolin made the estimate, it is said, after he had received returns from 100 theatres out of 500 doing business in the state, covering war taxes for the month of November.

What of the New Year?

(*Continued from page 4498*)

likewise. They see the writing on the wall. They are striving for quality entertainment—in music and surroundings.

But what of the pictures? Just *moving* pictures won't do. The public is screenwise. The mystery of the motion picture is gone. We have assiduously dispelled it—a priceless possession—by letting the public look into the works.

The star won't do it.

The star is a big drawing-card, and always will be. We make no attempt to minimize the star's importance, though we do believe that exhibitor and producer alike have let the star run away with both the production and exhibition of pictures—and that each is equally to blame for the present star situation.

The star is only one factor in the making of picture entertainment. The story is another. Direction is another. The division of importance is mathematically definite.

We shall need this year the development of the story—need it as the story has never been needed before. To this end we require not only the creation of the best authors, but we shall need producers to guide their efforts just as publishers do now, indicating to them what the public tastes are and how they make "best sellers" of pictures as well as of books and magazines.

The public must be entertained this year—if the box-office—and therefore the whole industry is to be safely steered past the experimental end of waste reduction.

Taking all other big problems into consideration—high rentals, stars' salaries, overproduction, waste in distribution, we are inclined to believe that a full box-office is of the utmost and most immediate importance; and that the industry's best motto for 1918 is "The Public be Entertained.!"

Strand Orders Memorial for Its Soldiers

Harold Edel, managing director of the Strand theatre, has engaged G. E. McCune to design a bronze statue in honor of the twenty-one employees who are now in the United States service. Drawings have already been submitted and accepted by Mr. Edel and the memorial will be ready in about a month. This statue will present a gigantic screaming eagle with outstretched wings, underneath which will be inscribed the names of the former Strand employees now in the various branches of the service. An extract from President Wilson's famous declaration of war, together with a facsimile of the President's signature will also be inscribed, presenting in all a pretentious token of regard for the boys, many of whom are already "over there."

The unveiling of the statue will take place in the big lobby of the Strand.

You are not going to war. The men who are need all the comforts you can give them Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

EXHIBITORS BOX OFFICE REPORTS

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADVENTURES OF CAROL (Madge Evans—World)	Ave.	Poor	Ave.	Ave.	"Fair show; did not draw." "Star good, everyone liked it" (E.). "Don't care for child stars."
ADOPTED SON, THE (Bushman-Bayne—Met.)	Big	Big	Big	Ave.	"Meritorious picture; best thing he has done; but no improvement in business" (South). "Good story. Feud stuff well done. Gives Bushman fine chance." "Bushman is liked better in his later pictures." "Excellent, Bushman and Bayne fine" (East). "Very good" (South).
ANGEL FACTORY (Antonio Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Excellent role for Moreno."
ANTICS OF ANN (Ann Pennington—Para.)	Big	Big	Ave.	Ave.	"Good picture." "Delightful picture for all." "Star unknown" (S.). "Fine entertainment, fine for all classes." "Penney's best." "Star does not draw. (S.). Excellent." "Good picture, best this star has been in." "Good picture, good business."
APPLETREE GIRL, THE (Shirley Mason—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"Photography good, pleasing picture."
ARMS AND THE GIRL (Billie Burke—Para.)	Ave.	Big	Big	Big	"Very good picture—one that pleased everybody." "Very good—improvement over others." "Good picture but only fair drawing card." "Better than first picture." "Good, pleased all, second day even with first." "Good picture, only fair drawing card." "Very good—improvement over others." "Very good." "Very fine—pleased everybody." "Billie Burke very popular—picture pleased." "Pretty good picture." "Supporting cast not strong enough and war film not popular" (Week run.).
ASHES OF HOPE (Belle Bennett—Tri.)	Big	Big	Big	Big	"Extra fine." "Jack Livingstone very good." "Very fine—played capacity—pleased all." "Above average—ran 2 days—business good."
AUCTION BLOCK, THE (Rex Beach Production—Gold.)	Extra	Extra	Extra	Extra	"Splendid production." "From a box-office standpoint best we have ever played." "Record business; big in spite of zero weather; week run."
AWAKENING, THE (Montagu Love, Dor. Kelly—World)	Ave.	Ave.	Ave.	Ave.	"A good interest-sustaining picture."
BAB'S BURGLAR (Marguerite Clark—Para.)	Big	Ave.	Ave.	Big	"Not as strong as first 'Bab' picture." "Very pleasing star, clever actress, fine comedy." "Good picture, went well first day, not so well second." "Fine comedy, exceptional photography." "Not as good as Bab's Diary." "Stories of the Bab series are not big enough—something lacking." "Very good." "Not as good as most Clark pictures, but appealed particularly to young folks." "Last of series should go over big." "Very, very good."
BAB'S MATINEE IDOL (Marguerite Clark—Para.)	Ave.	Ave.	Ave.	Big	"Tired of these stories" (S.). "Her poorest picture of the Deb series" (S.). "Big hit with old ladies and flappers—brought many new faces" (W.).
BABBLING TONGUES (Ivan Production—St. R.)	Ave.	Ave.	Ave.	Ave.	"One of best acted dramas ever produced, good surprise finish" (S.). "Fine picture." "A very good picture" (S.). "People seemed to like it" (N.).
BABY MINE (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Business better after the first day." "Great cast and direction." "Very ordinary production, drawn out and too long." "Rain hurt business, but picture great." "Business fair, production excellent; star unknown, but watch her grow." (For other comments, see issue of Dec. 15, 1917.)
BARRIER, THE (Rex Beach Story—St. R.)	Extra	Extra	Extra	Extra	"Superb in every detail, perfect cast and splendid direction." "Pleased audience. 'Song of the North' rendered by singer in organ loft." "A great picture, a sure box-office winner."
BLIND MAN'S LUCK (Mollie King—Pathe)	Ave.	Ave.	Ave.	Ave.	"As good, if not the best, 5-reel feature this house has shown" (N.).
BONDAGE (Dorothy Phillips—Blue.)	Ave.	Ave.	Ave.	Big	"This star is getting more popular." "Very fine production." "Bluebird improving remarkably."
BOND OF FEAR, THE (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Fair picture." "Story not appreciated by the masses." "Nothing to rave about—not an attraction."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BRANDED SOUL, A (Gladys Brockwell—Fox)	Ave.	Ave.	Ave.	Ave.	"Melo—pleased; elaborate production."
BROADWAY ARIZONA (Olive Thomas—Tri.)	Big	Big	Big	Big	"Very pleasing to all ages, desirable attraction." "The kind of a production people want to see; will please everybody." "Light, but excellent entertainment, big business" (W.). "Need more of this kind" (W.). "Fine production and good biz." "Very pleasing to audience" (N.).
BURGLAR, THE (Carlyle Blackwell—World)	Ave.	Ave.	Ave.	Ave.	"Splendid picture; stars lack draft." "Good picture, very sad, not kind that will draw." "Stars popular, good story" (N.). "Neglected wife, forget-me-not story, big business" (N.).
CALENDAR GIRL, THE (Juliette Day—Mut.)	Ave.	Poor	Ave.	Ave.	"Not up to Mutual standard." "A pleasing picture."
CALL OF THE EAST, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Big	"Best this talented Jap has done for some time." "Good picture." "A wonderful picture—excellent photography and direction." "He's an artist, but does not draw." "Fairly good." "Excellent." "Did not draw, but pleased all."
CAMILLE (Helen Hesperia—Gen. Film)	Poor	Poor	Poor	Poor	"Classics do not seem to draw unless people know star." "Foreign picture."
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Seven reel production made it difficult to handle crowds." "The story has been done to death." "Bara's followers liked the picture." "Well liked star.' "Big—Bara is great, but story has small appeal" (N.). "Not a good picture for Bara—women like it though" (W.).
CASSIDY (Dick Rosson—Tri.)	Poor	Poor	Poor	Poor	"Good picture—no name—no star—no business." "Most morbid production—a business killer." "Leading role very well done—fine storm scenes—hold interest—title only chance for improvement." "No attraction."
CLEVER MRS. CARFAX (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Clever female impersonator; not so good in this one, though they seem to like it" (S.). "Deserved better biz" (W.). "Just a picture, that's all" (E.).
COLD DECK, THE (William S. Hart—Lynch)	Big	Extra	Big	Extra	"A picture that pleased." "He is a good drawing card." "Dandy Hart picture." "Best Hart has done—we think." "Wonderful picture—big money-getter."
COME THROUGH (Herbert Rawlinson—Jewel)	Ave.	Big	Ave.	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (W.). "Patrons well pleased." "Photography splendid." "Too much footage" (S.).
CONQUEROR, THE (William Farnum—Fox St.)	Big	Big	Big	Big	"Remarkable picture" (N.). "Excellent production" (W.). "Good, but too long." "All patrons pleased; a little long."
CONSCIENCE (Gladys Brockwell—Fox)	Ave.	Big	Ave.	Ave.	"Did not entirely please—too allegorical" (Middle). "Interesting story, and the production end ranks well among the program class—average business" (South). "Fair only." "A very fine picture—only like others before, failed, too allegorical" (W.). "A picture that is hard to take up, unless seen from the beginning." "A good picture of its kind, but allegorical subjects not wanted." "Fine, S. R. O." "Small appeal, but great" (N.). "Excellent picture, poor business."
CORNER GROCER, THE (Madge Evans, Lew Fields—World)	Ave.	Ave.	Ave.	Ave.	"Star is not a drawing card." "Much too long to please." "A very pleasing picture."
COUNTESS CHARMING (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Fair program picture." "Business fell below average of Paramount." "This was a good subject but did not draw well. Patrons in the smaller towns do not know Julian Eltinge." "Good program picture." "Picture well liked." "Good picture, not good drawing card." "Very good." "Pleased everybody."
DEAD SHOT BAKER (William Duncan—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good picture—pleased patrons."
DESIRE OF THE MOTH, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans." "Title not appropriate. Good picture. Monroe Salisbury a comer."
DEVIL DODGER, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good drama—Stewart a second Hart if properly directed."
DORMANT POWER, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Clayton a great favorite here; splendid cast; good scenario." "Picture made friends for the star and the house." "Miss Clayton gaining in popularity."
EASY MONEY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"A pleasing picture; this star is improving" (W.).
FIBBERS, THE (Bryant Washburn—K.E.S.E.)	Ave.	Ave.	Ave.	Ave.	"A pleasant picture—good photography." "Fine. Well liked." "Good, but didn't draw." "Everyone liked it." "Splendid photography—pleasing."
FIREFLY OF TOUGH LUCK, THE (Alma Reubens—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western stuff—what they want." "Routine Western."

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
FIGHTING BACK (William Desmond—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good Western." "Only fair." "Fair picture."
FIGHTING ODDS (Maxine Elliott—Gold.)	Ave.	Poor	Ave.	Poor	"Very good, but Miss Elliot does not draw yet." "Weak scenario for prominent star like Maxine Elliot." "Not up to Goldwyn's standard." "Rotten photography. N. G." "A big disappointment." "Did not draw at all." "Poor production. Star not popular." "Not a popular subject." "Weak picture." "Fair picture, but stage stars do not take very good." "Star will draw later story poor, far from what one would call 'feature.'" "A poor picture, far below the Goldwyn standard. A poor story with a good cast. Maxine has some oldtime followers—but few" (W.). "Very poor, not a picture star." "A very poor production, not up to Goldwyn standard."
FLIRTING WITH DEATH (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good picture."
FOOLS FOR LUCK (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Fair picture."
FOR FRANCE (Edward Earle—Vita.)	Ave.	Ave.	Ave.	Ave.	"Audience pleased." "Good picture." "Went very well." "Picture' backs up a timely title." "Wid roasted this. Our patrons highly pleased.' "Picture such as an audience thoroughly enjoys." "Can be put over big if properly advertised." "Fine picture."
GAME OF WITS, A (Gail Kane—Mutual)	Big	Big	Big	Big	"Best Mutual we have ever played" (S.). "Patrons all satisfied" (N.).
GHOST HOUSE, THE (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Above average in production; Jack Pickford fair in this." "Not up to standard." "Poor business-getter." "Fair picture." "Very good." "Good, patrons pleased." "Good Pickford-Huff picture." "Fair picture." (For previous comments, see issue of Dec. 22, 1719.)
GRELL MYSTERY, THE (Earl Williams—Vita.)	Ave.	Ave.	Ave.	Ave.	"Excellent picture." "Best Williams picture in some time—held the interest."
GIRL WHO COULDN'T GROW UP (Marguerita Fischer—Mut.)	Ave.	Ave.	Ave.	Ave.	"Pleased and drew well." "She is clever." "Fine picture (comedy)."
HEART OF EZRA GREER (Frederick Warde—Pathe)	Ave.	Ave.	Ave.	Ave	"Good picture and cast." "Good."
HER COUNTRY'S CALL (Mary Miles Minter—Mut.)	Ave.	Big	Ave.	Ave.	"Fair patriotic feature, nothing out of the ordinary." "Very pretty picture—star becoming a favorite." "Fair picture—she always draws well" (Middle). "Good photography—direction poor in spots, some settings not elaborate enough." "Well liked." "Title killed this one" (West). "Patrons tired of war plots." "Poor story, star not popular here." "An appeal to patriotism.'
HONOR SYSTEM, THE (Milton Sills—Fox St.)	Extra	Extra	Extra	Extra	"S.R.O. at extra prices, everyone pleased." "Has everything that makes a big picture." "Most wonderful." "Broke all records even on a rainy night." "The best picture I have had in my house. A real box-office attraction if properly advertised." "Broke box-office record."
HOSTAGE, THE (Wallace Reid—Para.)	Ave.	Ave.	Ave.	Ave.	"No life to play, poor, not suited to star." "Poor as to plot." "Reid is a favorite." "Popular star, weak plot." "Very good." "Will satisfy any audience—I consider Best Reid ever appeared in" (E.). "No good as money getter." "Above average." "Very poor picture." "Your review incorrect" (E.). "Poorest Wallace Reid yet" (S.). "Poor plot, picture slow." "Very average picture."
HUNGRY HEART, THE (Pauline Frederick—Para.)	Big	Ave.	Ave.	Ave.	"Good." "Picture did not please—climax melodrama of the 10-20-30 type." "Good picture, appealed mostly to women." "Interesting problem play with weak finish." "Very good, average business." "Good picture" (E.). "Average business" (S.). "Pleased fairly well; picture took an awful slump at finish" (W.).
INDISCREET CORINNE (Olive Thomas—Triangle)	Big	Big	Big	Big	"Olive Thomas is a comer." "Good, very pleasing picture, star rapidly growing in favor."
JACK AND JILL (Pickford-Huff—Para.)	Ave.	Ave.	Ave.	Ave.	"Pickford a young Douglas Fairbanks. Huff also clever. Good picture with plenty of action."
JACK AND THE BEANSTALK (Fox Kiddies—Fox St.)	Ave.	Ave.	Ave.	Big	"Wonderful children's subject." "Adults afraid to venture, evenings small—beautiful feature." "This picture is only for children—it should draw adults." "Too deep, four reels too long, kids only." "Went big." "Great kid's picture, but fairy stories will not get the adult admissions—almost too long for this style of play." "Extra price to S. R. O."
JOAN THE WOMAN (Geraldine Farrar—Cardinal)	Big	Extra	Big	Big	"A wonderful production, played here seven days before, so that present engagement made a total of eleven days" (S.). "Big even on return (at popular prices, 15c, 20c, 30c), playing two shows a night and everyone satisfied" (W.). "This is a wonderful production but poor business getter" (W.). "Best money getter we have had—best Paramount yet" (N.).
JOHN ERMINE OF YELLOWSTONE (Francis Ford—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Good Indian picture." "O. K."
JUDGMENT HOUSE (Stuart Blackton Production—Para.)	Ave.	Ave.	Ave.	Ave.	"Only a fair production." "Good high class picture, but it didn't get the business."
LIFE'S WHIRLPOOL (Ethel Barrymore—Metro.)	Ave.	Ave.	Ave.	Ave.	"Best Barrymore ever appeared in, but did not draw." "Very ordinary." "A good picture—star just fair here."
LITTLE PRINCESS, THE (Mary Pickford—Art.)	Ave.	Ave.	Ave.	Ave.	"Interests children only; will hurt star unless given a play to interest grown-ups; substituted another picture to finish the week" (E.). "A good picture, but did not draw as most Pickfords do" (W.). "Not up to standard of last two pictures—good entertainment, but lacked the drawing and pleasing qualities of Rebecca of Sunnybrook" (S.). "Did not draw like Rebecca of Sunnybrook, or other late Pickford" (N.). "Poorest Pickford business ever in our history." "Too much of a kid picture, does not draw grown people" (N.). "Star had to carry the whole load—less than average business." "Too much fairy tale story, not a comparison with Sunnybrook Farm or Little American."
LOVE DOCTOR, THE (Earl Williams, Vita.)	Big	Big	Ave.	Ave.	"A winner." "Story 'impossible'—star going back as drawing card." "Star draws, picture not up to standard." "Good stuff." "Not up to standard but went big."
MAGDA (Clara Kimball Young—Sel.)	Ave.	Ave.	Ave	Ave.	"Started good, but did not hold up." "Business poor in comparison to what she has done" (West). "Splendid" (Middle). "Very poor" (West). "Did not please audience" (W.). "American people want to laugh." "Good picture, but did not get the money" (E.). "Didn't draw—picture fair" (N.) "Very pleasing, but did not draw" (E.). "Picture poor, not a proper vehicle for the star" (N.).
MAID OF BELGIUM (Alice Brady—World)	Ave.	Ave.	Ave.	Ave.	"Very good." "This star always does average business." "Good picture and very pleasing."
MAN FROM PAINTED POST, THE (Douglas Fairbanks—Art.)	Big	Big	Big	Extra	"Fairbanks' best Artcraft picture." "Held strong all week." "Practically 100 business-getter." "Lacking all elements one expects in a Fairbanks picture." "Just a fair picture." "Opened big and pleased." "Very much better than 'Down to Earth,' your review not accurate." "Fine production." (For previous comments, see issue of Dec. 22, 1719.)
MAN TRAP, THE (Herbert Rawlinson—Blue.)	Ave.	Ave.	Ave.	Ave.	"Not especially well liked, about 50-50." "Interesting, entertaining, big business." "High class picture."
MARKED MAN, A (Harry Carey—Blue.)	Ave.	Big	Ave.	Ave	"Good business, fine, pleased."
MOLLY ENTANGLED (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Very nice picture, star well liked" (E.). "Good picture" (W.).
MORE TRUTH THAN POETRY (Mme. Petrova—Met.)	Ave.	Ave.	Ave.	Big	"Petrova's best picture." "Same old stuff." "Nothing extra." "Best Petrova yet." "Splendid picture, did not draw especially." "Went only fair."
MOTH, THE (Norma Talmadge—Sel.)	Ave.	Big	Ave.	Big	"Only fair—fine photography, but draggy." "Excellent picture." "Extra big business." "Star growing in popularity." "Excellent photoplay—star well liked here." "Don't come up to her previous releases." "People well pleased with star and picture. A coming big favorite."
NARROW TRAIL, THE (William S. Hart—Art.)	Extra	Big	Big	Extra	"Excellent picture" (East). "Only fair" (South). "Best Hart up to date." "Pinto pony excellent; caused as much comment as Rebecca of Sunnybrook Farm" (East). "Star well liked. Remarkable horse" (South). "House record—best Hart to date—big hit here" (West). "Best of its kind" (Middle). "Same old Hart—best drawing star in the business—cannot handle the crowds."
NEARLY MARRIED (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Splendid picture, star good, but does not draw."
NORTH OF FIFTY THREE (Dustin Farnum—Fox)	Big	Big	Big	Big	"Cave man stuff." "This star draws well." "This type of play very popular here" (North). "Great picture." "Well liked." "Good picture, star well liked, and book very popular."
ON THE SQUARE GIRL, THE (Mollie King—Pathe)	Ave.	Ave.	Ave.	Ave.	"Clever little feature" (W.). "Popularity in serial carried over to feature—remarkable" (S.).

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ONE SHOT ROSS (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Very good; lots of my patrons like him better than Hart." "Routine Western." "Picture fair; photography extra." "Good picture, but star not well enough known to have much pulling power."
ON THE SQUARE GIRL, THE (Mollie King—Pathe)	Ave.	Ave.	Ave.	Ave.	"Clever little feature" (W.). "Popularity in serial carried over to feature—remarkable" (S.).
OUTSIDER, THE (Emmy Wehlen—Met.)	Ave.	Ave.	Ave.	Ave.	"Beautiful picture." "Poor title—fair picture." "Star always dr ws." "Good picture."
OUTWITTED (Emily Stevens—Metro.)	Big	Big	Big	Big	"Story unusual—pleased" (E.). "Wonderful picture" (N.). "Exceptionally good picture" (W.).
PANTS (Mary McAlister—K.E.S.E.)	Ave.	Big	Big	Big	"Ninety per cent of our patrons liked it" (S.). "Very good picture, but not drawing power it deserves." "Best kid picture on the market." "One of the best—great."
PARADISE GARDEN (Harold Lockwood—Met.)	Big	Big	Big	Big	"Good picture, but long." "Star popular, photography fair, fair business." "Star very popular." "Subject excellent, photography delightful, star always draws." "Good story, but peculiar; beautiful scenery." "Very nice picture, Lockwood pretty good individual card." "Some picture—Lockwood gets me as much as Marguerite Clark." "Very good picture, little slow." "Patrons liked this best of all Lockwoods." (For previous comments, see issue of Dec. 22, 1917.)
POLLY OF THE CIRCUS (Mae Marsh—Gold.)	Big	Extra	Big	Extra	"Extra good, S. R. O." "Good clean picture." "Too long, too cheap an ending some poor photography." "Good." "Well liked." "Good detail and direction." "An excellent picture." "It's the play that gets 'em here, instead of the star." (For other comments, see issue of Dec. 15, 1917.)
PRICE MARK, THE (Dorothy Dalton—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture of its kind. Too suggestive" (Middle). "Picture more for the H.B. (high-brow) than the average. Bad start for this program here" (South). "Good picture, but did not draw." "Very good." "From moral view a little strong." "Entirely too suggestive."
QUEEN X (Edna Goodrich—Mut.)	Ave.	Ave.	Ave.	Ave.	"Very fair subject, star popular here." "Good picture." "Nothing to waste 5000 feet on" (E.). "Fair picture, star didn't show to advantage."
RASPUTIN, THE BLACK MONK (Montagu Love—World)	Extra	Extra	Big	Extra	"Excellent." "Very good." "Timely, pleased an intelligent audience—not for average fan." "Better than usual program picture." "Could be condensed. Well liked." "Star's best work." "Too long drawn out." "Very fine production, drew well, wonderfully timely subject."
REACHING FOR THE MOON (Douglas Fairbanks—Art.)	Big	Big	Big	Big	"Good picture." "Kind of picture people like to see Fairbanks in, dressed in real clothes." "Decidedly divided opinion among patrons on merits of this—ranging from 'his best' to 'his worst.'"
REDEMPTION (Evelyn Nesbit Thaw—State R.)	Big	Extra	Big	Big	"A big money-getter." "Extraordinary with us." "Extra big business—star draws—picture ordinary."
RISE OF JENNIE CUSHING, THE (Elsie Ferguson—Para.)	Ave.	Ave.	Ave.	Ave.	"Good picture, but only fair business." "Too suggestive."
SCARLET PIMPERNEL (Dustin Farnum—Fox)	Ave.	Ave.	Ave.	Ave.	"They don't care for costume plays, and title not good" (S.). "Good production and star" (E.). "No drawing power in title or costumes" (W.). "Star popular, but costume type of play is not wanted at all."
SEA MASTER, THE (William Russell—Mut.)	Ave.	Ave.	Ave.	Ave.	"He is capable of better work." "Star a general favorite." "Not a children's picture."
SEVEN KEYS TO BALDPATE (Geo. M. Cohan—Art.)	Ave.	Ave.	Ave.	Ave.	"We considered picture good, but star does not draw here." "Well liked by audience on account of star and good story—touching comedy and drama." "Heavy advertising to no avail." "Might be better known in East" (West.)
SHALL WE FORGIVE HER? (June Elvidge—World)	Ave.	Ave.	Ave.	Ave.	"Only an average production."
SILENT MAN, THE (Wm. S. Hart—Art.)	Big	Big	Ave.	Big	"History repeats—they are killing off the Westerns" (W.). "Not up to Hart standard" (N.). "Hart pictures seem to all look alike, guns, cowboys, cards, saloons, gambling." "Give Hart a change, like 'Between Men'—dress him up, if only for a reel or two; my patrons say, 'The same old Hart with the same old gun.'"
SLEEPING MEMORY, A (Emily Stevens—Met.)	Ave.	Ave.	Poor	Ave.	"Not attractive kind of picture." "Hypnotic plots unpopular." "Poor subject." "A good picture." "Very good, photography first class, cast good." "Very good in every detail; should draw." "Star exceptionally good. An unusual picture."
SOCIETY'S DRIFTWOOD (Grace Cunard—Butterfly)	Ave.	Ave.	Ave.	Ave.	"Very good" (South).
SON OF HIS FATHER, THE (Charles Ray—Para.)	Big	Big	Ave.	Big	"Very good picture. Very good direction." "Very good from all angles." "Drew good business for a four-day run" (Middle). "Very good production." "Entirely satisfactory business on this" (West).
SOUTHERN PRIDE (Gail Kane—Mut.)	Ave.	Ave.	Ave.	Ave.	"Scenario weak." "Not much picture—star very popular."
SPREADING DAWN (Jane Cowl—Gold.)	Ave.	Ave.	Ave.	Ave.	"An unpopular type of picture." "Does not compare favorably with other Goldwyn's." "Patrons satisfied" (South). "Very pleasing story. Patrons well satisfied, comments." "Fine production, poor business." "All Goldwyn stars have to be made popular excepting Mae Marsh." "Excited no comment." "Good picture but did not draw." "Fair picture, but does not draw."
SPY, THE (Dustin Farnum—Fox St.)	Big	Big	Big	Big	"Unusually good drawing card for a war picture—best thing Dustin Farnum ever did." "Did not pay expenses." "This picture locked them out here four days, and would have stood four more" (N.). "Wonderful picture."
SUNSET TRAIL, THE (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Good show—fair star." "Good entertainment, fair business." "A very big drawing card." "One of her best pictures."
SUNSHINE ALLEY (Mae Marsh—Gold.)	Ave.	Ave.	Ave.	Ave.	"Fair picture, business bad." "Star never favorite here, production below Goldwyn standard." "Poor story, photography and star weak." "Patrons seemed pleased with this." "Good picture." "Story light, but entertaining, star is great, well liked." "Nothing to picture." "Just a moving picture, that's all." "Star too good for such a poor story." "Some picture." "Good picture." "Pleased, that's all."
THEIR COMPACT (Bushman-Bayne—Met.)	Ave.	Ave.	Ave.	Ave.	"Pretty fair picture." "Seven reels too long for subject—Westerners are becoming too common." "Western melo.—ordinary title." "Very good picture." "Picture fine, business poor."
THIS IS THE LIFE (George Walsh—Fox)	Ave.	Big	Big	Ave.	"Walsh is a comer. About the best drawing card on regular Fox program." "Star becoming popular very fast." "Good Walsh picture." "George Walsh rapidly coming up to Doug. Fairbanks." "Star works well, story good." "Good, Walsh better than Fairbanks" (S.). "Star popular, picture good" (N.). "Fair picture only, not liked." "100% better than Fairbanks—he's coming fast" (S.). "Picture a knockout—great" (N.).
THOU SHALT NOT STEAL (Virginia Pearson—Fox)	Ave.	Ave.	Ave.	Ave.	"Too much of a detective drama." "Average feature—director-actor steals show from star." "Fair picture." "Poor picture." "Pleased nine tenths of patrons." "Pleased my audience, a good many said it was Miss Pearson's best."
TROUBLE BUSTER, THE (Vivian Martin—Para.)	Ave.	Ave.	Ave.	Ave.	"Picture extra good." "Only fair."
WAR AND THE WOMAN (Florence Labadie—Pathe)	Ave.	Ave.	Ave.	Ave.	"Good photography. Some striking effects." "As a whole too dry for a war picture."
WHEN A MAN SEES RED (William Farnum—Fox St.)	Ave.	Big	Ave.	Big	"A very fine picture." "Good picture." "A good picture but it will take a little time to bring back this star." "One great show—star ditto."
WHIP, THE (All star cast—Paragon)	Big	Big	Big	Big	"Ideal kind of big feature." "Very good." "Nearly as much business on return as first run."
WITHIN THE LAW (Joyce-Morey—Vita.)	Big	Big	Big	Big	"Very big, each day better." "Too long—great show, very interesting." "Picture good, but business slacking." "Alice Joyce is particularly well cast as Mary Turner. The subtitles make a fat part of Aggie Lynch." "A good picture with apparently no drawing power" (local). "Best picture I have seen in a long time." "A box-office record-smasher, everybody highly pleased."
WOMAN BENEATH, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Good." "Very good." "Picture well liked, star popular."
WOMAN GOD FORGOT, THE (Geraldine Farrar—Art.)	Extra	Extra	Big	Big	"Drew many strange faces" (West). "Very spectacular, wonderful production, yet not over-pleasing." "Grand, wonderful production." "Elaborate, great cast." "Star and title drew first day." "Big production, no heart interest."
YANKEE WAY, THE (George Walsh—Fox)	Big			Big	"Star well liked—good entertainment." "Much better than average Fairbanks; great drawing card." "A relief from the usual murders, etc." "Wonderful personality—forget the war pictures." "A fine comedy drama, many pronounced it equal of Douglas Fairbanks' best work." "Picture pleased, but did not draw." "One of the best of the Walsh pictures."

Exhibitor Service Bureau

Making the Best of It

Some Suggestions on Advertising Where Facilities are Limited

ADVERTISING for the small city and the town exhibitor is more difficult than for the man with the big house in the city, for not only is he unable to afford an equal expense, but the facilities are limited. Many of these exhibitors have written complaining that they have not been able to get the results they desired because their newspapers did not have the type and material. Many of these managers confessed that they themselves were not familiar with type faces and for that reason they were unable to direct the compositors just what sort of type to use.

On the opposite page we are reproducing some displays taken from small city dailies. At the bottom is a display from a semi-weekly paper, where it happens the manager of the theatre works during the day. With this exception none of these advertisements are good advertisements. We are going to tell you why they are not and how you can get newspapers with equal facilities to give you better displays.

Many times we have recommended a "name plate" for your theatre—a design bearing only the name, together with a motto if you wish. This at once makes the advertising distinctive. Your theatre space at once catches the eye. And these are very inexpensive and will last a lifetime. It is an expenditure that will repay you many times. Even if there is not an engraver in your city, write to one in the nearest city and he will be glad to submit designs from which you can select. You will find many of these in the advertisements reprinted in the MOTION PICTURE NEWS week after week and they will give you valuable pointers.

Use this preferably at the top of your advertisement. Don't let producers' suggestions or anyone else cause you to make the name of your theatre second to anything. You will see the reason for this in one of Mr. Rothapfel's answers to exhibitors this week. *Make the public GO TO THE RIALTO to see a picture, instead of going to see A PICTURE at the Rialto.*

Now next, equip yourself with cuts of the various stars that you play at your theatre. You can get these with practically all the productions these days, from your nearest exchange. Put in with your order on each picture an order for one or more cuts. Some of the exchanges will furnish these free. Others make a slight charge for them. But this is another good investment.

Which reminds us that one exhibitor complains that all these suggestions require expenditure of money. But isn't the very thing that you are seeking to get more people to come into your theatre? Isn't your object to make the public spend more money in your house? *If it is you have to give yourself and your house the air of prosperity and the atmosphere of doing things RIGHT. We have never recommended yet a waste of money. These expenditures we are urging on you are INSURANCE.*

Now the Academy theatre, two of whose displays are reproduced, does use these cuts. Except for a typographical error the Pauline Frederick display is a fairly good one. The newspaper printing is bad, but that is no fault of the manager. We would have used a little larger type for the name of the star and the title of the production. This is 24 point type used where it should have been 48 point. After the space taken by the cut and the descriptive matter, the bottom half of the ad. appears rather weak. Heavier type here would have made the italic matter at the top stand out more forcefully by contrast and an attractive name plate above all would have centered the attention on your theatre.

The Douglas Fairbanks advertisement is a bad one. In the first place the name of the star and the title of the picture are in far too light and far too small faces and the separation of the name of the star and the title by a lot of reading matter, more or less relevant, is very disconcerting. *People looking at a display want to know the name of the star and the title FIRST, and then if they have time they will read the rest.* But don't force your patrons to WADE through anything. A much better effect would have been secured by using a two-column space, giving the display greater depth to make up for the width, with the name of the theatre at the top and then: "Douglas Fairbanks in 'The Man from Painted Post.'" Then you could run in the space alongside the cut the reading matter which is given here.

While we do not recommend the use of heavy black types in cases where the theatre has a wide range of choice, we do think that these are best in the case of small papers where the assortment of faces is limited. Now turn over to "Your Idea and Ours" for a moment. Take the cases of the Zelda and the Ogden theatres. The Zelda has used 60 point Condensed Gothic. Gothic is one of the regular standbys. It will be found in every newspaper office. The only trouble about it is that it may have been around so long that the face is worn. You will be able to get the paper to remedy this. How, we will tell you after awhile. Now note the way the name of the star and the title would stand out in this type. And another suggestion: Where your paper has poor printing, as in the case of the Academy, the Gothic will get a much better effect than a lighter face.

The Ogden has used Doric Italic. This is another very common face. Here is a display something on the order of which the Academy should have followed on its picture. The three things that needed to be emphasized, the star, the title and the theatre are brought out in a way that you can't get away from. Both Gothic and Condensed Gothic are also used in the Empire ad.

Now let's take the advertising of the Sourwine (rather a peculiar name for a theatre). The one at the top is taken from the Saturday issue of the newspaper (there being no Sunday paper in this town). The theatre has advertised his bill for four days. The other one is from a Tuesday issue. Despite the fact that a great share of the theatres advertise their coming attractions in equal size type with their next attraction, we want to repeat that this is bad adverising. *Sell the attraction that you are playing today. Create a demand for that particular picture and that particular star.*

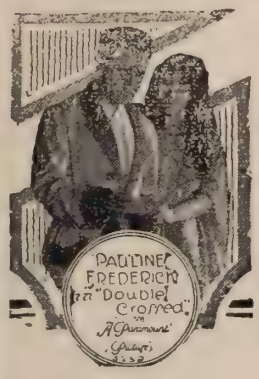
Had we been writing the Saturday advertisement for the Sourwine we would have devoted the greater part of the attention to the Saturday show, which is covered in a separate display. But aside from that we would first have used a light, distinctive border instead of this terrible black smudge that is employed. Even a straight line border would have been much better. Don't try to attract attention to your display by making it ugly. That is the surest way in the world of associationg your theatre with the cheap, the surest way to prevent your gaining patrons that do not now come to your house. If this theatre found it advisable to advertise next week's attractions each Saturday he should have prepared a neat engraved line carrying the same wording. Then we would have devoted four-fifths of the space to "Princess Virtue" because this was the FIRST attraction that he had to sell. We would have used a cut of Mae Murray and have tried to give the public some little idea of the charm of the production. Then we would have used merely the names of the stars and the titles of the other pictures in small type at the bottom of the display. This advertisement at once gets the patron to debating in his own mind WHICH of the attractions he wants to see, rather than MAKES him see a particular one. If he is a devotee of a particular star he will find the information about coming productions even though it may be in small type.

But evidently the Sourwine manager thinks that it is good policy to divide the interest, for he follows the same idea in his Tuesday display, giving just as much attention to the show he is going to have tomorrow as the one he has now. There is no star who lends himself better to the use of cuts than Hart, and by all means

(*Continued on Page* 4527)

Advertising As It is Done in Some of the Smaller Daily Newspapers

These displays are taken to show how theatre managers in cities where the newspapers have limited facilities can improve their exploitation by giving attention to some of the cardinal principals of display writing.



geaten! at Their Own Game Too!

You will revel at the triumphs of the little woman who never gets out of her own select set, "puts one over" on the best brains of the underworld. A story of politics, love and intrigue.

PAULINE FREDERICK

In a Paramount Picture

"DOUBLE CROSSED"

—MONDAY—

ACADEMY of MUSIC

PAGE THREE

Star Attractions at the Sourwine Next Week

MONDAY—

CAPTIVATING MAE MURRAY In the Parisian Society Drama **Princess Virtue**

TUESDAY—

Douglas Fairbanks In a wild and wooly, hair-raising drama **The Lamb**

WEDNESDAY

...e Brady In an appealing story based on the present world war THE MAID OF BELGIUM

...e in the story of a girl's struggle for her good name THE FETTERED WOMAN

PRINCESS TODAY

Triangle Plays Presents

Margery Wilson

Star in

MOUNTAIN DEW

Margery Wilson makes her debut as star in a tale of the Kentucky mountaineers during the moonshiner reign.

TRIANGLE COMEDY

SOURWINE TONIGHT

Moviedom's Greatest Gun Man

William S. Hart

IN

Hell's Hinges

A st...ing play depicting in a most realistic way how a strong man wreaked vengeance on a lawless community in a western town.

VODVIL

BLOCK & KING

Comedy Singing, Talking and Imitations

ADMISSION—Matinee ... 10c Night 15c

SOURWINE

A World...

The Cor... Grocery

...on the Play which Ran Over 900 Nights in New York City

Universal Current Events

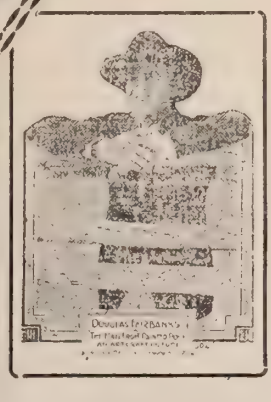
VODVIL

LAWLER & LEVITT

Singing, Talking, Comedy Novelty

ADMISSION 10c

DOUGLAS FAIRBANKS



in a story by himself, in which he is an imitation tenderfoot attempting to break up a band of cattle thieves.

ACADEMY ·-· MONDAY

You can imagine the action, the battles and the surprises to be derived from such a situation. It's a typical Fairbanks affair with his comedy, his smile and his athletic prowess working all the time for your pleasure.

"THE MAN FROM PAINTED POST"

In the days of '49 —

When the call of California's gold drew hordes of hardy prospectors to the great red-woods country, many stirring chapters were written in the book of life as portrayed by



The Screens Greatest Treat

Directed by that genius of Screencraft--

CECIL. B. DEMILLE

Presented By ARTCRAFT PICTURES Corp., at the

Alamo Theatre

TUESDAY, NOVEMBER, 6th.

A picture of unusual heart interest, charm and thrills

MARY PICKFORD in "A ROMANCE of the REDWOODS"

Seeing the Rialto with Rothapfel

BEFORE we start in to tell you of the accomplishments at the Rialto this week, let us say that some three or four little things went wrong at the first performance. They were little things—things that no one in the capacity audience caught, but they were enough to arouse Mr. Rothapfel and cause him more nervousness than most exhibitors experience when all their films fail to arrive. You can bet that they did not go wrong at the next performance. That sort of thing CANNOT happen at the Rialto, for, as we stood with him Sunday, he has his eye on every detail, and everything that was not exactly right brought some one on the carpet immediately.

How many managers never even see the first show after a change of bill? How can they expect such sort of exhibition to build up trade? *It is a case of simply trusting to luck and HOPING that the audience will like it. That is the sort of exhibition of the old days—of the days when the managers took whatever the exchanges sent and shot them to the projection room. If every exhibitor in the country could be invisible and could see Mr. Rothapfel as he goes over the first show, there would be an awakening among the showmen of the country that would accomplish marvels.*

Probably the light effects, in all their branches, stand out more than any one thing at the Rialto this week. In the first place, the overture is "Patrie," by Bizet, which was first played in Paris three years after the Franco-Prussian war. It is a marvellous composition picturing the sufferings of the people, but quickly turning into a blast of pride and hope and strength for the country of the future. We have never seen the dome of the Rialto so wonderfully illuminated in the red, white and blue, getting the tri-color effects. This was carried out on the stage and screen by having one side in blue and half of the screen space in red and the other half in blue, while the proscenium lights were burned in red. The audiences quickly got the effect and indicated it by their applause.

There is a remarkable scenic effect from Essanay this week, "Banff National Park." It contains some wonderfully beautiful shots and it was shown to the accompaniment of the andante from Beethoven's Fifth Symphony. The music fits the picture splendidly, but none but onet who had been studying the effect of music and pictures carefully would have gone to such a selection. Most managers would have used some waltz—and they would have failed to get the magnificence of the picture that this splendid selection brought. At the close of this picture, which was devoted largely to mountains and water, the curtains at either side parted showing with dark blue lighting, in perfect harmony scenic that had gone before waterfalls in the mountains, with the, and James Prince sang "The Spirit Flower."

Rialto Animated Magazine this week contains a varied assortment of matter and at least one great novelty. It opens with pictures of the 304th Infantry at Camp Upton, which brought great applause as it was shown to "The Regiment's Return" and then came a picture showing a marine dismantling and assembling a machine gun while blindfolded. "Semper Fidelis," the battle tune of the Marines, was woven into the march that had gone before and these were interspersed with trumpet calls and drum rolls in a manner that was most effective. "Mock Morris Dance" was played with pictures of training New York police horses and then came a cartoon, "Those Meatless Days at the Zoo," showing a lion with his gaunt expression on one of those days. Just at the end of the cartoon there fade in the words, "Sherman Was Right."

And here is an illustration of what the personality and training of a manager can do in developing his employees. As this cartoon was being shown during the selection of the subjects to make up the weekly, Mr. Rothapfel turned to one of his assistants and asked what piece of music that suggested. The man addressed could not answer and then Mr. Rothapfel called his attention to the words, "Sherman Was Right." Quick as a flash came the answer, "Marching Through Georgia." Certainly that was the right thing, and it made a hit with the audience. *It is a case of training employees to think—and especially about the LITTLE, BIG things. And when the employees know their manager is thinking all the time, they are very likely to be digging things up on their own account.*

"Ski Jumpers" were shown to the accompaniment of a galop played pianissimo and then followed a splendid picture of wild ducks in Oakland, Cal., which went over with big effect because of the music. "Reveille of Spring" was the selection, the piece being played with the stringed instruments all muted to get the effect of the fluttering of wings. "Wonders of Crystallization," showing the effect of chemicals on certain metals under the microscope, was unusually effective, for Mr. Rothapfel successfully tried using colors in the projection, which made the result incomparably more striking than would have been the black and white film. During this there was played "Shadowland" as an intermezzo. Now note another thing. Toward the end of the Drew comedy, the last thing on the bill, this same tune was played again as a fox trot. The reason for repetition? *"I like to have an audience go away humming or whistling some music that they have heard."* That is the reason I bring it back; the effect is 'reminiscent' and it is effective."

The next of the week were pictures of Jerusalem, during which the orchestra magnificently rendered "The Holy City," and then followed "Miracles in Mud," which ended in showing the kaiser being snuffed out by Uncle Sam's hat. It left the audiences laughing, with a purpose, because the feature this week, Geraldine Farrar in "The Devil Stone," is a very tense drama. More of the good humor before the feature was the delightful singing of "Sally in Our Alley," by Gladys Rice, in costume.

Then the feature. The early parts of this are founded on superstition, and so before the start of it every light in the theatre went out as the orchestra played a few bars and then the lights in green began to come up gradually. It was a weird effect that contributed the perfect atmosphere to the picture.

A czimbalom solo, "Air de Ballet," rendered by Bela Nyary, and a refreshing Metro-Drew comedy, "The Unmarried Look," ended the bill.

Let us leave a thought with you this week: Something "different" can be done with every picture. Take the treatment of the overture, the music of the fluttering of the birds' wings, the introductions to the feature. *Start trying to do these things—to think out the spirit and the music of pictures and to give the public the atmosphere—and you will have done wonders.*

This Week at the Strand

MAE MARSH keeps the audience laughing this week at the Strand with "The Cinderella Mann" and she sends everyone away from the theatre with a delightfully Christmassy spirit. It is easily the most charming of her Goldwyn productions and a perfect delight to all who have witnessed it.

There was a big hit made at the end of the Strand Topical this week, which followed the overture, selections from "The Fortune Teller." The Topical starts with pictures of cavalry in fencing contests at Fort Myer, Va., and then scenes at Wilkes-Barre in mining coal and some others showing crowds waiting for coal in New York. "Along the Vadar River" in Turkey interested and then came a clever picture of the only dog chauffeur, owned by Weed Brothers of Poughkeepsie. Halifax destruction was shown in some striking pictures and then Katherine Stinson, flying. Under the caption of "On the High Seas" there were pictures of American battleships and destroyers steaming straight at the same, and as the orchestra played "The Red, White and Blue" there was a continuous torrent of applause.

"Nature's Weavers," a Ditmars-Educational, is a truly remarkable picture of spiders at work. There were wonderful "close-ups" that showed the whole construction of the web. "Their Adopted Child," the Jeff and Mutt this week, was mighty broad in one spot, but the audience greeted it with a big laugh.

Knud Dahgaard, violinist, was heard in a double selection and Nadien Tagelli, soprano, sang "Theme and Variations," by Proch.

Rothapfel's Answers to Exhibitors

Mr. Rothapfel Will Answer Here Any Questions Regarding Problems in Exhibition. The Only Conditions Are That the Questions Must Not Bear on the Merits of Particular Pictures or Services and That They Must Come Through the NEWS. Address Your Inquiries "ROTHAPFEL ADVICE, EXHIBITORS' SERVICE BUREAU, MOTION PICTURE NEWS."

I—At my theatre I have been regularly showing a feature and a comedy. That has really been the habit in this city and practically every house follows this set rule. Comedies are unquestionably popular, but good ones are hard to get in sufficient numbers. Then, again, very often the feature is straight comedy, sometimes farce and I believe there is too much comedy element in these bills. But still no one complains about the comedy. However, I want to vary my bill, which I change three times a week, not showing on Sundays.

I cannot afford to have my program longer than seven or eight reels. What would you suggest?—REGENT.

MY chief advice to you is to start right out and do something *different*. Simply because every other house follows a set rule is no reason why you should. If you will only try and do something a little different from what the other fellow does you will succeed, and the result will more than pay you.

Frankly, I don't agree with you that there can be too much comedy in a bill. We, here, think it a great treat if we can have an all-comedy bill, and you will find that your audience will agree with me. I don't mean that the bill should be all "slap-stick," so-called, or all of another kind, but the great success of our Fairbanks pictures has been due to the comedy element. By that I mean we surround him with a practically all-comedy bill.

I would suggest to you that you run say 400 or 500 feet of good scenics. You can obtain them from any first-class exchange. Then run a topical if your feature is not too long. Follow with your feature and then a one or two-reel comedy. This will approximate 8,000 feet, or you could use the scenic, feature and comedy—or a cartoon that might be funny could be used. Juggle your bill around and try it several ways and see which plays the best.

We run 8,000 feet of film, have an overture and several other numbers; yet we do it all in two hours provided the feature is not too long; in this case we cut other subjects accordingly.

My advice to you is: Get all the comedy you possibly can in your bills. In other words, "Keep the corners of their lips turned up."

II—I am operating a neighborhood house in a city of 350,000. My policy has been to simply show one feature picture and to give two performances in the evening, there being no patronage in the afternoon. As it is the attendance at the second show is not large, and I have been considering adding a comedy and an educational to the bill, giving but one show and raising the price to fifteen cents, but I have to change the bill each night and there are not sufficient good educational and comedies available to do this. How would you suggest that I could better my show? My patrons are of the higher class.—NEW ORLEANS.

I AM not a friend of the daily change and, frankly, I don't think it is good for your theatre simply because I don't think you could maintain a standard. If you have a good feature, the value of it is lost by not playing it longer than one day—the same is true, of course, in the case of a poor picture, but you have a much better chance by having three average good bookings than three fairly good and three poor ones.

I don't agree with you about running one show in the evening. I would give two shows and raise my prices. I would do something to my auditorium to make it more "individual." I would try to increase and make the music better. If you have an upright piano, get a grand and raise the cover. Get some palms. Get some ordinary lights with reflectors and put a little gelatine in front of them. Have your orchestra leader appear in a dinner coat. Have the environment about you appear homelike, nice and clean. Improve your whole atmosphere and have it "polished" and refined. Put "pep" in your show. Use your head. Book good educational pictures and comedies. They can be so thrown together that they will make a good attraction. You can surely raise your prices if you will only try to give the people something a little different and better than the other fellow does. It is up to your showmanship. Don't be one of those fellows who stand out at his door with a plate in his hand waiting for a fellow to drop something into it. Dig your toes in the ground. Take hold of your whole theatre and staff and try to instil into it the spirit that wins. Good taste, pep, good judgment, combined with good executive ability will make you, a year from today, wonder at what you did.

III—I have the only theatre in a town of 1500. It is a rural section and I have done some successful advertising in the nearby towns, but still I am not doing the business I should. I can show only at night because there is no electrical current available until 5:30 p.m. We are showing two features a week, on Wednesdays and Thursday and on Tuesday and Fridays we run serial—different ones—there being no show on Sunday (illegal), or on Monday and Saturday. What can I do with my program to attract more attention?—SENATOBIA.

YOURS is rather a sad case and my only advice to you would be to evolve some method by which you could get the maximum capacity on the days you are permitted to run. I think, in view of the fact that you have but 1,500 people in your town and the rural sections would have to be drawn upon, you should play an exceptionally good bill on the nights you run—and raise your prices. It would pay you to spend a little more money and add a personal touch to your entertainment and build up a clientele for these particular nights. Make them come to your place just the same as they would go to dinner. I would suggest that you read my second answer and imbibe some of the "pep," originality and individuality referred to.

I think that in a small neighborhood such as yours the personality should absolutely be brought out to its fullest extent. Try calling upon the people personally; look them straight in the eye and tell them what you want to give them. Make little talks from your platform and announce what you are going to have next week and ask them to set aside Tuesday, Wednesday or Thursday nights to come and see your show, and then give them something that will bring them out.

I think this will solve your problem. Anyway, I will be glad to hear from you again.

IV—We are building a new theatre which will be the handsomest and finest in the entire section. I have been successful in the management of other houses, but in this city I find that the growth of vaudeville is injuring the motion picture business, and several of the local picture houses have gone over to vaudeville. What sort of a program do you believe would be best to meet the opposition? I will probably change my bill twice a week, on Mondays and Thursdays.—J. A. C.

THE first requisite to any successful theatre manager is a feeling of absolute confidence in himself and a thorough belief in his work. Don't let the growth of vaudeville interefere with you and don't worry because other picture houses have gone over to vaudeville. This is no criterion whatever. It only clears a field for you and lessens your opposition. Put on a good show. Put on an individually different show. Be careful about your new theatre. Start in right. Be careful about your attendants—make courtesy prevail. Take a personal interest in every detail associated with your theatre. See that your show runs smoothly and that it is full of snap. Don't run EVERYTHING they send you; watch your pictures carefully and PICK your show.

I cannot advise or recommend a program. The only program I could recommend is one of your own making and you are able, I judge from your statement of having been successful, to select a good show and devise the proper method of presentation.

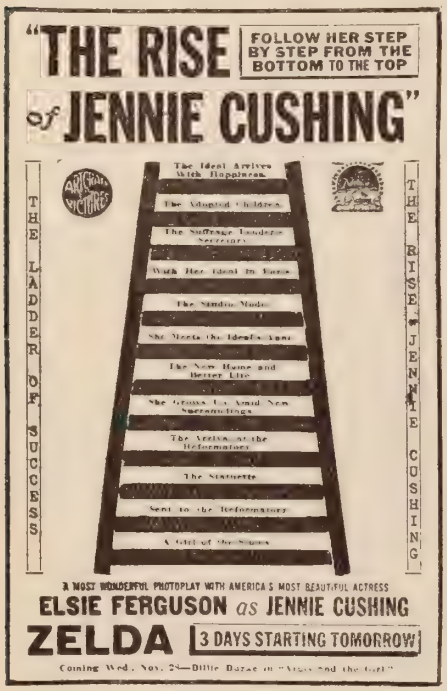
You will have an opportunity now to start right in from the beginning and make your HOUSE the thing. Keep your HOUSE before the people more than anything else. Supposing the name should be The Rialto. Make the people come "to THE RIALTO to see the pictures" and not "to SEE THE PICTURES at The Rialto." Have good music—as much of it as you can. Read the first letter I have written this week and use your head. See if you can't decorate and make your place thoroughly "comfy" and homelike. Get the women in—get the feminine touch. Invite suggestions. Just imagine for a moment that every patron that comes to your house is your close personal friend. Don't make the mistake of asking them what they think of the show when they are leaving. Very few will tell you the truth—some won't want to offend you, but there are lots of other ways to find out.

You, young man, have an opportunity—a wonderful one. A new theatre and, as you say, the handsomest and finest in the sec-

(*Continued on Page* 4526)

Your Idea---and Ours

ZELDA THEATRE, Duluth, Minn., has evolved a clever advertisement on "The Rise of Jennie Cushing" without going to an expense. It has simply used heavy rules such as will be found in every newspaper office and has arranged a ladder with reading matter telling the story of the picture. It is an advertisement that will immediately attract the attention of the reader because it is different. It would have been slightly more effective had the two perpendicular lines been left out. There was no reason for repeating the name of the picture and "The ladder of success" line is too explanatory; the public likes to get the idea for itself. It's like telling a joke and then explaining it.



The picture business: Get on or get out!

MANAGER H. W. PEERY, of the Ogden theatre, Ogden, Utah, realizes that there is a large crop of curiosity grown every day, and he determined to take advantage of that. He knew that Douglas Fairbanks had an immense following in Ogden and he also knew of the good work of George Walsh. So he wanted to make an appeal to the Fairbanks fans and get them to his theatre to see "The Yankee Way." So he devoted one of his displays to the simple statement that a lot of people think that Walsh has Fairbanks beaten for "pep" and invited the public to come and see for itself. Of course the cut aided a great deal in the display and it was well selected.

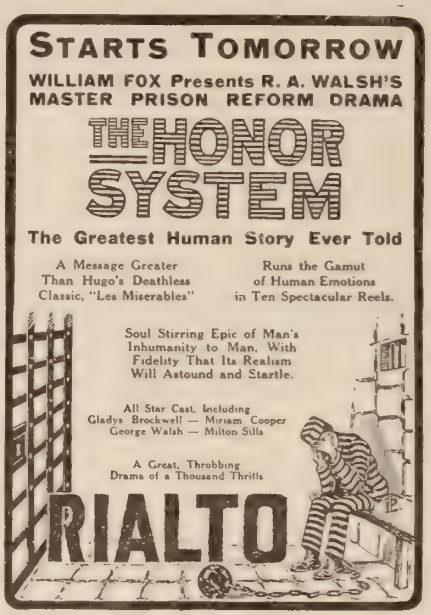
"Teaser" ads. are good when they are well constructed and this is an excellent example.



Pat the public on the back and save all of the kicks for yourself. They'll do a lot more good when used in private.

RECENTLY we printed an advertisement on "The Honor System," and pointed it out as the wrong way to advertise. The man who wrote the display in that case either did not know what the picture was about, or he had some fancied reason to keep it from the public.

But here is the opposite from the Rialto theatre, San Francisco. The manager knew the strong points in this drama of prison life and undertook to bring it out in the strongest way possible. He did it through use of the cut and then gave an added touch by making the letters of the title of the picture out of stripes. That's another one of the little things that we have so often spoken about, and these little things get over with an awful punch.



Have your own present on your theatre's Christmas tree—Progressiveness.

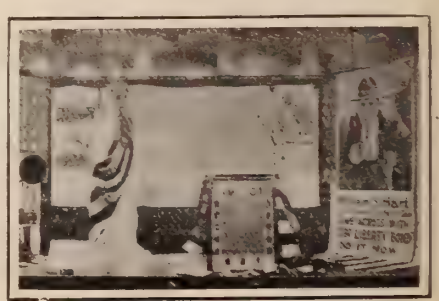
MANAGER J. A. PARTINGTON of the Imperial theatre, San Francisco, has solved the problem of getting the attention of the people who live in apartment houses. He has a neat card like the one reproduced here on each attraction and is able to post them in the elevators of over two hundred apartment houses. By making these cards small and neat there is no objection made by the owners or managers of the apartment to the posters.

Of course, this suggestion applies to comparatively few cities where there are a large number of apartment houses, but the same idea could be effectively used in window displays. Most managers, when they think about a display card generally try to get it as large and gaudy as possible and the result is that they are wasting their money because few people will give display space to such.



Taking the chill off the patron's personality is as important as making his body comfortable.

W. S. DAVIS, manager of the Davis theatre, Norwich, Conn., evidently doesn't let a chance get by him to link public events up with his theatre. His latest example is shown in connection with the second Liberty Loan campaign. The



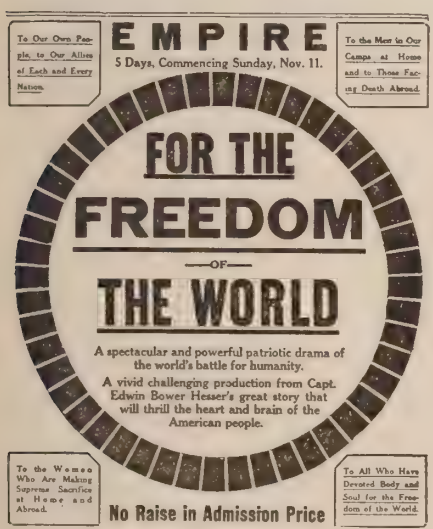
What Live Wires Are Doing

citizens of Norwich were determined to set a new record and all the enterprise of the city was helping out. Mr. Davis remembered some of the posters that had appeared in the first campaign and he also remembered some very effective drawings of W. S. Hart. And he also bore in mind that he was showing the Hart-Artcraft Pictures at his theatre. So he used one of these drawings with an appeal on the Liberty Loan. He didn't try to make the connection with his theatre obvious. If he had tried to do so he would have lost all the punch that he secured.

There will be other Liberty Loan campaigns and there will be plenty of other opportunities to try similar stunts.

It's a great thing to keep your theatre apace with what's happening in the world.

HERE is another display that was achieved without going outside the newspaper office. And right here is a word of advice to the theatre manager. Spend a few hours around the composing room of your newspaper. Get friendly with the foreman and get familiar with the resources of your office. You will be surprised to find the many things that you



can do without the expense of going to the engraver.

The Empire theatre, San Antonio, Tex., was quick to see that the title of this picture was the main thing to hammer home and it made this title stand out not alone through the use of heavy type, but by using the circle which carried out the "world" idea. There isn't a great amount of reading matter and all of it bears on the point to be reached. A strong war appeal is made in every sentence.

One idea a day is worth gallons of mere talk.

STAR AND CRESCENT THEATRES, Eureka, Utah, have issued an attractive program for the month of December, combining the attractions of the two theatres. It comes to us through Metro whose pictures and others are used at the two houses.

This program stands out because of the special Christmas design on the cover. Every house should try to arrange its publicity to suit the house and the Star has succeeded in doing this. However, the plan of publishing a program of even one theatre for a whole month seems rather bad. In the first place there is likely to be great waste in the distribution through giving the same patron two or more copies. It is hard to believe that a very great per cent of the people will be interested enough to keep the copies for a full month. Programs, and all publicity,



should have an explicit message. Those that attempt to tell everything generally help toward making the morning's fire these cold days.

Mighty good slogan from the Theatre Louisiana, Baton Rouge: Did it ever occur to you that when you leave this theatre you can take away with you only one thing—an opinion? It's our business to see that it's a good one.

STANDARD THEATRE, Cleveland, O., is becoming a regular feature of this department, and justly so for this house is week after week offering examples of the right way to advertise. The man who designs these displays has achieved the thing that we have been urging on exhibitors—the greatest possible punch with the fewest number of words.

The advertisement this week is on "The Garden of Allah," which lacks a good deal of being a new production. Here is a picture that the press agents delight to describe in the circle style and about half



of the displays that we have seen on this particular film have used enough adjectives, which could they have been converted into coal would have relieved the nation's fuel shortage.

The drawing tells the story, gives the nature of the production, attracts the eye of the reader. Then the minimum amount of descriptive matter is just enough to excite the reader's imagination.

Enthusiasm is a whole lot more contagious than any disease. Try a little of it on your patrons.

WHEN you talk lobby display to the average exhibitor, he will agree with you that it's a mighty good thing, but the excuse for himself is that he can't afford it. And if you will recall the fact, most of the lobby displays which have been reproduced here have been exceedingly simple and very inexpensive.

Manager Wm. M. Stiles of the People's theatre, Portland, Ore., achieved this effect when he showed "Rebecca of Sunnybrook Farm." He had a streamer effect, with each letter of the title of the picture on a separate triangular banner across the front of the house and then used cutouts of the principal characters in the picture



on either side of the lobby. It got an immediate effect because there was no lettering, people studied the characters and grew intersted in finding out what they had to do with the picture. Of course the picture of Mary Pickford was used in the foreground.

Mere space filling in advertising has as much effect on your patrons as a "papered" audience has on your box-office.



Charles C. Perry, Manager Strand Theatre, Milwaukee.

Perry Becomes Manager of Milwaukee Strand

Charles C. Perry, who acted as assistant to Theo. L. Hays, manager of the New Garrick, St. Paul, since that playhouse passed under the control of Finkelstein & Ruben in August last, resigned his berth recently to accept a position of greater responsibility as the active manager of the Strand theatre, Milwaukee.

Mr. Perry, a direct descendant of Commodore Perry, was born at Lafayette, Indiana, thirty years ago. He resided for a time at York, Nebraska, and attended the state college in that city. He was assistant treasurer at the Orpheum theatre, St. Paul, for several seasons, and was also connected with the former Grand Opera House in that city. In 1913 Mr. Perry entered into a managerial speculation on his own account at Sioux City, Iowa. He leased the opera house and gave that city its first introduction to the artistic exposition of feature photoplays. When Fred Hartman, the hero of the Red River Dog Derby race, made a tour last winter, following the dog derby, Mr. Perry was engaged to manage the very successful tour the plucky Hartman made through the West.

As assistant to Theo. L. Hays, Mr. Perry cooperated in the introduction of the many splendid innovations in service and photoplay presentment that have distinguished the policy of that playhouse, particularly the very artistic preludes that are given the screen productions at the New Garrick.

The Strand theatre, Milwaukee, over which Mr. Perry now presides, is a beautiful theatre of large capacity, playing high-class photo features, and one of the most sucecssful playhouses in that city. Under Mr. Perry's direction $10,000 will be spent in beautifying the interior.

Is This Your Theatre?

This is the fourteenth of a series of articles about theatres actually visited and conditions pictured for the benefit of others. After this article the series will be discontinued for the present because the field has been thoroughly covered.

THEATRE N. is a handsome theatre, physically, and evidently cost some $50,000 to build. It has one of the best locations in a city of about 15,000 people and was far more attractive in appearance than either of the two other houses. Yet it was very evident that the house wasn't doing the business, especially the amount done by a smaller and less attractive house a block away.

The plans for the house had been drawn by a man who knew a great deal about theatre construction. It was easy of access and the lobby was a handsome one. Frames had been prepared for the posters and in that respect it was also pleasing to the eye. And after one entered one found the auditorium pleasingly decorated, the seats comfortable and the projection good.

But for an accident we would have wondered for a moment what was the matter with the house. The answer came before we bought the ticket. A couple of patrons were just leaving the theatre when they stepped up to the manager and told him something about the feature picture not being up to the standard. The manager replied: "What are you talking about? If you say that is a bad picture you don't know a good picture when you see one." That was enough of a hint and once on the trail we saw immediately that the manager was out of tune with his patrons.

"Jones thinks he knows it all," one of the citizens afterwards told us. "He came from J——— (mentioning a big city nearby) and he seems to think that this town is not good enough for him. Before he built this house he roasted the other two and said that he was going to show the town how a theatre ought to be run. Nobody can tell him anything and if you comment on a picture adversely you start an argument with him."

That told the story in a nutshell. We examined further and found that everyone "got" the atmosphere of the house, that they felt bleak when they entered the theatre, that the spirit was already in them to look for something wrong instead of expecting to be amused and interested. No theatre built on such foundations can succeed. How often have you heard a patron say that he does not like this or that theatre and then be unable to tell you the specific reason.

There was a creditable newspaper published in the town and we met the editor and purposely led him to the discussion of Theatre N. He had the same sort of comment to make. "Every time we have said anything bad about a picture this man gets sore at the paper and threatens to stop advertising. After one of these complaints I went to the theatre myself to see a picture that one of our young men had said was a poor picture and brought objection from the manager. I found that the reporter hadn't really said enough. I told the manager so and also told him the next time that he made a threat to cut out his advertising, he would have to make that threat good—and permanently so. That was three months ago. Since then he has cancelled the service that furnished the pictures that were being criticised and advertised the fact to the public."

Naturally the newspaper did not feel like going out of its way to help this manager out. His publicity was of the most formal sort. The manager was nothing of a newspaper man himself and his copy was badly prepared and his advertisements lacked the punch. We were told that suggestions had been made to him as to how to improve the matter, but he had received these suggestions as he did all others—with an air of superiority.

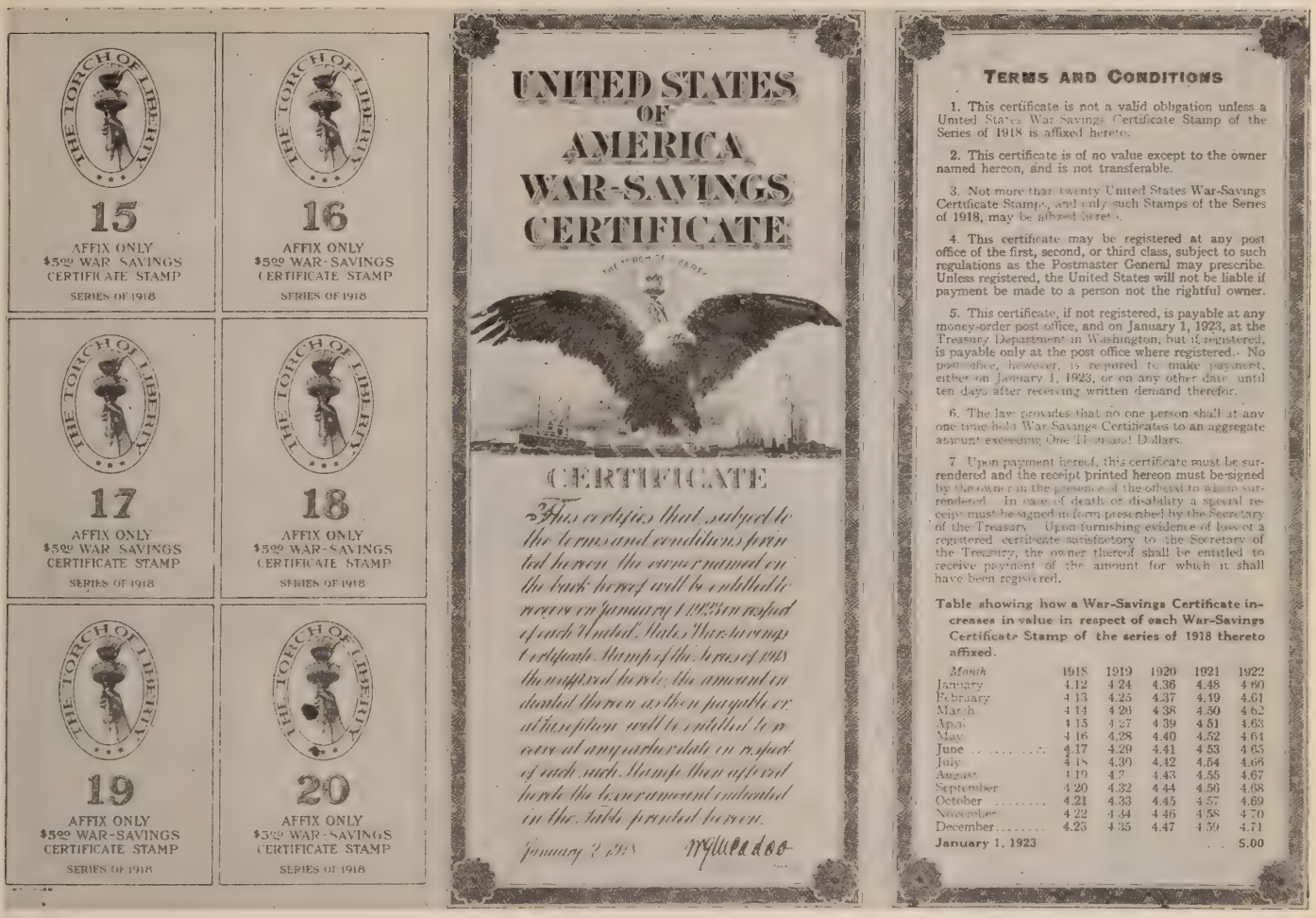
There were never any benefits for schools or churches given at Theatre N. The manager couldn't see any reason for that. Hadn't he built a house that was a credit to the town, weren't his pictures uniformly the best and didn't he have the best projection, seats, etc.? Admittedly he did. Therefore, he reasoned the people had to come to his theatre. *Yes, they "had to" all right, but they didn't.*

It is always well for a manager to have personal popularity, especially in the size of a city where he is expected to know almost everyone, but it is even more necessary to give that popularity to the theatre. We noted that the cashier, the doorman and the usher had all the same air as the manager. They did not watch the little things, they seemed to take the purchase of a ticket as a matter of course. After a slight investigation it was easy to see the spirit that prevailed.

It's mighty hard to do anything with a theatre like N. *About the only thing for the manager to do is to sell out and go to some other city and start over again with the lesson learned.*

We know a similar case to Theatre N. in another city. This house had earned a bad reputation and it was not even in a good location. It had even been associated with the rather rough element and respectable people never thought of visiting it. It changed hands. The new manager was a man with one of the most remarkable personalities that we have ever met and he set about it to put his personality in the house. He had not been a resident of the city but a short time, but he made himself a part of it from the jump. He was soon the most popular of all the managers with the newspaper men of the city and he made new friends every day. That manager sold the lease on his house for $60,000 and then built the handsomest theatre in the city.

Personality not only pays, but it is absolutely necessary. If you don't put your personality into your theatre and give it real ATMOSPHERE, you will be in the same fix as Theatre N. The motion picture exhibition business is no place for a CRAB.



Reproduction of one of the U. S. War Savings Certificates and a portion of the space reserved for pasting on the thrift stamps.

Universal Launches Big Campaign to Aid in Sale of U. S. Thrift Stamps

AN intensive campaign to co-operate with the United States in boosting the sale of war savings and thrift stamps is announced by Universal in connection with the exploitation of the latest serial, "The Mystery Ship." One thousand dollars in awards for the "best ending" will be paid in Liberty Bonds, savings certificates and thrift stamps to the 388 boys and girls who share in the distribution.

Universal will also encourage employees in all of its branches to follow the lead of attaches of the home office in accepting thrift stamps as part of the weekly contents of their pay envelopes.

As a more widely effective influence upon the millions who visit moving picture theatres every week, Universal will adopt a direct method of advertising the Government plan through attaching a "leader" or "trailer" to every five-reel Bluebird or Universal feature. The star of each production will be posed in the act of presenting the Government plan to patrons of the picture theatre as she holds a placard, plainly lettered as follows: "Help Yourself and Help Your Country. Buy War Savings Stamps. 25 Cents. Ask the Postman." In adopting this means of appealing to the public, Universal is simply following up the work done by large commercial firms in contributing newspaper advertising space to "boosting" the Government's "drives" for war funds.

"We have it on highest financial authority," says Joe Brandt, general manager of Universal Film Manufacturing Co., in announcing the organization's purpose to "boost" the Government plan, "that America as a nation knows little or nothing about bonds. Despite the fact that millions have participated in the two Liberty Loans, there are vastly more millions who have never even seen a Government security, let alone possess one. The 25 cent thrift stamp means just as much to the 'little fellow' who buys one as do the Liberty Bonds purchased in large lots by the 'big fellow.'

"Statisticians know how many million pairs of eyes gaze upon the moving picture screen every day in the year. The people who go to pictures are just exactly the class and kind of purchasers the Government seeks for war certificates and thrift stamps. We shall couple the Government plan with our 'Best Ending Contest' for the very reason that boys and girls will be made familiar with the best way in the world to run their pennies and nickels into thrift stamps and then into certificates.

"Proprietors of moving picture theatres showing 'The Mystery Ship' will be urged to go into the thrift stamp business with the same degree of earnestness that large and small merchants negotiate the alluring 'trading stamp.' On days that 'The Mystery Ship' is shown, the suggestion will be made that exhibitors make a special drive for the sale of 'thrift stamps.' The local postmaster will co-operate with enthusiasm.

"Because it was necessary in conforming to regulations governing contests to announce that children competing for awards need not, of necessity, view the serial on the screen, but might read it in story form, which we shall provide, it will be further to the interest of 'The Mystery Ship' exhibitors to agitate the thrift stamp feature that the kiddies may be attracted to their theatres. While it is a moral certainty that nine out of ten children who compete for awards will insist upon seeing the pictures on the screen, that tenth child is worth going after—and a thrift stamp campaign, conducted by the exhibitor, will turn the trick."

Costume Idea Used Through Theatre

A demonstration of good showmanship was given by Manager Harry Pomeroy of the Globe theatre, Toronto. He booked the Bluebird picture, "The Sigh of the Poppy," for a week's run and then designed a lobby display. He had everything from the ticket girl dressed up as a Chinese character to a Chinaman smoking the opium pipe. Although this Bluebird was an old one the Globe was packed to capacity the entire week.



Two views of the Cinema Pathe, Rio de Janeiro, Brazil, showing the lavish way in which posters are displayed.

Hints on Newspaper Advertising to Towns Where Facilities Are Limited

(*Continued from page* 4518)

there should have been a light rule and a few lines devoted to the Wednesday attraction. As we have said before, this display is simply an invitation to the patron to pick the bill he thinks is best.

Now the Alamo ad., which appeared in a semi-weekly, is a very good display, except for the name of the theatre, and made with the use of types that are in practically every country newspaper office. The cut attracts attention and the wording is well arranged. We would have used in the upper left hand corner of the display a name plate of the theatre with the date of the attraction, covering one-third of the width of the ad. and then have devoted the other two-thirds to the name of the star in at least as large type as the title of the production. This would have given balance and resulted in more attention.

Just to show what can be done in the smaller dailies, we have reproduced the single column display of the Princess theatre. The theatre has the name plate that we have been talking about and has selected a pleasing and distinctive border that stands out. It displays the name of the star and the title about as they should have been. There wasn't space here for a picture of the star, though we think that the management would have found it worth while using a little more space to get this in.

We have taken these examples, as we will take others, to show you what is wrong with small city advertising and to drive home basic principles of advertising.

Before you tackle the question of the types that are available or anything else you have to learn VALUES. All the type and cuts that were ever made are not going to bring you success unless you know first what you want to say.

Here is one rule that has been followed safely by the manager of a house in a smaller city. He realized that he did not know anything about advertising, but he determined to learn. So he made it a point to see every picture for a while and then to listen to the comments of his patrons—to find out what they talked about. He realized that the sort of things they said about a production were the things to emphasize in the future. He got into the spirit of his audience, learned what impressed them, the things that they liked. And then he proceeded to put these things into his advertising in advance of their showing.

As we told you in another talk, find out the smashing thing in your picture—the reason why you booked it and tell the people that.

And don't be afraid to use the name of the star and the title of the picture in big type. You won't have very much left for anything else; and that's one good result.

Use cuts every chance you get. Sit down tonight and write to your exchanges and find out about these cuts, how much they will cost you to buy outright (in case you are playing the same star regularly this may be the cheaper) or on what basis you can rent them (and in that case use the cuts that are made for the special production).

Determine to put thought and work in your advertising and you have got a basic start.

Next week we are going to try to make it clearer to you how to do these things.

Quinn, Universal Service Head at Denver

Another link in the chain of Service Departments which the Universal is establishing from coast to coast was made when H. J. Quinn, of the Denver Universal office, was placed in charge of the Service Department for the Denver unit, comprising the Salt Lake, Butte and Denver offices.

Rio de Janeiro Theatre Uses Mass of Display on Front of House

RIO DE JANEIRO, Brazil, exhibitors are right up to the times in displaying their wares in front of their theatres. Photographs made by the branches in South America of the Fox Film Corporation, show that some of these theatres go even further than their American neighbors in the use of paper in front of the houses.

Although there is a large amount of this printed matter used, the theatres have learned the lesson of centering their display on one thing. While the greater part of this advertising is in Portuguese, one sheets furnished by the company and the same as those in use in this country are employed to attract the English-speaking public.

Some of the most striking photographs have come from the Cinema Pathe in Rio. At the times these were taken, the house was showing "The Beast" ("Brietalids"), starring George Walsh and Anna Luther, and "The Love Thief" ("Ladras de Amor"). The theatre has a three-story front and most of this is covered with striking lithographs and painted signs on which the name of the production featured stands out so prominently, and is so many times repeated that there is no possibility of anyone who comes within view of the building forming any misconception regarding what the attraction is.

The display is arranged to catch the eyes both of persons passing along the sidewalk in front of the theatre and those who may see the building from a distance. Striking stills from the productions and, in the case of George Walsh, the name of the star also are strongly featured.

Rothapfel Answers to Exhibitors

(*Continued from page* 4521)

tion. If you have a good voice in your neighborhood and it has a little local following, use it. Make them sing one little number, a pretty piece that the people will understand. Don't let them sing in Italian or French just because they are taking lessons from someone in town; have them sing the little simple things—heart throbs, the things you and your public know. Use your orchestra as much as you can, but don't overdo it. Don't try to play big overtures with three men. Play pretty little things that the people will understand and you can do with what you have at hand. I could write you a whole book on how to start to run your house but my space is limited. I think I have at least told you enough to give you a start and my last advice to you is this:

Don't worry about opposition coming from vaudeville. Vaudeville is one thing and motion pictures are another and my experience has been that, properly conducted, a motion picture house will triumph in nine cases out of ten.

Holidays Picked by Many Exhibitors as Chance to Popularize Their Theatres

RECENTLY we printed some suggestions concerning stimulation of holiday business which came from Triangle Film Corporation. Since that time various exhibitors have been sending in suggestions that they have tried with success.

Christmas week is really bad for business in most sections, because the people are giving over their whole time to holiday celebrations, but a number of showmen point how to popularize their theatres during that period. Even if there is some loss of revenue, the holidays are well worth while if they add to the prestige of the theatre.

One manager writes that he had always found Christmas eve the worst night of the year and that the receipts on that evening did not pay for the electric current. So one year he closed his house entirely on that date. A few days before the next Christmas the president of one of the local charities came to him and asked him whether he was going to follow the same policy and if so whether the charity might rent the theatre for a benefit that evening.

That brought an idea, and the exhibitor not only offered the theatre rent free, but offered to supply the films and everything else at cost. He saw a chance to get a lot of people into his house who had never been there before. So he proceeded to hunt up the very best picture that was available, the best comedies and the best educational. He instructed his piano player to do her best, put his operator on his mettle and say that the house was in the best possible shape. That was three years ago and the manager writes that he is again giving his theatre to a similar purpose and that he finds that it is the best investment that he has ever made. The benefits do bring out people on Christmas eve and they did convert into patrons many people who had ignored all his exploitation.

Another manager, who shows that he is up on his toes with all of his ideas, uses an interesting method. His theatre is in a city of about 100,000. At the breakfast table one morning his wife commented on the number of boys and girls that were going away to school. This was in September and she was reading the news from the morning paper. Another idea. He went to the newspaper office the first thing and bought copies of the paper for the past two weeks and then he followed the later issues through the season for starting for school. Then he prepared a list of these youngsters. He added to and corrected these lists from the personal and social columns as they began to come home for the holidays.

Then to each one of these he sent a letter expressing pleasure that they had returned to enjoy the holidays at home and calling attention to the attractions that he would have during Christmas week. It was the first letter from a stranger that most of these boys and girls had ever received. It pleased their vanity. It not only increased business during the holiday week, but it made for better and future business by making every recipient a firm and lasting friend of the theatre.

A third manager found it advisable to give a special souvenir program during the holiday week. He did not mail these out just before Christmas because he knew that the mails were congested at that time, but advertised that he would give these souvenirs to all who attended the theatre during the week. Each one of these contained a rotagravure portrait of a noted star. On the face they were stamped "Merry Christmas and Happy New Year, Empire Theatre." Scores of these were framed by patrons and formed a lasting reminder of the house. It's the permanent sort of publicity.

Books of Tickets to Picture Theatre Prove Popular Buffalo Xmas Gifts

MANAGER EARL L. CRABB has a novel stunt which he has introduced at the Strand theatre, Buffalo, N. Y. With the Christmas shopping at its heights and with the thought, "What shall I buy him (or her) for Christmas" on everybody's mind, Strand patrons at intermission read these four slides on the Strand screen:

(1)

ARE YOU WONDERING WHAT TO GIVE FOR CHRISTMAS?

Here's a Suggestion!

(2)

WHAT WOULD BE MORE ACCEPTABLE
THAN A BOOK OF ADMISSION TICKETS TO
THE STRAND?

"Everybody Likes the Strand"

(3)

JUST A LITTLE REMEMBRANCE THAT
WILL BE APPRECIATED AND AFFORD
MANY PLEASANT HOURS TO THE PERSON RECEIVING IT!

(4)

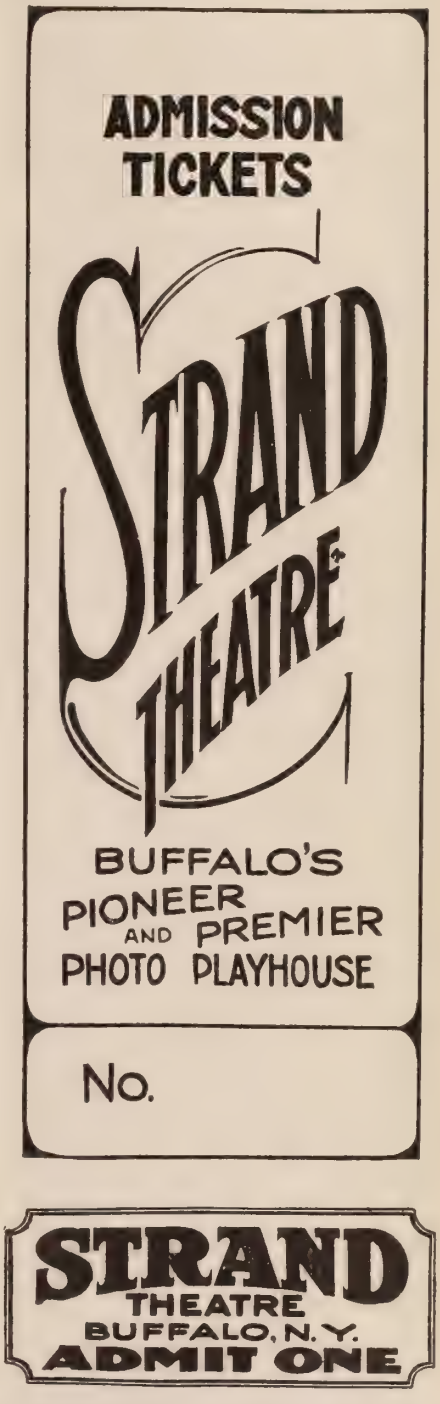
ADMISSION TICKETS TO
"THE STRAND"
in Book Form
Prepared by the Management
Especially for Christmas Gifts
in four denominations

$1.00—$2.00—$3.00—$5.00

For Sale at the Box Office
or in the Lobby

The idea "took" instantly and solved the Xmas problem for many weary shoppers. Almost 50 books were sold on the first two days following the announcement. The books contain a number of tickets, counted so as to include the war tax. Tickets contained in the book admit to lower floor evenings, Saturdays, Sundays and holidays when the admission is 15 cents. If used for week day matinees they will entitle the holder to a reserved seat in the loge.

The little books slip into the vest pocket where they are always available when the holder might feel inclined to stop in and see the Strand show. If there is a long line at the box office, he can go right in. He never has to worry about having the exact change for the war tax and at the same time the girl in the box office is saved much time.



Cover of Christmas ticket book of Strand theatre, Buffalo, and one of the admission coupons.

Ready Made Ad-Talks

Mary Garden, Prima Donna, Seen in Screen Version of Famous Opera, "Thais"

(Goldwyn Five-Reel Production)

Mary Garden in "Thais," a screen version of the story as told by Anatole France, the famous French novelist. The story is also the basis for the opera of the same name and in which Miss Garden appeared as the prima donna on its initial presentation in America. The famous opera star is supported in this production by Hamilton Revelle, Crawford Kent, Lionel Adams, Charles Trowbridge, Alice Chapin and Margaret Townsend. Frank H. Crane directed. Hugo Ballin was art director. The photography is the work of David Abel. Many of you have seen the opera "Thais." Those of you who have will need no invitation to see the screen version. The singing is of course lacking, but if you will remember there is a strength of action and plot that makes this story a powerful basis for equally powerful drama. "Thais" tells the story of the love affairs and adventures of a beautiful woman of ancient Alexandria. A wealthy young man is in love with Thais and slays a jealous suitor, in defending his love against attack. He has become a Christian and knows that to murder is a crime against heaven. In expiation of his sin he enters a monastery and becomes a monk and goes into the desert to do penance. He becomes known the world over for his sanctity and Thais is knighted the queen of riotous living. He believes that he would be rendering a great service to Christianity if he would convert Thais. He goes to her home dressed in the rich garments of a friend. He follows her everywhere and she becomes frightened. She yields to him and follows him into the desert and becomes a nun. The monk returns to his brothers, but he cannot forget the woman. He realizes that he loves her. His passion masters him and he deserts the order to follow her into the desert. He finds her dying, repenting her sins. He realizes that he is a sinner and that she is the real martyr.

Mary Garden, famous prima donna, seen in the title role of the screen version of the opera "Thais." At the ——— theatre on ——— of ——— week.

"My Little Boy," with Ella Hall, Little Zoe Rae and Strong Supporting Cast

(Bluebird Five-Reel Production)

Ella Hall, Little Zoe Rae, Emory Johnson and Gretchen Lederer are the featured players in the five part Bluebird production that comes to the ——— theatre on ——— of ——— week as the principal attraction. "My Little Boy" is the title of the feature and it is based upon Charles Dickens' story "A Christmas Carol" and Eugene Field's "Little Boy Blue." Elliott J. Clawson, who has prepared for the screen many of Bluebird's productions, wrote the scenario and it was produced under the direction of Elsie Jane Wilson. With the union of the thoughts of Dickens and Fields, two of the most gifted writers of the English speaking race, it can safely be assumed that something of interest results. It has. The story as produced by Bluebird and presented by Ella Hall, Little Zoe Rae and other artists of Bluebird stock makes screen entertainment that is second to none. It is a heart interest drama, full of the human touches that make for good drama. The story tells of a boy and girl who married against their uncle's will. The uncle is a so-called grouch and vowed that he would never be reconciled. Dickens' character of Scrooge and Field's character in "Little Boy Blue" are both represented in this drama. The title would lead one to believe that the picture is for children alone and not of particular interest to grown-ups. It is of as much interest to the older folk as to the children. There is interest for all. The merry days of childhood, the joys of Christmas time, the power of childhood and the reformation of a confirmed grouch to the ways of the optimist—all is blended in this Bluebird production and presented in drama form by a cast of capable screen artists.

"My Little Boy," with Ella Hall, Little Zoe Rae, Emory Johnson and Gretchen Lederer in the principal roles will be seen on the screen of the ——— theatre on ——— of ——— week.

"Those Who Pay," a Thomas Ince Production, with Bessie Barriscale in the Featured Role

(U. S. Exhibitors Booking Corp.—Seven reels)

A Thomas H. Ince production comes to the ——— theatre ——— week entitled "Those Who Pay." It is in seven reels and presents one of the strongest dramatic subjects ever projected on the screen of a motion picture theatre. Gripping, tense drama is the foreword and from the opening flash of the strong title to the final scene your undivided attention is demanded. Bessie Barriscale is in the featured role and she is ably supported by Howard Hickman, Dorcas Mathews and Melbourne McDowell. Raymond West directed the production. The story was written by C. Gardner Sullivan. Charles Stumar did the camera work. With the presentation of "Those Who Pay" you will see a story enacted on the screen that holds from the first. Miss Barriscale gives the best dramatic performance of her career before the camera. The story tells of the adventures of Dorothy Warner, who is the sole support of her infant sister. Christmas approaches and nothing has been done to brighten the life of the child. Dorothy wants to purchase a doll but can not afford the money. She goes to the store on Christmas night but she has not sufficient money to buy even the smallest doll. Determined that her little sister shall not wake and find that Santa Claus has disappointed her, Dorothy takes a chance and steals one. She is detected. George Graham, a prominent lawyer, happens near and intercedes. He makes restitution and accompanies Dorothy home. Baby sister is found dead. Graham engages Dorothy as a stenographer. He promises her everything that money can buy if she will give herself to him. She does so, not knowing that he has a wife. She is happy in the thought that some day he will marry her. She learns that he has a wife and in order that the wife may be given the love of her husband Dorothy sacrifices everything that justice may prevail.

"Those Who Pay," with Bessie Barriscale in the featured role, will be seen on the screen of the ——— theatre on ——— of ——— week.

"Without Honor," with Margery Wilson and Darrel Foss in the Featured Roles

(Triangle Five-Reel Production)

"Without Honor" features Margery Wilson. This Triangle feature comes to the ——— theatre on ——— of ——— week. In the supporting cast with Miss Wilson are Arthur Moon, Walt Whitman, Darrel Foss, Laura Sears, Anna Dodge and Walter Edwards. The story was written by C. Gardner Sullivan, who is responsible for some of the best dramas that have been projected in pantomime. He is considered of the best and his work vouches for this statement. George Elwood Jenks did the scenario. The production was made under the direction of E. Mason Hopper. The photographic work was done by Charles Stumar. The theme deals with a young man who because of the harshness of his parents revolts, goes to the city, lives under an assumed name and through selfishness rather than evil intent marries, when he has living, a wife he does not love, and married only because forced to by his father. Following his marriage there is time of prosperity and happiness. His crime is detected, however, and he is taken from the woman he loves. She is left alone and is denounced as a "scarlet" woman by Deacon Hanford. The husband dies and it develops that the woman who was denounced as unfit was in the right. She leaves with her baby and the Deacon is left to battle with a guilty conscience, because he has unjustly wronged not alone his own flesh and blood, but another. "Without Honor" is a human story enacted in a most human way by a cast of capable artists. There is a lesson taught that all will be the better for having learned. The human side is reflected in every scene, in every reel. Margery Wilson in the role of the wronged woman is an ideal character for the part and presents it with true appreciation. Darrel Foss presents the role of the husband. Walt Whitman, one of the oldest and best known character actors on the stage and screen, presents the role of Deacon Hanford.

"Without Honor" will be shown on the screen of the ——— theatre on ——— of ——— week. Margery Wilson and Darrel Foss in the principal roles.

READY-MADE AD-TALKS PUBLISHED IN LAST WEEK'S ISSUE

December 22, 1917

FEATURES

TITLE OF PLAY	PRODUCERS	
"The Volunteer"	World	5 reels
"The Tenth Case"	World	5 reels
"The Pride of New York."	Fox	5 reels
"The Marriage Speculation"	Vitagraph	5 reels
"Draft 258"	Metro	7 reels
"Tom Sawyer"	Paramount	5 reels
"Because of a Woman"	Triangle	5 reels
"The Tenderfoot"	Vitagraph	5 reels
"The Eternal Temptress"	Paramount	5 reels
"The Maternal Spark"	Triangle	5 reels
"Bucking Broadway"	Universal	5 reels
"Her Sister"	Mutual	5 reels
"The Wolf and His Mate"	Universal	5 reels

SERIAL

"Who Is One?"	Number Paramount Serial 6th Episode.	2 reels

Viola Dana in Adaptation of Arthur's Famous Melodrama, "Blue Jeans"—Seven Reels

(Metro Seven-Reel Production)

The screen version of Joseph Arthur's famous melodrama, "Blue Jeans," comes to the ——— theatre on ——— of ——— week. The production was made by Metro under the direction of John H. Collins. Viola Dana is in the featured role. In the supporting cast are Robert Walker, Sally Crute, Clifford Bruce, Henry Hallam, Russell Simpson, Margaret McWade and Augustus Phillips. The adaptation was made by June Mathis and is in seven reels, with the stage version faithfully represented in pantomime. You all are acquainted with the story—or at least that is the supposition. For years the stage play had the same success that Uncle Tom's Cabin, East Lynne and other popular dramas that will never grow old. Miss Dana presents the role of June. Robert Walker has the role of Perry Bascom. Bascom comes to the town of Rising Sun, Indiana, to take charge of the saw mills which for years have been managed by his father's friend, Colonel Risener. Because his half-brother has brought his name into disrepute in the town Bascom changes his name to Nelson—Jim Nelson. Jim meets June, in overalls. He learns that she has been sent to the poorhouse and that she is out on an errand. Jim shares his lunch with her. June finds a home with a kind-hearted old couple. Jim becomes candidate for Congress. He asks June to marry him if he is elected. Shortly after this Sue Eudaly pays him a visit. Jim had gone through the marriage ceremony with her but learning that she had a living husband he had left her. He is threatened with exposure. The fact is made known and Jim is driven from town because he is believed to have deceived June. Jim returns with proof of Sue's marriage to Jim White and he and June are united.

At the ——— theatre on ——— of ——— week, Viola Dana in "Blue Jeans," adapted from Joseph Arthur's famous melodrama of the same name.

Bushman and Bayne in Romantic Drama, "Red, White and Blue"—Fascinating Story

(Metro Five-Reel Production)

Shannon Fife, one of the best known story writers, has written a virile, romantic story titled "Red, White and Blue." It has been adapted to the screen by June Mathis and produced by Metro under the direction of Charles J. Babin, personally supervised by Maxwell Karger. Francis X. Bushman and Beverly Bayne are featured. In the supporting cast are William T. Tooker, Adella Barker, Cecil Fletcher, Duncan McRae, Jack Raymond, C. R. McKinney and Arthur Houseman. "Red, White and Blue" is a typical Bushman-Bayne drama and presents Mr. Bushman in a role that registers with a punch every scene. Mr. Bushman has the role of John Smith, on his way from the "wild and woolly" West where he has spent a year or more as overseer of his father's mining interests. En route to New York he meets Helen Malloy-Smythe, daughter of society-mad parents, who are returning from the West. The train is held up by badmen and young Smith saves the passengers from losing their valuables and saves Helen from serious danger. Arrived in the East young Smith and Helen become close friends. Helen's aristocratic mannerisms and her failure to consider the human side of life are the only obstacles between the two. John plans to make her see life as it is led by the masses. Once introduced to this life Helen becomes interested in the welfare of the people and does much to assist them. A nobleman has set his cap for her and her mother is in favor of the match. They become engaged but John breaks the engagement, seeking to teach her a lesson. A fox hunt is arranged and John unwillingly attends. He again saves Helen from danger and their love is renewed, the Count is forgotten and the two are united.

At the ——— theatre ——— week, "Red, White and Blue," Bushman and Bayne.

Marion Davies in "Runaway Romany"—Romantic Story of Mistaken Identity

(Pathe Five-Reel Production)

Marion Davies, the pretty little stage star, has written a story for the screen and she has been cast in the featured role. "Runaway Romany" is the title. The production was made by Pathe under the direction of George Lederer. In the supporting cast are Joseph Kilgour, Matt Moore, Ormi Hawley, Gladden James, Boyce Combe, W. W. Bitner and Pedro de Cordoba. This is Miss Davies' first starring vehicle. "Inky" Ames (Gladden James) is a theatrical press agent and

through a fictitious story makes it appear that Anitra St. Clair, an actress, is the long-lost daughter of Theodore True, the copper king. True accepts the actress as his daughter and True, in answer to a telegram received from his representative in the West, leaves with his newly discovered daughter for the West to inspect newly discovered copper mines. Romany is the flower of a Gypsy camp and Bud Haskel, True's representative in the West, has taken upon himself the duty of instructing her in the rudiments of the English language. Zinga, son of the Gypsy chief, loves her. Romany enlists the aid of Bud to prevent the marriage arranged between her and Zinga. Zinga follows Bud for revenge. True's newly discovered daughter dislikes the West. She arouses the enmity of "Inky" and he threatens to expose the fact that she is not True's daughter. Romany has developed into a beautiful girl. She plans to leave the home of True and writes him a letter telling him of her appreciation for his kindness. The night she leaves, True's safe is robbed and she is accused. True's nephew confesses to the robbery. Bud persuades Romany to return. Zinga, the Gypsy, tells True that Romany is his daughter.

Marion Davies in "Runaway Romany" will be seen on the screen of the ——— theatre on ——— of ——— week.

Emily Stevens in "Alias Mrs. Jessop"—Story of Unusual Interest—Strong Cast

(Metro Five-Reel Production)

Emily Stevens, star of "The Slacker" and the famous stage star, will be seen on the screen of the ——— theatre on ——— of ——— week in "Alias Mrs. Jessop," written by Blair Hall, adapted to the screen by Albert Shelby Le Vino, and produced by Metro under the direction of William S. Davis. In the supporting cast are: Howard Hall, who was seen in the role of the doctor in Richard Bennett's success, "Damaged Goods;" William T. Tooker, Donald Hall, Mrs. Lillian Paige, Eldean Steuart and Mrs. Sue Balfour. Miss Stevens presents a dual role of Lillian Ford and Janet Ford, cousins. They are alike as twins. Janet has been left a penniless orphan. Michael Ford has treated Lillian as he has his own daughter. Mrs. Ford, on the contrary, has treated her coldly. Lillian is caught in a gambling raid, and confesses later to Janet that she has used her name. Janet resents the liberty her cousin has taken, but consents to take the blame, in order that Sir Anthony Jessop, who is engaged to Lillian, may not know of the affair. The story appears in the papers, and Mrs. Ford insists that her daughter leave her home. Janet leaves and attends school to learn stenography. Lillian is married to Sir Anthony. He soon wakes to the fact that his wife is shallow and frivolous. The baby is his one great solace. He unexpectedly interrupts one of Lillian's parties, and denounces her for her frivolity. Lillian, under the pretense of visiting her father who is ill, leaves for America. Her admirer, Raymond Fleury, follows. They stop at the hotel at which Janet has secured a position as public stenographer. Lillian and her lover leave for the West. A cablegram comes from Lillian telling her that her little son has been seriously injured. Janet leaves for England. Jessop believes that Janet is his wife and Janet falls in love with Lillian's husband. Lillian reads that her husband has been made an Earl. She leaves, is followed and shot by her lover.

At the ——— theatre, "Alias Mrs. Jessop," featuring Emily Stevens.

Billie Burke in "The Land of Promise"—Adapted from Stage Play—Story of Canada

(Paramount Five-Reel Production)

"The Land of Promise," adapted from the stage play in which Billie Burke made such a decided hit a few seasons ago, is to be presented on the screen of the ——— theatre on ——— of ——— week. Miss Burke presents the featured role in the screen version as she did in the stage production. "The Land of Promise" was written by W. Somerset Maugham and produced for the Paramount program under the direction of Joseph Kaufman. Mr. Kaufman will be remembered as the one who directed George Cohan in "Broadway Jones." W. Somerset is the author of many successful plays, among them being "Lady Frederick," "The Explorer," "Mrs. Dot," "The Hero," "The Land of the Blessed Virgin" and "The Magician." The leading male role is played by Thomas Meighan, who has been seen in several features in which Pauline Frederick has been starred. Others in a good supporting cast are Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Studeford and John Raymond. Miss Burke, the favorite of many stage successes, is seen in the role of Nora Marsh, who has for ten years been traveling companion to Miss Wickham, a wealthy, crabbed old lady, hated by all her relatives. As much as she can like anyone Miss Wickham likes Nora and hinted at making provisions for her in her will. She is taken ill and dies. Nora finds that no provision has been made for her in the will of the old lady. She goes to her brother, Edward, in Canada, "the land of promise." Her brother has married a waitress, who is a faithful wife to him. When Nora arrives the wife becomes jealous. The "hired man," Frank Taylor, has mentioned the fact that he wants a wife to "do the chores." Nora asks if she will do for the position. They are married and go on a farm in Manitoba to live. Nora regrets her hasty decision to marry and leads an unhappy life. How events turn to change the life of the two and the happy ending is told in "The Land of Promise."

"Salt of the Earth," Adapted from Peter B. Kyne's Story—Chester Barnett, Peggy Adams

(Perfection Five-Reel Production)

Peter B. Kyne's story of "Salt of the Earth," which appeared in the Saturday Evening Post and was enjoyed by the millions of readers of that weekly, has been adapted to the screen and produced by Perfection Pictures. The principal characters are presented by Russell Simpson, William Wadsworth, Peggy Adams, Chester Barnett, William Chatterton and Ivan Christie. Kyne's stories are recognized the country over as most interesting. This fact is pretty good evidence that when created for screen presentation they will please. This one does. "Salt of the Earth" tells the story of how a young man, because of his father's unfair dealings, is deprived of the love of "the only girl." Marjorie Kincaid lives with her father in a Western mining town. Brandon Hyde, an Eastern financier, induces Marjorie's father to buy a worthless mine. Monte, Hyde's son, unconscious of his father's swindling methods in deceiving the old man, accompanies him West and meets Marjorie. Marjorie believes that Monte is in league with his father. Before returning East, however, Monte has received a promise from Marjorie that she will marry him if he can prove his innocence. Shortly afterward Marjorie's father dies. Marjorie is left alone and enters a hospital as nurse. Two old friends of Marjorie's father determine to repair the wrong done their friend. They sell Hyde a worthless mine. Monte comes West again to take charge of the hospital in which Marjorie works. Marjorie is indifferent to his advances and he demands an explanation. The two old friends bring the money they have obtained from Hyde to Marjorie. She refuses to take it but Monte does on the grounds that "it is all in the family."

"Salt of the Earth," written by Peter B. Kyne, with capable cast of Edison players, will be seen on the screen of the ——— theatre on ——— of ——— week.

Mae Marsh in "The Cinderella Man"—Adapted from Famous Stage Success

(Goldwyn Six-Reel Production)

Mae Marsh in "The Cinderella Man"—You all know Miss Marsh and it is a safe wager that many of you are acquainted with the story for it has been adapted from Oliver Morosco's famous stage success by Edward Childs Carpenter. The screen version was written by George Loane Tucker. Mr. Tucker directed the production. Mr. Tucker will be remembered for his production of "The Manx Man" and "I Believe," two of the biggest successes of the current year on the screen. "The Cinderella Man" is a play of holiday cheer and is most appropriate for the season. Tom Moore presents the principal male role opposite Miss Marsh. Edward Childs Carpenter, the author, is responsible for the stage play which is now delighting all New Yorkers. "The Pipes of Pan," running at the Hudson theatre. Mr. Carpenter has two successes now on Broadway. Others in Miss Marsh's support are Alec B. Francis, George Fawcett, Louis R. Grisel, George Farren Elizabeth Arianns, Mrs. J. Cogan, Dean Raymond and Harry Scarborough. Marjorie Caner is living in Italy with her mother. Her father is a big figure in the financial district in New York. When Marjorie's mother dies she comes to New York and lives with her father. She finds him a gruff millionaire, living the life of a bachelor. His lawyer, his physician and a celebrated musician are his only friends. He wishes her to marry that he may rid himself of the responsibility of caring for her. He is willing that she marry a young fortune hunter. His three friends plan to defeat this marriage for they want to see Marjorie marry happily. At the other end of the block in a garret lives Anthony Quintard, a poet. He meets Marjorie and they become close friends. Marjorie conceals the fact that she is wealthy. The adventures these two young people have and the happy ending of it all are the points of interest of this most human and entertaining screen drama.

Mae Marsh in "The Cinderella Man" at the ——— theatre on ——— of ——— week.

"The Last Leaf"—One of O. Henry's Best—Scenes Laid in Old Greenwich Village

(General Two-Reel Production)

"The Last Leaf" is the title of the late O. Henry feature to be shown at the ——— theatre. It is in two reels. Mildred Manning, Bernard Siegel and Patsy DeForest are in the principal roles. The scenes are laid in the Greenwich Village section of New York—the section where the Bohemians hold sway, where the studio supplants the office building of the downtown section and where art takes the hand. At the top of a two-story building in this section Sue and Johnsy have their studio. Johnsy is a frail, tiny girl from the land of the Golden West and Sue comes from the woods of Maine. The time is November. Johnsy is the victim of pneumonia. The doctor had told Sue that her friend Johnsy had one chance in ten of surviving the attack, and that chance was for her "to want to live." Johnsy has given up all hope of recovering and Sue tells old Behrman, the artist on the floor beneath. Behrman appoints himself guardian of the two girls and scoffs at tenderness. The next day Johnsy is better but Behrman is taken to the hospital with the dread disease. Johnsy had made up her mind that when the last leaf on the old ivy vine clinging to the wall outside, and which ran scrambling over the window pane of the girls' room, had fallen, she was to die. Behrman had learned this and the night before had braved the wind and rain, taken his pallette and brush and painted a leaf on the pane when the last one had fallen.

"The Last Leaf" is one of O. Henry's most pathetic stories and adapts itself to the screen with all the sentiment, pathos and human interest that makes it so interesting between the covers of a volume of this author's work.

"The Last Leaf," in two reels. The late O. Henry picture to be shown at the ——— theatre. ——— week on ———.

"Raffles, the Amateur Cracksman," Adapted from Stage Play—John Barrymore Featured

(Hiller and Wilks (Agents)—Seven Reels)

John Barrymore, idol of the stage and screen, is seen in the title role of E. W. Hornung's popular stage success, Raffles, the Amateur Cracksman." Those of you who remember back ten years will remember the big success that this stage production had throughout this country and England. The screen version was written by Anthony P. Kelly. George Irving directed. In the supporting cast are such well known players as Frederick Perry, H. Cooper Cliffe, Frank Morgan, Christine Mayo, Evelyn Brent, Mike Donlin, Mathilda Brundage. Mr. Barrymore presents the part of Raffles, a highly educated young man who travels in the most exclusive social set and who steals for the excitement of the thing more than because of a criminal instinct. He steals from the rich to give to the poor. The story opens with Raffles aboard a ship, in pursuit of an international crook who has come into possession of a priceless ruby. Raffles steals the ruby from the crook but is detected and jumps overboard to escape capture. Mrs. Vidal (Christine Mayo) who is traveling on the ship sees him. She is an English society woman. Later Raffles turns up in London and enters the best society. He attends a house party given by Lord and Lady Amerstith. In that set he meets Mrs. Vidal and she recognizes him as the one who stole the ruby. She keeps the secret because she loves him. Lady Amerstith shows to her guests, among them Raffles, the Melrose pearls. The pearls disappear and Mrs. Vidal accuses Raffles and threatens to expose him. He defies her. A detective is engaged and Raffles is watched. He is followed to his apartment but by a clever ruse he conceals the jewels. Lady Amerstith's daughter loves Raffles and Raffles loves her. She comes to his apartment and he gives her the jewels and tells her to return them to her mother. Raffles proves that he took them to prevent a professional thief from stealing them.

"The Scarlet Car," Adapted from Richard Harding Davis Story—Franklyn Farnum Featured

(Bluebird Five-Reel Production)

"The Scarlet Car" is adapted from Richard Harding Davis' story. The screen version was written by William Parker. The production was made by Bluebird under the direction of Joseph De Grasse. Franklyn Farnum is in the featured role. In the supporting cast are Edith Johnson, Al W. Filson, Lon Chaney and other Bluebird screen artists. "The Scarlet Car" is a typical Davis story. Mr. Farnum has the role of Billy Winthrop, the town idler. His father is editor of the town's only paper. He is an easy going father and has permitted his son, Billy, to drift into the ways of an idler. Billy gets into a street brawl and is arrested. About the same time as the incident took place the old cashier of the town's bank finds a false entry in the bank's books and recognizes the handwriting as that of the president of the bank. The cashier returns to the bank on that night and hears the president, his son and a representative of a brokerage concern discussing the result of the president's speculation. The cashier hears the broker demand a certain amount of money from the president to cover marginal losses. The cashier enters and demands an explanation. There is trouble and the cashier is beaten, his body is taken away in a car and he is left as dead. Billy's father has spent his last dollar to keep his son out of jail and Billy turns over a new leaf and helps his father out of financial difficulty. Billy loves the cashier's daughter and so does the son of the bank president. The president plans to force the girl to marry him, but Billy prevents it and also accidently solves the mystery surrounding the disappearance of the girl's father, the cashier, turns the tables on the bank president and wins the girl.

Live News from the Producers

Beach Story Begins Public Run

Cleveland Newspapers Claim Thousands Were Turned Away from the Standard — Reports on Picture Favorable

RECEIVING, it is claimed by Goldwyn, an even greater welcome than any of his previous motion pictures, Rex Beach's "The Auction Block," began its career as a Goldwyn Picture throughout North America week before last, opening to good business in the first-run cities.

First to report the inauguration of this picture the Cleveland newspapers reported thousands turned away from the Standard theatre.

Among the notices were: The Cleveland Leader: "Rex Beach's vogue through his previous successful pictures could have been expected to fill the Standard theatre on the opening day of his newest picture under the Goldwyn imprint, 'The Auction Block.' But each day's business at The Standard is bigger than the preceding day. It is a tremendous picture of phases of life known to and seen by millions of Americans."

The Cleveland Press: "An excellent and daring production filled with thrilling excitements and intense drama . . . in a few words there is our estimate of 'The Auction Block.' One of the few motion pictures worthy of particular recommendation."

Chicago Examiner: "'The Auction Block' is a sensational picture that has begun by bringing capacity audiences into the theatres at a time when big attendance is needed and required. This is the 'honey' that will make the public swarm to the box-offices."

Boston Post: "The Boston theatre has the biggest screen attraction of the year in 'The Auction Block.' Long lines of patrons waiting in the cold on Washington street while the house empties for the following performance. Throngs turned away. 'The Auction Block' is the biggest picture of the greatest and most successful novelist of our day"



Florence Deshon, a Striking Type of Brunette Seen in Rex Beach's "The Auction Block," Released by Goldwyn

Triangle Advertising Attracts Attention

A PHOTOPLAY journal of Cincinnati, Ohio, in its issue of December 7, published the following editorial in reference to the Triangle advertisements directed to the exhibitors, that have recently appeared in the motion picture trade papers.

"Did you notice that Triangle advertisement in the papers? If exhibitors are reading the moving picture advertisements they no doubt have noticed that the Triangle ad. is one of the most convincing articles that was ever published. Its tone is one of the most friendly messages that ever reached exhibitors' ears. It is a 'straight from the shoulder' talk and we believe should attract every exhibitors' attention.

"This might be a poor way of writing an editorial, but if an honest writer would read ads. as well as news of trade papers, he will soon agree with us that the writer of this particular Triangle ad. as well as the Triangle Distributing Corporation deserve credit that is due them, and they are bound to win their battle in the moving picture industry, because every line of this ad. has a true message that could not have been delivered to exhibitors in more plainer language.

"Finally, ads. of this kind are what every exhibitor is waiting to hear and some more messages of the same quality will more than encourage the managers of the moving picture houses, and will enable them to work in harmony with the producers. Triangle is bound to grow under such management."

Blackton Leaves for Lasky California Studio

J. Stuart Blackton, producer of the novels of Sir Gilbert Parker for Paramount, left December 5 for California to engage in further production work under the same auspices at the Lasky studio. Commodore Blackton took with him Albert Dorris, his film editor, who is an expert cutter as well. From Chicago, they traveled westward via the Santa Fe. Preparations were under way at the Lasky Studio for the reception of the producer, and a special building has been erected to house his personal office and the offices of his executive staff.

The first picture that Commodore Blackton will make for Paramount in the West will be "Wild Youth," written by Sir Gilbert Parker, and said to be one of the author's most fascinating romances.

In the East he has produced "The Judgment House," which has been released, and "The World for Sale," which will be a Paramount release for January.

Fox Stars Celebrate Wonder Week in Theatres

Personal appearances by George Walsh and Virginia Pearson, Fox Film Corporation stars, were features of the celebration of Wonder Week in four William Fox theatres. The dates selected were December 10 to 16, and the theatres were the Bay Ridge, the Crotona, the Folly and the Audubon.

The stars made two appearances at each of the theatres, Miss Pearson being present on nights when "All for a Husband," her last photoplay release, was shown, and Mr. Walsh's appearances being coincidental with the showing of "The Pride of New York," a drama of cantonments and the trenches, part of which was filmed at Camp Upton, Yaphank, N. Y.

Triangle Films Story Called "The Hopper"

Director Thomas Heffron, whose last picture under Triangle colors was with William Desmond in "The Sudden Gentleman," has begun work on "The Hopper," a screen adaptation from Meredith Nicholson's story by the same name, which appeared in Collier's Weekly. Jack Cunningham did the continuity.

It is described as a crook comedy story, with a reformed safe-blower in the title role, and in this story the man who wanted to go straight finds himself forced into a kidnapping and a robbery. Included in the cast are William V. Mong, who has the title role; Irene Hunt, Walt Whitman, George Hernandez and Peaches Jackson.

Fox General Manager Sees No Crisis

Predicts That Industry Will Have Biggest Year in Its History in 1918—Cites Conditions in Other Countries as a Criterion

IN a general announcement last week, occasioned by the fact that the old year is slipping swiftly away and the new one will shortly step across the threshold of 1918 to get a good look at conditions in the motion picture industry, Winfield R. Sheehan, general manager of the Fox Film Corporation, finds much cause for rejoicing at the conditions as Kid New Year will find them. Mr. Sheehan, it is quite evident from the tone of his message, sees no crisis in the industry, and asserts that his view is very logical when conditions in other countries are considered.

Biggest Year Yet

To put the most optimistic part of his announcement first, that it can better impress upon distributors, manufacturers and exhibitors the full and paramount meaning at stake, Mr. Sheehan prefaced his bundle of cheer with the remark: "The motion picture industry will have the biggest year in its history during 1918."

Mr. Sheehan does not believe the industry faces a crisis, or is in the slightest danger of having to be saved by mergers or combinations. The war, he thinks, will benefit rather than prove harmful to theatres which are showing pictures.

"I know," he said, "that a few persons are shivering from fright, but the experience of exhibitors in other countries—countries that have seen more of this war than we probably ever will hear about—does not justify such an attitude.

"There always is a pessimist present. Many theatre managers, a few years ago, when motion pictures were just beginning to demonstrate their value, felt certain the spoken drama was doomed. Five and ten-cent amusements, they were predicting, would put $2 amusements out of business. Nothing could live in the face of such competition.

Predictions Are Wild

"Since the war began, we have heard all manner of wild predictions. It would ruin business generally; it would bankrupt the nation. No government could stand the financial drain more than a few months. But the war has been in progress three years, business has gone ahead and none of the governments has yet applied for a receiver."

Mr. Sheehan's contention is that the motion picture business is more favorably placed when surrounded by conditions such as war produces than it is in times of great prosperity. "The time never will come," the Fox general manager said, "when people will not require, and demand, and have, some sort of amusement. And even if they cannot spare $5 or $6 for two seats at a so-called legitimate theatre, they certainly will not be compelled to save for many days to accumulate the price of a motion picture performance.

"As a matter of fact, if there is curtailment of expenditures for amusements, the result is certain to be favorable to motion picture exhibitors. It will open to them a new class of patronage. It will bring them the custom of people who have been extravagant and now are beginning to save.



George Horace Lorimer, Who Wrote "Jack Spurlock, Prodigal," for William Fox

And there will be no corresponding loss of present patronage.

Elaborate Plans Ahead

"The people of this country will have to be pinched a great deal harder than they ever have been before they will unanimously vote the expenditure of from twenty to fifty cents an extravagance."

The Fox Film Corporation, Mr. Sheehan announced, is going ahead with plans of an elaborate nature for next year. "We will spend more money for features in 1918 than we have ever spent before. We will have more stars, more directors and more companies than we have ever had. We will make bigger productions than we have ever made and on a scale more elaborate than anything ever undertaken in the history of the business.

"The 'Jack Spurlock-Prodigal' deal which we have just completed with George Horace Lorimer is an indication of our intention to go the limit in obtaining the right sort of material for our stars. The Saturday Evening Post editor's novel cost us more than any producer ever has paid for similar rights.

Actions—Then Words

"And we have in hand a number of other much bigger projects—one, for instance, already far enough under way to justify the statement that it will surpass anything of the sort we have ever undertaken. But our policy, you know, is to do our talking after we have tangible evidence to offer in support of our statements. You will remember we said very little about Standard Pictures until we had completed five or six productions and had spent over a million dollars on them. When we did talk, we had something very definite to talk about.

"And we are going to have more to talk about in 1918 than we had in 1917. We are demonstrating our faith by carrying our foreign campaign right into the war area and that faith is receiving justification on every delivery of European mail. We are preparing—we are, in fact, prepared—for the biggest year in the history of the motion picture industry."

Paramount Puts Campaign Behind Chapin Features

Back of the forthcoming Benjamin Chapin two-reel features concerning the life of Lincoln, which will be released by Paramount and which will include ten releases in all, Paramount is planning to place a huge advertising campaign supplemented by circularization and special campaigns that should create a great demand for the series, to be known as "The Son of Democracy."

Details of the campaign and the release date are expected to be announced shortly.

Mulhall Joins Triangle Playing Forces

Jack Mulhall, well-known leading man, has been added to the Triangle playing forces at Culver City and is in the cast supporting Margery Wilson in her latest vehicle, "Three Godsons of Jeannette Gontreau," taken from Francis W. Sullivan's story of the same name, which appeared recently in the Ladies' Home Journal.

Richardson Double in "Spirit of '76"

Jack Richardson, the Triangle heavy who has just completed "Man Above the Law," in which he was cast in the title role, has issued a statement denying that the Jack Richardson appearing in the cast of "The Spirit of '76," the picture seized by the U. S. Government, is in any way connected with him. "I never played in the condemned picture and do not know the Jack Richardson appearing on the cast," declared the Triangle player.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Madge Evans Stars in Feature

"The Volunteer" Also Presents Henry Hull and Shows Intimate Views of World-Brady Studio In Fort Lee, N. J.

THE current World-Picture Brady-Made, in which Madge Evans, "the World's kiddie star," and Henry Hull are featured equally, has the movies as its topic. It starts in the World's studio at Fort Lee, and very largely follows the picture which supposedly is being taken at that particular time with little Madge as its star and Harley Knoles directing.

That individual play shows Madge's father going off to war and Madge's mother departing for France as a member of the Red Cross. This makes it necessary for little Miss Evans—in the story—to abandon her professional career for the time being and go to live with relatives out West, until her parents return. These relatives are Quakers, and the head of the family is so firmly set against war that he and his son, who is filled with patriotic fervor and desires to enlist, keep the household in perpetual riot.

"The Volunteer" is the motion picture play in which all the stars of World-Pictures appear personally, each for a moment, as one by one they bid Madge goodbye when she is leaving the studio for her new home. These include Kitty Gordon, Ethel Clayton, Evelyn Greeley, June Elvidge, Carlyle Blackwell, Montagu Love and director general William A. Brady himself, together with Madge's own director, Harley Knoles.

The first big scene, showing all the



Madge Evans, in World-Brady Pictures

World companies working in the studio, was photographed from a platform built sixty feet high just outside the great structure of glass and steel. At this point a section of the glass was removed, the camera was inserted in the aperture, and the "shooting" began.

This inner life picture differs from others seeking to transfer behind-the-scenes in movie land to the screen, in that it not alone shows how a picture is made but how the picture can influence for good when it is finally projected in the theatre.

Vitagraph Celebrates an Anniversary

FRIDAY, December 7, was an important anniversary in the history of Greater Vitagraph and the industry, marking one of the most memorable undertakings ever credited to Albert E. Smith, the company's president.

Five years ago on the date mentioned President Smith started a motion picture company of eleven persons on a trip around the world and during their six months' tour they visited seven important foreign countries, making pictures in fourteen of the large cities of these countries. Eleven persons, including the cameraman, manager and scenarioist, who wrote plays for production in each of the cities visited, constituted the party.

One of the most valuable phases of the trip was the fact that it demonstrated to the people of the United States and the rest of the world that motion pictures were unlimited in their capacity for bringing the ends of the world together and educating the peoples of all countries to a knowledge of each other. The faithful presentation of India, China, Japan, Egypt and other places in the series of Vitagraph pictures was one of the chief factors in bringing the public to a proper appreciation of the motion picture and winning respect for them. This, in fact, is said to be one of the things on which the present popularity and strength of motion pictures rests.

President Smith started his troupe of globe-trotters away from the Grand Central Terminal, New York, on the morning of December 7, 1912, a day when motion pictures might be said to have just been entering upon their modern phase. In the party were W. S. Smith, brother of the Vitagraph president; Clara Kimball Young and James Young, then active in Vitagraph features; William V. Ranous and his wife; Maurice Costello, his wife and their two daughters, Helen and Dolores; Eugene Mullin, manager of the Vitagraph Scenario Department; Harry Keepers, cameraman.

Lee Children Use Antique Furniture in Scene

Jane and Katherine Lee, William Fox's youthful stars, are now appearing, it was announced last week, in a Standard Picture, one scene of which requires a lot of antique furniture. This, it is said, was secured from shops whose specialty is handling such furniture.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Censorship Curbs Cameramen in Walsh Feature

Motion picture cameramen are coming to believe that it would be about as easy to get into a United States military camp with a bomb as to carry an unlicensed camera. As a measure of precaution against spies, the Government not only requires that permits must be obtained for doing photographic work in army camps, but that the finished photographs also be submitted to the camp commander for approval.

Photographs taken at Camp Upton, Yaphank, N. Y., on the basis of this authorization, comprise an important part of the George Walsh production, "The Pride of New York." Arrangements for this part of the work, such as the photographing of groups of men, of course, also have to be made with commanders of the units involved. Permits are not difficult to obtain, but sometimes considerable time is required and the filming naturally must be done at the convenience of the officers and men.

Huge Settings Erected for "The Blue Bird"

When Artcraft releases "The Blue Bird," the Maeterlinck spectacle, it will have established, it is said, new records in film production, presenting the largest settings ever staged inside a studio, including the Black Palace of Night, the Palace of Luxuries, the Cave of Miseries, the Azure Palace, Memoryland and the Cathedral of Happiness. In each one of these settings scenes are shown which would ordinarily constitute an elaborate feature photoplay, it is claimed.

Maurice Tourneur, the director, has had the exclusive use of the Famous Players-Lasky studios at Fort Lee, N. J., where the regular force of carpenters, electricians and mechanics has been greatly augmented and has been working day and night building the scenery and effects. The technical department is being assisted by two New York artists. The immense stage, which usually accommodates a number of sets at one time, has been occupied repeatedly by individual sets of colossal dimensions for "The Blue Bird."

Theda Bara Begins New William Fox Production

After one week's vacation, Theda Bara started her twenty-eighth William Fox photodrama this week at the Fort Lee studios of the Fox Film Corporation. She is working under the direction of J. Gordon Edwards. This has been the longest rest that Miss Bara has ever had between pictures, usually three or four days sufficing, it is said.

In the new photoplay, which has not been named, Miss Bara again will be presented in a typical home-wrecking, soul destroying vampire portrayal. The action takes place in East India, later shifting to Paris. There are said to be many novel situations planned for the production.

The scenario was written by Adrian Johnson.

Paramount-Artcraft Welcome 1918

See No Cause for Complaint If Coming Year Brings Progress Equal to Past One—War Had No Ill Effects on Picture Industry

IF the year to come develops as great advancement in the motion picture industry as that which is just passing, no one will have cause to utter a complaint, according to the opinion of the executive heads of Paramount and Artcraft.

Adolph Zukor, president of Famous Players-Lasky; Hiram Abrams, president of Paramount; Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, and Walter E. Greene, president of Artcraft, have all expressed great satisfaction at the treatment meted out to their concerns during 1917, and declare that the business progressed by leaps and bounds in the past twelve months.

Shift Proved Benefit

In speaking of Famous Players-Lasky, Mr. Zukor said: "So far as the Famous Players-Lasky Corporation is concerned, the shift on August 5 last to the Star Series Selective booking system was one of the most important developments. This has become a matter of history, in connection with the absorption of Artcraft and Paramount, the distributing concerns, by the parent organization, while the latest movement of importance is embodied in the million dollar advertising campaign recently launched to create new photoplay patrons and still further popularize Paramount and Artcraft pictures. Add to this the fact that our organization has added many important stars and writers to its roster within the last twelve months and it would appear perfectly just to say that the Famous Players-Lasky Corporation has been instrumental in what may be termed genuinely epoch-making achievements in the film industry.

"What of business of 1918? My answer to this question would be—it depends on the individual or, rather the individual organization. I can see only increased interest in pictures on the part of the public in the next year, as a natural outcome of the increased demand for moderate priced amusement, always a necessity in war-times. I am frank to state, however, that I believe it will be a case of the survival of the fittest. Certainly the public is becoming more discriminating with every passing year and will not be satisfied with mediocre productions or inferior players and stories. Pictures being no longer a novelty, it is certain that only those companies which are capable of producing superior screen entertainment will share in the increased business that I believe is bound to come."

Exhibitors Discriminating

Mr. Abrams said: "I have been pleased to note the immense advance in discrimination and have learned that the vast majority of exhibitors know pretty much what they want and will not be put off with cheap substitutes. In borrowing this phrase from the patent medicine manufacturer I feel that I have cited a genuine analogy. Only, the line of demarcation is even more pronounced. There is a set standard for pictures. And the discriminating exhibitor demands, and is justified in demanding that kind and no other. The poor picturee is doomed to failure from the start. The mediocre picture may die a more gradual death but it is fated to go down in the crush of better films.



William S. Hart, Artcraft Star

"1918 will see a very general increase in admission prices, a thing justified by the advanced cost in every department of production, distribution and exhibition, but this increase will work no material hardship upon the public to whom pictures will continue to be the cheapest form of amusement.

"1918 will see also continued improvement in exhibiting conditions. From being an ephemeral form of entertainment, the films have won their own legitimate place and one that is on a plane of quality with the best in the drama. The days of the film freebooter are past; the times of juggling and uncertainty are at an end. There will be changes, but they will be legitimate, the outcome of new conditions engendered by the war, by the advent of new ideas and new methods in all departments. But my trip has proved to me that eternal vigilance is the price of success in the industry. That the least slackening in effort, the failure at any time to recognize the increased discrimination of the people will result in a sudden slump for the one who thus blinds himself to his own best interests."

Lasky Enthusiastic

Mr. Lasky remarked: "It is little more than a month ago that I came East from a visit to California, filled with enthusiasm over the prospects for our future and present productional activities. I found a similarly gratifying condition in our Eastern studios, when I arrived in New York. Since then, I have seen no reason to change or modify my views. While pure optimism is frequently liable to overreach itself and blind a man to things that should be seen, I am not averse to saying that I am optimistic over the future of the industry. I am naturally interested particularly in production work because it is in this department of the activities of Famous Players-Lasky Corporation that I am deeply concerned at all times. And when I noted the constantly improving facilities, the additions of new materials, new stars, new directors—and realized as well that we already were equipped with a superior force and means of producing the best pictures that money, experience and skill, coupled with artistic perception could evolve—I saw that nothing short of a lessening of our own efforts could result in anything but the most flattering success.

"Production in the year to come offers a vast field for speculation, but I believe that further changes, of a radical nature, at least, will come less frequently than in the past. There will doubtless grow out of the experiences of the past and the efforts toward advancement new ideas and inventions directed toward more perfect productions, but I will frankly admit that it is difficult now to anticipate. What can be done that is not now being done? I believe that the majority of changes will be technical in character."

Stars a Big Factor

Mr. Greene said: "The growth of the business to its present proportions is such recent history that comment upon it is unnecessary. The single reel service was supplanted by two and three reels, and this in turn has been eliminated by the five and six-reel production.

"With the advent of these super-pictures, presenting such stars as Mary Pickford, Douglas Fairbanks, Geraldine Farrar, Elsie Ferguson, William S. Hart and George M. Cohan, produced by the acknowledged masters of the screen like D. W. Griffith, Cecil B. DeMille, Thomas H. Ince, Maurice Tourneur, Marshall Neilan, Allan Dwan and John Emerson, the matter of distribution became pivotal for conditions arose which made the theatre depend for its very existence on service.

"The most modern methods of efficiency are presented to the exhibitor taking Artcraft service, and he has at his command the efforts of the highest salaried and trained men in every branch. This is accomplished in the same manner as the great newspapers of the country, who secure the services of famous writers whose remuneration would be prohibitive, but whose contributions are syndicated in a chain of papers, each one paying a small proportion, and all of them enjoying as much benefit as if they were the sole beneficiaries."

Richardson Gives Publicity Tips

Does Not Hand Any Bouquets to Press Representatives Who "Kid the Newspapers" — "Personal" Exploiters Retard "Regulars"

Leander Richardson, publicity manager of World-Pictures Brady-Made, has prepared for "personal" press agents a little token of Christmas remembrance that, while it may strike home in a number of spots, is not likely to call forth any loud applause for encores.

In speaking of publicity work in general and press agents in particular, Mr. Richardson said:

"The slue of inconsequential guff that finds its way into newspapers in reference to motion pictures would be considerably reduced if editors would or could see the advisability of shutting down on personal press agents for stars or lesser luminaries of the screen.

"This eruption of protest is not upheaved from a state of rage induced by the fact that diverse persons make a living from the exploitation of more or less gifted movie players. It is hung solely upon the proposition that they ball up the regular publicity men and the editors too.

"It may be that not all the known regular publicity men have a proper regard for their obligations to editors. There is, alas, a fellow here and there who thinks it a clever stroke to kid newspapers. A few of these last a good deal longer than there is any sane reason to expect, but they are usually found out finally. Some of them doubtless join the ranks of personal press agents for stars and minor lights who are impressed with their past connections—not performances.

"But as a general thing the publicity men of experience, holding responsible positions, are careful not to send Jim Crow stories to the press. Most of them are constitutionally above that sort of thing; the others realize that the comeback is too strong.

Biograph Studio Used by Many Companies

THE completion of Harry Rapf's production, "The Struggle Everlasting," starring Florence Reed and directed by James Kirkwood, is the sixth production staged at the Bronx Biograph studio by Harry Rapf during the past year. His former productions were "The Argyle Case," "The Silent Master," "The Mad Lover," "The Forced Honeymoon," all featuring Robert Warwick—and "To-Day" with Florence Reed.

Aside from directing some of the Harry Rapf productions, Ralph Ince has produced "The Co-Respondent" and "The Battle Cry" with Elaine Hammerstein, at the studio.

Mme. Petrova is at present busy with her Petrova pictures and has already completed two productions at this studio.

Clara Kimball Young produced "The Easiest Way," "The Price She Paid" and "The Foolish Virgin" during the past year.

Louis J. Selznick produced "Scandal" and "The Honeymooners," with Constance Talmadge, and "Lest We Forget," a massive spectacle, with Rita Jovilet.

"Fatty" Arbuckle produced several comedies before going to California

Harry Weber produced "The Wild Girl," with Eva Tanguay.

Mark M. Dintenfass is now producing Ambassador Gerard's "My Four Years in Germany," under the direction of William Nigh.

"Over There," with Charles Richman; "Runaway Romany," with Marion Davies; "Day Break," with Emily Stevens, were filmed there.

Pathe's "Les Miserables" Well Received

THAT the picture play like the drama, music, art and literature is to have its deathless classics is indicated by the reception being accorded Pathe's "Les Miserables," a reissue.

It is reported by F. C. Quimby, sales manager of Pathe Exchange, Inc., that this masterpiece has played to capacity business in all the theatres where its exhibition has been adequately heralded. And this proves, according to Pathe, that the big picture with the great story for its theme will be played time after time in the same theatres just as the great operas are rendered each season to crowded houses.

"The picture fan is just as enthusiastic and devout a lover of real artistry in picture plays as the lover of music who enthusiastically attends the opera season after season. And the great picture play that reaches the artistic and dramatic heights of a real masterpiece will live as long as the screen itself," said Pathe.

Mr. Quimby states that "Les Miserables" was reissued in answer to a great volume of requests received by the Pathe company direct from the picture fans and that in reissuing the subject the greatest care has been taken to furnish the exchange with prints and advertising matter in keeping with the high artistic quality of the masterpiece.

Jewel Feature Draws Well in Iowa Town

When the Jewel feature, "The Man Without a Country," played at Creston, Iowa, for one night recently, it numbered as its audience one-sixth of the entire population of the town, according to information received from William Weldon, manager of the Willard theatre there, by Jewel offices. Rand-McNally gives the town of Creston 6,000 inhabitants.

Director Crane Holds Record for Making Stars

Probably the most unique distinction which any of the present-day picture directors may lay claim to is that possessed by Frank Crane, now chosen to guide the screen destinies of Madame Olga Petrova in the third vehicle bearing the stamp of her own organization, and who has recently finished the picturization of the Goldwyn production "Thais," and started work this week on "The Life Mask," starring the famous Polish artiste.

To Mr. Crane belongs the distinction of having held the dictatorial reins over the picture premieres of no less than five screen stars, all now high in popularity and fame.

The selection of Crane to handle the production details of the third picture in which Madame Petrova will appear was made by Frederick L. Collins, president of the Petrova Picture Company, and the star herself, after a consideration of the producer's former accomplishments.

Paralta Increases Eastern Scenario Department

The Eastern Scenario Department of Paralta Plays, Inc., under the direction of Harry Chandlee, is gradually expanding. Recently Mr. Chandlee added two assistants. One of them, Miss Elizabeth B. Petersen, has been a scenario writer since her fourteenth year, when she sold her first scenario, "Their Mutual Friend," to Vitagraph. She was then in her first year in the high school. Miss Petersen since then has written a number of original scenarios which have been produced by leading companies.

Mr. Chandlee's other assistant is Miss Helen Christene Hoerle. Like Miss Petersen, Miss Hoerle is known as a writer for the magazines having contributed fiction to most of them. Her first work in the motion picture field was publicity and the editorial examination of scenarios. Miss Hoerle joined the Equitable scenario staff in September, 1915, as assistant editor. Later she went to the Fox scenario staff, where she remained for about a year, leaving that organization to become associated with Metro. Leaving that concern Miss Hoerle went into partnership with J. Allen Boone, conducting a publicity bureau and photoplay agency in the Aeolian Building.



Ricca Allen Is Considered One of the Leading Character Artistes of the Screen

Spoor Art Directors Design Subtitle Scheme

George K. Spoor's artistic directors are engaged in designing the subtitle scheme of Mary MacLane's first and only screen presentation, "Men Who Have Made Love to Me," it is announced.

The celluloid on some of these subtitles went through the camera six times to obtain the complete effect. These particular ones show Miss MacLane as she sits at her library desk, relating the story of her "six piquant love affairs—each damnably real." The smoke of her cigarette curls in and out through the spoken lines at Miss MacLane's elbow and is said to be a deviation and an artistic improvement on the "spoken subtitle" idea.

Other subtitles required days of constant effort, it is said, on the part of the artists in the producing of sculptored effects.

"Men Who Have Made Love to Me" is to be released some time in February as a George K. Spoor Ultra Feature.

Viola Dana Achieves New Triumph in "Blue Jeans"

Metro's young star, Viola Dana, as June of the big picture, "Blue Jeans," is said to reach the height of her screen career, thus far. In summing up the productions in which she has been starred by Metro, the following are noted: "The Girl Without a Soul," "Aladdin's Other Lamp," "Lady Barnacle," "God's Law and Man's," "The Mortal Sin," "Threads of Fate," "The Gates of Eden," "The Light of Happiness," and "The Flower of No Man's Land." Her performance in "Blue Jeans," far surpasses any of her previous triumphs, it is claimed.



Vic Moore Gets Chummy with the Parrot in His Newest Klever Komedy

Pathe Shows Good War Films

Registers Another Scoop With "The German Curse In Russia," Which Was First Shown at the Strand Theatre in New York

ANOTHER apparent scoop for Pathe is revealed in the announcement that this company, which has made such a success with its Official War Films, will be sole distributors of "The German Curse in Russia," which had its first showing in America last week at the Strand theatre, New York.

This motion picture was brouught back to the United States by Donald C. Thompson, the young Kansan, known by Pathe as the world's greatest war photographer, who returned after spending three years on every battle front in Europe and Russia, eleven months being required to obtain the Russian picture alone.

From the beginning of the first reel of this feature to the end there are said to be hundreds of the most unusual battle-front scenes, and the most remarkable "over the top" charges that have ever been photographed. Every foot of the film that is shown helps, it is claimed, to visualize for the American people the means that the Germans utilized in Russia to bring about food riots, street fighting and the final overthrow of the government which had been established for them upon a foundation of freedom and liberty.

Scenes of great interest at this time are those of the Women's Death Battalions, showing Botchkareva and her loyal feminine soldiers from the day that the call to arms was made, going through their training until they are perfect soldiers and then going to the front, where, it is said, they not only took over two lines of German trenches but captured hundreds of Germans and a number of officers.



Russian Youth in the Army, in Donald Thompson's War Film for Pathe

There is said to be more real interest for the woman in these incidents in this production than ever have appeared in a war production before.

Klever Komedies See Prosperity in 1918

ACCORDING to an announcement last week from Famous Players-Lasky, Klever Komedies for the year of 1918 will loom up stronger and bigger than at any time since they have been on the market.

Joseph Plunkett said: "We will offer comedies produced with even stronger casts, headed by Victor Moore, who has made a great personal hit with the 'fans,' adding many to his already large list of admirers. Comedies with a real story are not easily found, but Klever Komedies have always had a high class story and always will have one—it is the thing we find most essential to success with comedies. We aim to give the public comedies and satires on current happenings in daily life. In 'Nutty Knitters,' 'Home Defense' and 'Bungalowing' are found stories that have helped bring many laughs home to the audience, largely because of their timeliness.

"With the new year it is probable that there will be a shortage of short-reel subjects, indicated by the fact that a number of the concerns have already announced the discontinuance of several well-known comedy brands, and we are satisfied that exhibitors will be glad to note the availability of Klever Komedies—short comedy subjects embracing all that the public like best in the line of comedy.

"The Paramount Pictures Corporation, realizing this probable shortage, has organized special short-reel departments in each of its various exchanges for the excellent subjects it is releasing, among which are the Klever Komedies. That they feel the short subject is essential to every program is proven by this move, and it will be the desire of Klever Komedies for the new year to keep up the standard along with the other short subjects, released by Paramount."

Bara Becomes Blonde in New Fox Production

For the first time in her screen career, Theda Bara will shortly become a blonde, the Fox offices announce. In her production of "Du Barry," the star wears an auriferous aura about her face. It is produced by the golden-haired wig which was part and parcel of the original Du Barry. Searching through the memoirs of the French favorite, Miss Bara discovered that she was historically of blonde persuasion. Consequently, in her search for accuracy and realism, the William Fox star decided to follow the footsteps of the woman she was portraying.



Harry Carey, Emory Johnson, Louise Lovely and Molly Malone Are Four Universal Stars Whose Respective Talents Are Shining Very Brightly

Universal Coast Forces Active

Keeping Up Supply of Pictures With Harry Carey, Ella Hall, Louise Lovely and Herbert Rawlinson as the Stars

UNIVERSAL CITY'S staff of producers and directors is providing for the future with regard to the demand from exhibitors for pictures featuring Harry Carey, Ella Hall, Louise Lovely and Herbert Rawlinson, stars established in public favor through past performances. Elsie Jane Wilson, who, with Ida May Park, is competing with the sterner sex in turning out effective screen showings at Universal City, is now directing Ella Hall; Jack Ford is producing Harry Carey features; Elmer Clifton is turning out Herbert Rawlinson releases and a new producer, Edward Jones, has taken the screen management of Louise Lovely.

Harry Carey features will be elaborately promoted, it is said, by Universal during the coming year with Jack Ford carefully selecting the scenarios to give both the star and Molly Malone, his leading woman, roles that will best serve their talents. "Back to the Right Trail," produced from George Hively's scenario of Frederick R. Becholdt's story, has been completed and will soon be scheduled. With Miss Malone heading the support, Vesta Pegg, John Cook, L. M. Wells, Helen Wright and Martha Mattox also have essential roles.

"Lin McClean," adapted for the screen by Geo. Hively from Owen Wister's story, is now in process of production, with Harry Carey and Molly Malone leading a company that also employs Betty Schade, Vesta Pegg, M. K. Wilson, William Carrol and Roy Clark. Both of these Harry Carey features will employ troops of cowboys and range riders to hold the Western atmosphere true to life.

Louise Lovely's first presentation, under her new director, Edward Jones, will be "The Quest of Joan," the story written by James Oliver Curwood. Playing opposite Miss Lovely, will be Phil McCullough, a new leading man, with Charles Hill Mailes, Marc Fenton, William Chester and Gertrude Aster in the supporting forces.

Iowa Manager Leans Toward Mutual

THE advantages of a service which carries a wide variety of pictures is pointed out by F. E. Hughart, owner and manager of the Eagle theatre at Grand Junction, Ia., one of the most progressive of small city exhibitors in Iowa, according to reports from Mutual.

Public taste may run to comedy dramas or to sex pictures or to melodrama, and the fickle public does display amazing changes in its entertainment demands, but it demands diversity before anything else.

According to Mr. Hughart, the most valuable service to the exhibitor is one which furnishes variety enough to keep his audiences entertained, for the patrons of motion picture theatres soon tire of a steady diet of westerns, comedies or any particular variety of productions.

Mr. Hughart has written his opinions to the Mutual Film Corporation in the following letter: "Please accept my thanks for the good judgment shown in sending me pictures that vary—that are different in character and plot. The features last month were everyone fine and some of them exceptional. William Russell goes best with Jackie Saunders a close second. An unsolicited notice in our local paper is ample proof that patrons like the sort of pictures you are furnishing me. I want to express my appreciation, too, for the fine quality of the film."

Accident Delays Work on Selig's "The Rowdy"

Work on Selig's production, "The Rowdy," under the direction of Harry Beaumont, has been delayed because of Hazel Daly's accident in Vicksburg recently, it was announced last week. However, work will commence again shortly, it is said.

"The Rowdy" is said to be a breezy modern story, with plenty of action.

Walsh Believes Spectacle Days Are About Over

Spectacle for spectacle's sake is a dead precept and a deadly precept for the modern picture producer, according to the dictum of R. A. Walsh, the director who is to devote his creative energies to Goldwyn Pictures.

"I know, because I have had a good deal to do with some big pictures myself and I have watched the development of this type of screen play very closely," said Mr. Walsh. "I was fortunate to work with pictures that, while they made a great display of crowds and great buildings, yet were first of all dramas of intimate human emotions. And that is the essential thing.

"I have always felt that 'The Birth of a Nation' did almost as much mischief to the film industry as it did good. That is the way with big, daring, creative things. All nature and all human development testify to that."

Metro Experiments Three Years on New Titles

For more than three years Richard A. Rowland, president of Metro Pictures Corporation, has been experimenting to overcome what he terms the distinct inartistic fault in motion pictures, namely, the title which interrupts dramatic action.

As a result of this experimental work, Mr. Rowland has secured, it is said, a result which is a revolution in motion picture titling. This is the delayed action title within the atmosphere of the situation, and in "Blue Jeans" all the titles of this production are said to be of this sort. The titles of the usual motion picture have the same effect on the audience that would be secured in a theatre where a spoken play is given, if the stage were to be made dark each time a word was spoken. This is considered by Mr. Rowland inartistic and dramatically in error.

Metro does not claim originality in presenting a title printed on the scene of the picture, but does claim that the method employed in the "Blue Jeans" titles is distinctly new and is one which all manufacturers of motion pictures will eventually adopt.

New York State Chooses Vitagraph

Will Produce Patriotic Feature Designed to Show How Empire State Puts Down Enemy Plots—Governor Whitman Will Appear in the Picture

IT was announced last week that the Vitagraph Company has been selected by the State of New York to produce a big patriotic feature designed to show the rest of the states and the world in general how the Empire State of the nation has put down enemy plots and plotters before and since the entrance of the United States in the conflict.

Governor Charles S. Whitman of New York will personally appear in the picture, playing before the camera the role that he has played in real life. Every agency and facility of the State protective machinery will be placed at the disposal of Vitagraph in making the mammoth picture, it is said.

The story was written by Robert W. Chambers and is founded on actual records in the State archives. The title has not been announced.

Smith Supervises It

Albert E. Smith, president of Greater Vitagraph, will personally supervise the making of this big feature, the actual direction being in the hands of John Robertson. Corinne Griffith and Webster Campbell, Vitagraph favorites, will be the featured players, with Governor Whitman as the dominant figure behind the protective machinery of the State.

Final production plans were completed last week after more than a month of conferences participated in by the Adjutant-General of New York State, President Smith of Vitagraph, Walter W. Irwin, general manager of the Vitagraph Distributing Organization, Governor Whitman's chief military advisers, the head of the State Military Police, Robert W. Chambers and leaders in the work of ferreting out alien enemies in this country. The plans as finally determined upon were submitted to Governor Whitman and approved.

At the start of these conferences the general plan of the enterprise was outlined and at each succeeding meeting the story was strengthened and developed from official records, Governor Whitman's advisers, Mr. Smith and Mr. Chambers, working in close harmony on the preparation of the scenario.

The Vitagraph Company was selected, it is said, for this enormous undertaking after the officials of the State of New York had surveyed the entire motion picture industry for the purpose of securing the co-operation of a producing and distributing organization whose equipment, resources and prestige gave assurance of the most complete presentation and widest possible dissemination of the subject to be handled.

Length Not Decided

No announcement has been made as to the number of reels to be used in making the production, but from the mass of official data which was placed at the disposal of Mr. Chambers for the preparation of his drama of patriotic energy, it probably will be as imposing in length as it is powerful in conception.

The chief object of letting the state and nation know through the medium of a motion picture of the methods that have been employed here to stifle treason, sabotage, arson and other crimes inimical to the United States is to let the rest of the country—states, cities and hamlets—profit by the experiences of New York. Long before the United States was drawn into the war, the State of New York, with its organized machinery and its thousands of special agents, was working in co-operation with the Federal Service to protect the metropolis and the nation from their enemies. From the time the first German ship was interned, the State had a problem on its hands that was universal in its relation to the rest of the country. As each month drew this country closer to the malestrom of carnage, this problem grew larger, with thousands of ramifications, and the fact that New York City and State have been so free, relatively, from the explosions and other outrages that have been visited upon other sections of the country by secret enemies of America, is a tribute to the vigilance and efficiency of the defensive machinery.



Tom Terriss, Vitagraph Director

Will Withhold Nothing

In announcing the production of the feature, Vitagraph has announced that nothing will be withheld. Attempts to blow up shipping, to hamper transportation, to stir uprisings, destroy munitions plants, incite strikes and otherwise cripple the United States and New York in their defensive measures will be revealed. The method of patrolling the vital industries and utilities and the guarding of the water front also will be shown.

New York's governor, his war cabinet and various important military officials will be conspicuous all through the action of the production, as necessarily most of the big action of the piece will center around them. Hundreds of scenes of war-time activity in the capitol at Albany, together with those from many other sections of the state, will figure in it. New York harbor, the buildings of the metropolis and every place that in any way has been imperiled or menaced by enemies will be filmed.

Albert E. Smith states that he welcomes the opportunity to make this picture for the State of New York and the nation at large. J. Stuart Blackston's "The Battle Cry of Peace" and "Womanhood, the Glory of the Nation," carried messages of warning to the people of the Unitel States and served to arouse them to preparedness and patriotism, and of these Vitagraph is justly proud, Mr. Smith declared. This new production, he said, will carry facts which every American man, woman and child should know in order that they may aid the government in protecting us from undiscovered spies and enemy vandals who may be lurking in the various states.

Chambers Writes Script

Robert W. Chambers, Mr. Smith declared, has written in this new photodrama the most powerful work of his career. Based on actualities, with a patriotic motive as his inspiration, the author is said to have produced a story which will stand as one of the classic contributions to the literature of the war and the library of motion picture masterpieces. Mr. Chambers will be a member of the official advisory board which will work with Mr. Smith and Director Robertson in the making of the picture. Governor Whitman's military advisers during the entire production will be closely associated with the work.

Corinne Griffith, who has been selected for the leading feminine role, is one of the prominent young Vitagraph stars who has been growing rapidly in public favor during the last year. She was for several months in features with Earle Williams and then was made a star in her own right, her first starring vehicle being "I Will Repay," an adaptation from O. Henry's story, "A Municipal Report."

Webster Campbell is one of the well known young juveniles of the screen, his most recent work being in a role opposite Alice Joyce in "The Fettered Woman," an adaptation from Robert W. Chambers' novel, "Anne's Bridge."

Astra Puts On Full Steam Ahead

Pathe Plays and Gold Rooster Productions Keep Entire Staff Busy —Two Woods Plays are Being Made

THE greatest activity prevails, it is announced, at both Astra studios, where the entire directorial force is at work on forthcoming Pathe features. Two Al H. Woods plays are being made ready for release and three stories, with equally big casts, are well under way, it is made known.

George Fitzmaurice is busily engaged in the direction of the Al Woods stage success, "Innocent," which will have Fannie Ward in the star role, supported by John Miltern, playing the same part he interpreted in the stage production.

Albert Parker is directing the screen version of the Al H. Woods stage hit, "The Other Woman," in which Peggy Hyland, Milton Sills and Anna Lehr will be seen in the leading roles.

Hobart Henley is putting the finishing touches to "Mrs. Slacker," a story of present-day war conditions, by Agnes Johnston, that should arouse the last drop of latent patriotism, even though it is not a war story. It is said to abound in human interest and heart appeal, and is receiving a most elaborate production, according to reports. Gladys Hulette, Creighton Hale, Walter Heirs and Paul Clerget, the French pantomime artist, make up the cast.

"Convict No. 993," adapted from Wallace Clifton's mystery story, "The Frame Up," with a cast including Irene Castle, Harry Benham, Warner Oland, Helene Chadwick, J. H. Gilmour and Paul Everton, has been completed under the direction of William Parke. It is scheduled for release January 6.

Several plays that have been considered hits in the past few seasons have been secured by Pathe and, while it has not been definitely decided which of these will be produced first, one of them will be under way within the next few days, it is said.

General Expects Much of Brown

Nineteen Features by Chicago Judge Released at Regular Intervals— Being Filmed on Coast by the Author

IN acquiring the "Judge Brown Stories" for distribution, General Film has obtained what it considers a rich mine of film stories of boy life which should prove to be one of the most interesting series released in many months. Beginning with "Bud's Recruit" the first release in the series, motion picture fans will be entertained, it is promised, with nineteen high class juvenile stories at regular intervals. Work on the filming of these stories is said to be well under way in Los Angeles under the personal supervision of Judge Brown.

"Bud's Recruit" is described as a highly dramatic two-reel "slacker" patriotic story which should have a tremendous appeal just at this time. It is claimed as one of the best film stories Judge Brown has ever written, and he is well known as the author of a number of screen successes, such as "The Spirit of '17," starring Jack Pickford, "The Saints's Adventure," featuring Henry Walthall, and "The Girl Who Won Out," a story in which Violet MacMillan was starred.

The succeeding stories in this series, the second of which will be "The Chocolate of the Gang," will be based upon incidents collected during Judge Brown's twenty-five years of experience as the children's advocate in the courts of the land. Humorous and tragic episodes in the lives of young people will be woven into stories which should appeal not only to juvenile fans but to older persons as well. A cast including a number of juvenile actors will assist in the production of these features.

General Film is preparing to launch an energetic publicity campaign in connection with the Judge Brown stories among the women's clubs, mothers' organizations and other societies interested in the welfare of young people. This campaign will no doubt be of value to the exhibitor, inasmuch as Judge Brown has enlisted the sympathy and co-operation of almost every organization of this character in his twenty-five year fight to improve the methods of handling juvenile cases in the courts.

"Troublemakers" Gets a Good Start

"Troublemakers," featuring Jane and Katherine Lee, William Fox's stars, released December 9, found immediate favor with the public, or at least this is the substance of announcement by purveyors of Fox publicity and it is further stated that it is based upon reports from Fox exchanges.

Lois Weber New Picture Receives Praise

Lois Weber's latest production, "The Man Who Dared God," with Mildred Harris and William Stowell and a big cast, reached the Eastern offices of Universal on last Saturday and when seen in the projection room was declared to be one of the very finest productions that have ever been turned out by Miss Weber.

This production claims the unique distinction of being the very finest ever begun and wholly completed in Miss Weber's own studio at Hollywood. Details of the plot are not being given out at the present time, but the story is said to form a new ethic in the list of masterpieces of the screen which Miss Weber has completed. Included among these are "Even as You and I," "The Hand that Rocks the Cradle," "Where Are My Children?" "Jewels," "Hypocrites," "Idle Wives" and others.

Terriss Gets Final Papers as American Citizen

Tom Terriss, who is now directing Alice Joyce for Greater Vitagraph and has just completed the Robert W. Chambers feature, "A Woman Between Friends," last week obtained his final papers and now is a naturalized American.

Mr. Terriss, who was born an Englishman, has made three trips around the world and has had one of the most adventurous careers, it is said, of any man in the business, having been successfully a deep sea sailor, sheep raiser, silver-miner, globe-trotter, desert traveler, actor, manager, motion picture executive and director. Commencing life as a sailor, he traveled twice around the world before he was twenty-one years old, and during that time had many thrilling experiences. Once he figured in a mutiny at sea and on another occasion was swept overboard during a storm in the mid-Atlantic.

Vitagraph Prepares for Hedda Nova Special

Preparations for the first Greater Vitagraph special, in which Hedda Nova, the young Russian actress is to be featured, are almost complete, according to an announcement authorized by Albert E. Smith, president of the company. He also declared that he intended to make this one of the most important productions of the new year, and that he is going to surround his new star with one of the most powerful supporting casts obtainable.

President Smith, while he gives no inkling as to the title or theme of the play in which she is to appear, says that it will be one of strength and thoroughly suited to the talents of this emotional young actress. Mr. Smith, it is announced, will personally direct Hedda Nova in her first feature, giving to it all of the skill and artistry that has placed him in the forefront of screen producers.



Ray Hughes, in Pyramid Comedies

Paralta Plays Ready for Booking

Hodkinson Establishes Twenty-eight Exchanges in United States in Connection with General—Anderson Surprised at Construction Work on the Coast

PARALTA PLAYS, it was announced last week, following the statement from W. W. Hodkinson that he had completed arrangements with General Film for co-operation in trying out a new plan of releasing features, are now ready for booking in every corner of the globe.

The announcement accompanied news of rapid progress on the new studios at Los Angeles and the remark that President Carl Anderson was very agreeably surprised when he visited the studio site on a tour of inspection.

Paralta appears solidly braced for the launching of the new year.

Twenty-eight Exchanges

For the distribution of Paralta Plays W. W. Hodkinson has established twenty-eight exchanges in the various General Film offices and has begun to receive bookings for the first two productions, "A Man's Man," in which J. Warren Kerrigan is the star, and "Madame Who," with Bessie Barriscale in the stellar role. Both of these productions have been proclaimed by the critics as master works of the cinema art. "A Man's Man" had a pre-release showing at Clune's Auditorium in Los Angeles a short time ago where it played to capacity audiences in that auditorium, seating over 3,000 people, for an entire week, breaking all records of the house which has played many of the greatest attractions of the screen, including "The Birth of a Nation," "Ramona" and "The Eyes of the World."

"Madame Who," which will be the second picture to be released by the Hodkinson Corporation and which marks Bessie Barriscale's debut as a Paralta star, promises to be one of the really big successes of the year. In speaking of this production in his review Alan Dale stated: "'Madame Who' is a particularly excellent picture; it is the best piece of emotional work I have seen in many a day. I should say that it is a distinct advance in the picture art—and I emphasize the word ART."

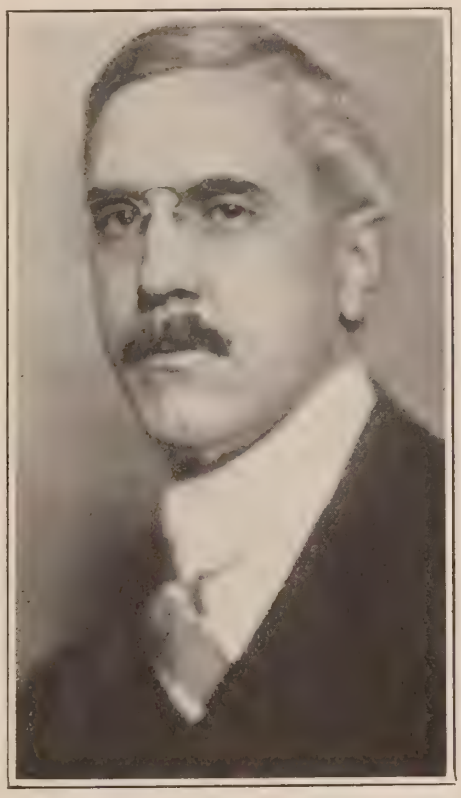
Walthall Feature Third

Henry B. Walthall's initial Paralta Play "His Robe of Honor" will probably be selected for the third release, but this has not been definitely settled. The picture is finished, however, and it is said by those who have seen it that it is another triumph for Paralta, which presents Mr. Walthall in one of the most forceful characterizations in which he has appeared.

Besides the W. W. Hodkinson plan of distribution in the United States, in conjunction with General Film, whose offices are located in twenty-eight cities, Paralta Plays will be distributed through Canada by the Globe Films, Ltd., the main offices of which are located in Toronto, with exchanges in Montreal, Winnipeg, Calgary, Vancouver and St. John.

Countries in Europe, Asia, Africa, Australia and South America will all receive Paralta Plays through the Inter-Ocean Film Corporation, one of the largest foreign distributing organizations in the world.

There are a number of Paralta Plays with Bessie Barriscale, Henry B. Walthall and J. Warren Kerrigan as the respective stars



Carl Anderson, President of Paralta Players, Inc.

now completed and ready for distribution and the studios in Hollywood, Cal., are working to their utmost capacity on productions now in the course of construction. Carl Anderson, president of Paralta, is at the coast studios at the present time consulting on the future developments of the Paralta organization. The new studios which are being built in addition to the studios now occupied are rapidly nearing completion and are expected to be finished within a few weeks.

Work Progresses Nicely

Visiting Los Angeles after an absence of four months President Anderson was astonished as well as gratified at the extent and rapidity of construction work done on the new studios during his absence in New York.

"Even Los Angeles," he said, "does not yet realize the extent of this new motion picture plant which is being created within its midst. Starting only last May, practically unheralded, the Paralta producing studios have grown into a veritable principality in themselves. But such is the extensive character of the plans for our new studios that the plant will undoubtedly be the best equipped in the country—without exception. While not the largest perhaps in point of area the Paralta studios are being constructed upon the scientific principle of condensation, of convenient location and of unity which will vastly promote efficiency and thus give us the plant for insuring the greatest production.

"We have gone back to the old Spanish style of architecture to insure such conditions. In creating a city, or even a small town, the Spaniards based their construction on the plaza or public park. It was the center of the life and activity; from it radiated the remainder of the community. Usually on one side would be the cathedral, on the other the government buildings, on a third the barracks and on the fourth the jail. Thus would be gathered in a nucleus the military, the religious and the political functions of ordinary life. Appreciating that everything in the moving picture industry is contributory to what transpires on the stages we have had our stages laid out as the center of the new studio architecture, corresponding to the plaza of Spanish idea. Surrounding the stages on the four sides are the various buildings which supply the life and color to the stages, just as from the four sides of the plazas flock the life and color of the Spanish communities.

Only One Idle Stage

"Construction has progressed so rapidly that although we have six companies engaged in producing pictures we have one stage more than is required for our immediate needs. In consequence we have been able to rent the use of the extra space to an independent company.

"Of course three months—the length of present construction on our new plant—is not sufficient time in which to complete such an extensive and finely built property as Paralta is creating in Los Angeles. The period of construction will extend for nearly a year, but the need for getting something like adequate facilities so that the big plans for Paralta productions could be put into execution was imperative. In consequence extra forces of men were put to work so that Mr. Brunton would be able to work his companies simultaneously and not lose time and money by having some of them wait to secure sets. Happily all such difficulty is ended. So large a project as the creation of the Paralta studios is not the work of a few months. However, at the present rapid rate of construction we will be continually coming into the benefits of the various finished units and the time will soon come around when the completed whole will be working as planned.

"When this comes about the Paralta studios will be more than a separate institution—it will be a sort of state within itself. Even at present we make our own sets, our own furniture—of which over 100 fine hardwood carved pieces have been turned out already by our carpenters and wood carving shops."

Universal Department Gains

Industrial Branch Closes Eight Contracts for Commercial Pictures—Harry Levey Launched the New Departure

THE Industrial Department of the Universal Film Manufacturing Company, under the personal supervision of Harry Levey, has made much progress since its organization in the early autumn, and this week announces the negotiation of eight contracts. They are: The Western Electric Company, The Firestone Tire and Rubber Company, Warner Bros., makers of corsets; The Fleischmann Yeast Company, The National Cash Register Company, E. Z. Van Raalte, veil manufacturers, The Society for Electrical Development and the Disston Saw Company.

Mr. Levey established this department for Universal two months ago, for the purpose of making industrial dramas of manufacturers' nationally advertised brands. Under his supervision, the department has already become "a house unto itself," employing, besides its sales and clerical force, and its own battery of expert cameramen, its traveling representatives and a competent staff of scenario writers. Its equipment for taking and making pictures includes every modern improvement in staging and lighting. Its men are all especially skilled in their respective lines.

Expert cameramen, in the making of a Universal Industrial Picture are said to go through a commercial or manufacturing plant from cellar to garret, "shoot" thousands of scenes in every nook and corner and don't even disturb the alert young office boy on any of his rounds. The various machines of the organization hum away just as busily as ever, the office force is just as attentive to its work. Under the system established by Mr. Levey there is no disturbance, no fuss, and no delay in the making of a Universal Industrial Picture.

"The photographing of a plant, however," says Mr. Levey, "requires more than expert cameramen and efficient lighting equipment. The Industrial picture of this time must tell a story and tell it in an interesting as well as educational manner. It is very necessary, before any work at all is begun, to dispatch a trained scenario writer to the scene of action."

Brenon Completes Feature

Sir Johnston Forbes-Robertson Works on Production About Eight Weeks—Finishing Touches Now Being Put On

SIR JOHNSTON FORBES-ROBERTSON, it was announced last week, has completed for the screen his role of the Stranger in "The Passing of the Third Floor Back." For nearly two months he has been devoting all his time to working for the films. Production has been progressing quietly but diligently at the Brenon studios.

The role of the Stranger in Mr. Jerome's drama is said to be the English actor's most popular and best beloved stage creation. Mr. Brenon, it is generally considered, was singularly fortunate in securing the actor's services for the screen. First, because Sir Johnston is considered by some the greatest living English actor. Secondly, because Mr. Jerome's drama carries a striking message of love and uplift and human kindliness in these troubled times.

The English actor came to this country about two months ago for the purpose of appearing in the screen version of "The Passing of the Third Floor Back." Since arriving in this country, he has not taken part in any theatrical entertainments but has devoted his entire time to his screen work.

The finishing of Sir Johnston's role in the picture by no means completes the production, it is insisted. There is still much work to be done in the studio.

In its screen version form "The Passing of the Third Floor Back" has undergone certain changes necessary to give variety of back-ground and to work out the development of character. Many scenes that were merely suggested have been worked out at some length. These have yet to be taken, as well as scenes of the play in which Sir Johnston does not appear.

Camilla Donworth Forms New Industrial Company

Believing that the time is now ripe for a compact and capable organization to specialize in industrial motion pictures for manufacturers who have a story to tell, the Films of Business Corporation, with Camilla Dunworth as president, has been formed by the latter, with offices at 64 East Thirty-fourth street, New York.

Charles Charlton is vice president of the new organization, and brings several years' experience as a photographer in England to the company in addition to his abilities as cameraman.

The company expected to start last week on a picture for H. J. Heinz Company in Pittsburgh, which, when completed, will be given a private showing.

Essanay Releases Chaplin Film Called "Work"

Essanay announced last week that its current Chaplin release through General Film is the new edition of "Work," one of the earlier successes of the comedian with the funny feet.

This is the fifth in the series of Essanay's Chaplin pictures, and is said to be a riot of fun from start to finish. Exhibitors everywhere are finding the new editions of Chaplin pictures one of their best box-office bets, according to General.

Aviator Studies Paralta Methods of Photography

Paralta methods of photography will be used during the war by Americans in the Aviation Corps, as is made manifest by the assignment of William C. Zabriskie of the Aviation Corps to the Paralta studios in Los Angeles. He is to study the Paralta methods and apply them in France when he is sent there to be one of the eyes of the army. Rex Ingram, who is directing a picture for Paralta in which Henry B. Walthall appears, has been assigned to aid the aviator master the motion picture camera which he will use in France in getting enemy trenches and general views of the hostile armies on the films, which will be shown to the Allied forces in order that their campaigns may be well planned.

Phides Club Entertains the Sidney Drews

Mr. and Mrs. Sidney Drew were entertained on December 16 by the Phides Club at its weekly dinner at the Brevoort Hotel, New York.

In turn the club was entertained by the Drews in a special feature, for which they were well rewarded in appreciation, and a Metro-Drew comedy which was projected by a Power's Cameragraph. The balance of the program consisted of addresses and music.

Toastmaster G. Warren London, of the Nicholas Power Company, is a member of the Phides Club.

Fire Festival Flares Up in Nazimova Picture

A fire festival is said to be among the effective and picturesque gypsy rites reproduced in Metro's forthcoming special production, the gypsy play which will be the second Metro starring vehicle of Nazimova.

The star herself plays the part of a wild gypsy maid, and the outdoor life of a real gypsy tribe is being photographed in Florida, it is said, as a background for Nazimova's acting in the Metro Picture. More than a hundred gypsies have been engaged by Director George D. Baker and his assistant, Charles Hunt, to assist the star in her new production. The fire festival has a direct bearing on the story that is now being prepared for the screen with the Russian actress as star.

Lockwood Tries New Role in "Avenging Trail"

"The Avenging Trail," a forthcoming Metro play, will present Harold Lockwood in a characterization that is said to differ widely from his portrayals in recent Metro releases. Whereas "The Square Deceiver" presented him in a straight comedy lead and "Paradise Garden" offered him in a society drama, "The Avenging Trail" shows him in the character of a woodsman in a vigorous drama, an altogether different type than his two preceding vehicles already mentioned.

Freuler Denies Industry Is Sick

Declares Films as a Whole Are Better Off Than Ever, and That Calamity Howlers Are but a Necessary Evil —Unwise Investors Scored

JOHN R. FREULER, president of Mutual Film Corporation, is not in sympathy with the calamity howlers, who, he asserts, are but necessary evils in the motion picture industry, even as are the unwise investors who come and go with a remarkable regularity.

In an article from Mr. Freuler's offices, called "Today in Pictures," the Mutual executive makes his position concerning pictures and the industry as the new year approaches very clear and states his belief that the star system is here to stay, accompanied by the serial.

Discounts "Eruptions"

Prefacing his remarks, Mr. Freuler said: "If one were to take the recent eruption of interviews, statements, letters and other expressions in the trade press at all seriously it would be necessary to feel highly alarmed about the present and future of the film industry.

"A great many very drastic remedies, a vast number of prescriptions, a lot of 'expert' advice is being offered for conditions in the motion picture industry. The film industry is a lot better off than this sudden uprising of the doctors would imply.

"Every once in a while somebody who has the impression he is in the film business goes and takes a look at his ledgers and finds things in red figures.

"Right away he decides the world is upside down and that the film industry is wrong side out, headed for ruin on high gear. Like as not he rings for a couple of stenographers and frames up a 'piece for the papers.' It relieves his feelings, produces a headline and gives some of his associates who happen to have financial colic a chance to do some more writing and talking.

"All of which is quite as natural to the film trade as spring freshets in the Missouri river.

Some Things Wrong

"There are a number of things the matter just now and there always will be. There always will be a certain percentage of unwise investors who will put their money into the hands of the unfit for film projects. There probably always will be a certain percentage of exhibitors who will encourage anything which is held up with extravagant promises as the newest 'last word in pictures, the super extraordinary.' Promotions based on these factors will always have unhappy periods, but that will not spell ruin for the picture business any more than now.

"What I am impelled to call 'lunatic competition' is bound to arise at times. It is also bound to be periodically downed by its own folly. So they of the film trade may talk of wastes, of mergers, of the star system, of the multiplicity of distributing systems, of the extravagances of advertising campaigns, of this and of that, but all this talk can have extremely little to do with the courses of nature.

"The film business is working out its own salvation and it will continue to do so until the end of time. When the wind blows hold on to your hat. Probably the most popular question about the motion picture business from the trade and the consumers of photoplays alike is: 'What about the star system? Will it keep up?'



Olive Tell as Isis in "Her Sister," the Star's Second Feature for Mutual Release

Public Goes by Stars

"That this question should be so universally raised is the natural outcome of the so-called star system itself. The public thinks of photoplays entirely in terms of stars, and the exhibitors, manufacturers and distributors can only reflect in some manner the attitudes, expressions and opinions of the public.

"And right there, I think you have the answer—to quote myself as my favorite author and authority—'The public thinks of photoplays entirely in terms of stars.' The 'star system' is in my opinion entirely natural, inevitable and desirable. I am sure that it will survive as one of the biggest elements in successful photoplay production and distribution.

"I might go into the question at great length from the point of view of the photoplay alone, but perhaps I can arrive at more convincing evidence by mentioning two other closely allied fields of enterprise, the speaking stage and the publishing business.

"The history of the drama is written in the biography of stars. Not star actors alone, but star producers, star dramatists, star playwrights.

"The publishing business is also a star business. In the publishing field we have star authors, star publishers, star illustrators and even star book binders. And also star fiction characters.

Length Not Affected

"The length of pictures will continue to be established and dictated largely by commercial conditions and the public. No marked deviation from the standard length of the five-reel feature appears probable on the basis of the reception which the exhibitor and the public have given deviations from this standard. The war tax will not, in my opinion, affect the length of pictures. Its effect is much more likely to be evidenced on the quantity of picture production, and by its process of the stiffening the commercial struggle it will tend to hasten the processes of elimination of the unfit and the weak.

"The rental price of film is not, I deem, likely to fall much below present levels. On the other hand it is not likely to be markedly increased unless the processes of elimination to which I have just referred result in curtailment of the decided overproduction, which is responsible in the main for the present rental prices. These rental prices are in my opinion decidedly low in their ratio to theatre earnings. Countless instances can be cited, of course, tending to show that exhibitors have paid more than their business could afford, but the average will show the reverse of these instances. Standardization of prices is still a good way off, I fear. The only standardization which should ultimately apply would be based upon the earning power of the picture in the theatre.

"We are far from that as a general practice."

Mutual-Strand Comedies Please the Public

The Mutual-Strand comedies are said to be much in demand at this moment and increasingly so with each week that passes. These comedies are being booked in Chicago by the Covent Garden, Vitagraph, Biograph and Gold theatres; at the Palace theatre in Brooklyn and the One Hundred and Forty-sixth Street theatre, New York City; the Elysium theatre, New Orleans; the Empire theatre, Montgomery, Ala.; the Nicollet theatre, Minneapolis; the Passtemps theatre, Montreal; the Imperial theatre, Ottawa; the Butterfly theatre, Milwaukee; the Strand theatre, Seattle; the People's Amusement company, Portland, Ore.; the Strand theatre, San Francisco; the Gem theatre, Boston; the Fenway theatre, Boston; the Lancaster theatre, Boston; the Mission Armarillo, Dallas, Tex.; the Crown theatre, Houston, Tex.; and many other first run houses throughout the country.

Vitagraph Gives Future Plans

Scenario Department Grind Out Material for Early Productions in New Year—Smith Intimates What Is Coming

THE scenario department of Greater Vitagraph, like the production branch, is under full headway as the old year closes, preparing scripts for early 1918 productions, it was announced last week.

In an announcement made by Albert E. Smith, president of the company, he gives a glimpse into the future plans of the company and provides exhibitors with a line on what they may look forward to in the way of literary offerings by Vitagraph in the course of the next few months. Like its record for the year just closing, where writers provided the bulk of the material for plays, Vitagraph has already in preparation dramas based on the works of many noted authors.

Among the books now being picturized is "The Desired Woman," a widely read novel by Will Harben, one of the best-known writers of the present day. Mr. Harben, a member of the National Institute of Arts and Letters, has been among the foremost American authors for two decades. Born in the South, he first attracted attention by his short stories and was at one time assistant editor of the Youth's Companion. He also has been a frequent contributor to Harper's and the Century magazines.

O. Henry's classic of classics, "Cabbages and Kings," also has been put into picture form and will be produced as a Blue Ribbon feature in five reels. Most of the O. Henry stories, to which Vitagraph has exclusive production rights, have been in short length form, but in the case of "A Municipal Report" and others, where the stories were long enough to be made into five reels, the Vitagraph Company has decided to make them into Blue Ribbon features.



Vera Thurston, Charming Vitagraph Player

Two more stories by Robert W. Chambers have been put into picture form and the productions therefrom will be released early in the new year, it is announced. One of these is "The Business of Life" and the other is "The Cambric Mask." These are considered among the best known and most melodramatic stories ever turned out by this writer.

"The Pariah," a story which ran in the Saturday Evening Post last August, is another acquisition by Vitagraph for the coming season's program. This story was written by Lowell Otis Reese, a newcomer to the Vitagraph ranks of literateurs, and will, like the others mentioned, be produced as a Blue Ribbon feature.

Fred Stone Signs a Picture Contract

FRED STONE, scarecrow of the "Wizard of Oz," star of a dozen of America's musical comedies, and at present playing at the Globe theatre in "Jack o' Lantern," is to become a comedy star of the moving pictures under the auspices of the Paramount Pictures Corporation and Jesse L. Lasky, it was announced last week.

Following the completion of his present theatrical season, Mr. Stone will leave for California early next summer to begin work on the first of a number of new pictures, the scenarios for which will be provided to exploit his personality and accomplishments.

Concerning his new venture into the motion picture field, Mr. Stone said: "In the past few years I have received many flattering and tempting offers to become a film star, but I have always felt a natural hesitancy about signing up in this new field until I could be assured of entering it under the same high-class management as has made happy my long association with Charles B. Dillingham.

"This new association with Mr. Lasky has solved that problem and I may say in all sincerity, I am glad to be affiliated with a company of such high standards as those attained by Paramount pictures."

"The Seven Pearls" Prove Very Attractive

From coast to coast, according to Pathe, the same reports come in from the exhibitors of the theatres showing "The Seven Pearls," the Pathe serial released in September, featuring Mollie King, Creighton Hale and Leon Bary.

The practically unanimous reports are that this serial has caught on in good style, while the exhibitors are pleased with its drawing power as a box office asset. One comment from an exhibitor is as follows: The Manager of the Beacon theatre, a downtown house in Boston, Mass., reports "Very good, interest well retained."

Helen Moyer Writes Navy Recruiting Speeches

Helen Moyer, formerly of Ziegfeld's "Follies," who astonished the theatrical world several years ago by suddenly marrying a Philadelphia millionaire on the very day she walked out of the "Follies," and who recently returned to Broadway and public life via the movies, is writing recruiting speeches for the United States Navy in her leisure hours.

Miss Moyer never knew she had the gift of writing material of this kind until a short time ago, when she was helping her husband with a Liberty Loan campaign in Philadelphia. One of the speakers said he didn't know exactly how to handle his subject, and Miss Moyer arranged a speech for him.

Hall Takes Pathe Pictures to Europe

Pathe Stars and Pathe Photoplays are expected to play their part in the war with the United States Neurological Unit, being established somewhere in France. Lewis Coleman Hall, who is working with Major Ross Moore, will be in charge of this unit. Mr. Hall, knowing the popularity of Pathe stars and Pathe photoplays, secured photographs of the players and stills from the plays before he departed for France and will use these as part of his paraphernalia in reviving the interests of American soldiers, suffering from shell and battle shock in things of life.

Metro Arranges Special Music for "Blue Jeans"

Appropriate music for Metro's special production de luxe, "Blue Jeans," starring Viola Dana, has been arranged in accordance with the dominant features of the story itself. Richard A. Rowland, Metro's president; B. A. Rolfe, Metro's Western representative, who produced "Blue Jeans," and Maxwell Karger, manager of Metro's New York studio, are all men of musical knowledge, and in preparing the cue-sheets S. M. Berg carried out their ideas.

The result is said to be a beautiful musical setting for "Blue Jeans," which is practically a synchronized score of the emotions the little heroine, whose development from innocent girlhood to the tragic events of maturity is traced during the story's progress.

Sing Sing Inmates Enjoy Jewel's "Pay Me"

A letter received from a man in Sing Sing prison, by the home office of Jewel Productions, Inc., indicates that the inmates of the institution enjoyed "Pay Me" very much. An extract from the missive says: "'Pay Me' was shown a few nights ago and it certainly is a wonderful production, positively the greatest I have ever seen of Western theme, and Miss Phillips certainly is a splendid actress."

Universal Plans to Advance Service

President Carl Laemmle Declares No Stone Will Be Left Unturned to Supply Exhibitors with Best Pictures Possible—Specialize in Serials

IN the 1918 big drive of the motion picture industry, scheduled to begin immediately the revelry of New Year's Eve is echoing itself away down the corridor of time, the Universal Film Manufacturing Company will be in the vanguard, and going strong, according to an announcement from President Carl Laemmle last week, in which he outlined the purposes and aims of Universal for the future.

Probably the most significant thing about Mr. Laemmle's announcement, and the point which stands out as a distinguishing mark for Universal, is the statement that special attention will be given to serial productions.

Service Moves Forward

"Universal will advance and increase its service to exhibitors in many ways during 1918," said Mr. Laemmle, in forecasting Universal activities for the ensuing year. "Our organization has been created on broad lines and we shall still further extend our agencies for supplying exhibitors with the kind of pictures that they need to get the best possible box-office results."

Continuing, Mr. Laemmle says: "We shall specialize in serials, and now have 'The Mystery Ship,' with Ben Wilson and Neva Gerber, running into the early months of the new year. 'The Bull's Eye,' with Eddie Polo and Vivian Reed, is almost completed and ready to be released before 'The Mystery Ship' has run its length. We have organized a special department of scenario writers, directors and producers to operate exclusively on serials for the coming year. Our success with serials has convinced me that the public wants this style of entertainment, with thrills and sensations furnishing the strength of the appeal.

Two Under Way

"We have made sixteen and have two more under way, and our experience, based on the testimony of exhibitors, has convinced us that serials are what the public wants and is eager to patronize. We expect to have serials overlapping each other throughout the coming year.

"We shall specialize in news-weeklies in the belief that here is one of the biggest money-drawing offerings an exhibitor can present. There can be no question of the necessity for satisfying the public demand for pictorial information issued with approval of the Government, reflecting episodes in the world war. Every day citizens of the United States are becoming more vitally involved in the conflict, and the mission of the news-weekly is obviously concerned in reflecting the various phases of the situation at home and abroad."

Mr. Laemmle likewise declares that the Screen Magazine, reflecting educational topics that are always of interest to the general public have a special mission: He said: "We are going to devote special attention to this type of our service to exhibitors, for we have abundant testimony from the 'live wires' that the presentation of these topics draw heavily from all classes of theatregoers. We shall particularly exploit the Finley Nature Study Pictures, a series applying specifically to wild animals and birds in their natural elements.



Carl Laemmle of Universal

Five-Reel Features

"Universal will, of course, continue to make and distribute the best possible examples of five-reel features that money can produce and ingenuity devise," said Mr. Laemmle. "Bluebirds will continue to be the cream of our product, and for the third year of this program we have arranged for better plays, bigger productions and more potent stars than ever. Bluebird's second year ends with Dorothy Phillips, in 'Broadway Love,' as the attraction, and a synopsis of the productions released under the Bluebird brand would reflect a fulfillment of the purpose we had in mind when launching the series—to give, consistently, a program of features that would show an improvement, week by week, in the advancing schedule.

"Apart from Bluebird, and embodying the same purpose to give fine productions of good plays by the best available talent, there will be fifty-two special Universal features distributed during the coming year. We will feature the individual artist in plays especially adapted to the screen attributes of the star. For instance, Jack Ford will present a series of 'Westerns,' in which Harry Carey will be the star, with Molly Malone his featured leading lady.

Better Comedies, Too

"Universal has always made a specialty of comedies and we promise better mirth-provokers than ever during the coming year. Julius Stern has already begun to fulfill his purpose in backing the L-Ko brand with big names, both for advertising purposes and results upon the screen. L-Kos have long been a Universal standby and they will be better in every way than they ever have been. Early in the year, we will introduce a new type of comedy, under a brand we expect will become one of the most valuable assets an exhibitor can have."

In conclusion, Mr. Laemmle said: "Universal will be awake to the needs of the exhibitor during the coming year, supplying a service that will get the money. That is what we are here for and the exhibitor may depend upon Universal to better supply his needs than ever before."

Fitzmaurice Takes Great Interest in Feature

George Fitzmaurice, who directed Pathe's de Luxe production of Rudyard Kipling's story of adventure, "The Naulahka," says it is the most interesting picture he has ever staged. The original scenario called for some 400 scenes, but Director Fitzmaurice increased this to 800 scenes. The additional scenes, doubling the number originally laid out, were added as a result of the inspiration that Mr. Fitzmaurice says came to him as the work progressed.

In discussing the production of "The Naulahka," which has been announced as one of the three great Pathe productions that will be released during the coming year, Mr. Fitzmaurice said: "I think the work of Antonio Moreno in this production outrivals even the great work he has done in his previous pictures and that Doraldina, who is co-starred with Mr. Moreno, will be a revelation to the picture fan. Mr. Moreno is admirable in the part of the wide-awake American and Doraldina is the essence of seductiveness in an oriental atmosphere."

Barbara Castleton Considers New Offers

Barbara Castleton, who a few days ago completed work in Herbert Brenon's production of "Empty Pockets," which is shortly to be distributed through the First National Exhibitors' Circuit, announced last week that recent reports circulated to the effect she was under contract to any person or company were premature, and that she is absolutely free of all and any agreements or contracts.

Coincidental with this announcement, Miss Castleton stated that she is at present considering offers for features, and will likely make an announcement of connections shortly.



Mary Garden's Magnificent "Thais," for Goldwyn, Claims Not Alone the Distinction of the Star and Her Artistry, but Displays Elaborate Settings as Well

Goldwyn Features Grab Record

"Polly of the Circus" Draws Praise Since Day of Its Release In September—"Cinderella Man" Also Wins

"POLLY OF THE CIRCUS," the first picture released by Goldwyn, has come very close to establishing two records for itself, according to a Goldwyn announcement, in the commendations from theatre owners, far and wide, which have come into the Goldwyn offices since its release, September 3. During the first weeks of the picture's showing a large number of responses from exhibitors were printed in the trade journals of the motion picture industry. And since those first few weeks the flow has never ceased, Goldwyn claims. Goldwyn insists that it is doubtful if any picture, released through the regular channels of distribution and not wild-catted over the country after a "papered" run on Broadway, has drawn letters of commendation from exhibitors so long after release.

While such evidence comes to the home office of the appreciation of the first Goldwyn release, other letters bring as warm a word for the newest Goldwyn picture, "The Cinderella Man," from a body of Philadelphia critics. Branch Manager G. T. Ames wrote from Philadelphia: "Possibly words of commendation from your exchange manager have no great value in a business way, but I feel that I must say something about 'The Cinderella Man.' In company with three or four critics, I screened the picture yesterday as soon as it was received here. In the estimation of those who saw it, and my feelings were the same, it is head and shoulders above any Goldwyn production thus far. In fact, A. R. Plough, critic of the Philadelphia Ledger, said to me: 'You saw, Ames, what I had to say about "Nearly Married," but wait till you see what I say about "The Cinderella Man." It is the best picture in six reels I have ever seen.' The photography of this picture excels in my opinion—shared by all present—anything that has yet been done. Miss Marsh has scored a most decided hit; it is the best work I have ever seen her do, and as for direction, George Loane Tucker has established himself among directors."



Mae Marsh's Christmas Gift to Exhibitors Is "The Cinderella Man," for Goldwyn

Metro Acquires Rights to "The Claim"

METRO has acquired the rights to "The Claim," a play written by Charles Kenyon and Frank Dare, as a starring vehicle for Edith Storey. The play had a New York run earlier this season, with Florence Roberts in the leading role.

"The Claim" is a comedy drama with mining camp and dance hall atmosphere and possesses a Western plot. Miss Storey will play the leading role of Belle Jones, a dance hall singer and dancer. This role is of the Western type in which Edith Storey first endeared herself to picture audiences in her first appearances before the camera. In contrast to her previous Western roles, this role requires no riding or athletic stunts but is a straight dramatic part affording the star opportunities for emotional acting.

Sidney Drews Finish Two Comedies in Week

Mr. and Mrs. Sidney Drew have just indulged in a few days of rest after having completed the most strenuous week in their entire career as Metro stars and collaborators. As a general rule they content themselves with producing one comedy a week, but this time they not only produced two Metro-Drew comedies, but wrote them as well, and then for recreation sent off a big box of good things to Aviator S. Rankin Drew, "somewhere in France," and Lieut. Hartley McVey, of the signal corps' aviation section, at the same approximate address.

Heart Interest Stories Sought by Astra

It was announced last week from the Astra studios that that company is in the market for big stories with real heart interest.

As determined by J. A. Berst, vice-president and general manager of Pathe, all productions released by that company must have the "three-point quality"—Star-Story-Direction—and in line with that policy a great number of stories and plays have already been secured for each of the Pathe stars, but to keep well in advance of the producing schedule as many other plays and stories that measure up to the standard will be purchased and prepared for screen presentation.

Lait Writes Comedy Titles for "The Warrior"

J. R. Grainger, general manager of the Allen Film Corporation of Chicago, which company controls an extensive part of the Middle West States for "The Warrior," announced this week that Jack Lait, well known author and playwright, had been engaged to create a series of special comedy subject titles for several scenes in the spectacle. Lait is the author of "Help Wanted" and is especially well known for his stories which are at present appearing in one of the leading Chicago dailies. The titles in question will be written in his familiar breezy style, it is said.

"Tom Sawyer" Speaks Well for Pickford

WHILE there was at no time, according to the Famous Players-Lasky press department, any question in the minds of those responsible for the production of "Tom Sawyer" as to its probable reception by the public, it is said to be doubtful if even the most sanguine had any conception of the interest that has been awakened by Jack Pickford in the title role, as presented by Paramount.

When Julia Crawford Ivers wrote the scenario it was discovered that five reels would be altogether inadequate to tell the story of Tom and his boyhood companions, and so it was decided to make two five-reel films, calling the first one "Tom Sawyer" and the second "Huck and Tom," or "The Further Adventures of Tom Sawyer." William D. Taylor directed both productions.

It is generally conceded that Jack Pickford makes an ideal "Tom," even those lovers of Mark Twain's works who are apt to be rather hypercritical in their consideration of an attempt to transfer the stories to the screen, have been loud in their approbation of his portrayal of "Tom Sawyer," it is claimed.

"Huck and Tom" will be released quite early in the new year, but it is probable that "The Spirit of '17" will come in between, it is announced.

In the first production George Hackathorn appears as Sid, Alice Marvin as Mary, Edyth Chapman as Aunt Polly, Clara Horton as Becky, Helen Gillmore as the Widow Douglas, Robert Gordon as Huck and Antrom Short as Joe Harper. Virtually the same cast appears in "Huck and Tom" or "The Further Adventures of Tom Sawyer," with a few additions.



Jack Pickford in "Tom Sawyer" Paved the Way for "Huck and Tom," Also Released by Paramount

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Carey Wilson Joins the First National



Carey Wilson, Manager of the First National Exchange

CAREY WILSON, one of the best-known figures in the New York film sales field, this week assumed the management of the First National Exchange, the New York distributing offices for the First National Exhibitors' Circuit, it has been announced. Mr. Wilson resigned from the Fox Film Corporation some two weeks ago, after being with this firm a period of three years.

Mr. Wilson's active film experience began as an exhibitor eight years ago, from which field he joined William Sherry when the latter opened the New York Exchange for releasing the first Famous Players film, "The Prisoner of Zenda." His association with Sherry continued until three years ago, when he joined the Fox organization for the purpose of installing the contract system of bookings throughout the United States. In this task he acquired active experience in every exchange city of the United States. Shortly after, he opened the Canadian offices for Fox and left Canada on two days' notice to go to Australia and New Zealand. During 1916 Mr. Wilson covered over fifty thousand miles of territory in the Antipodes, opening the Fox offices in Sydney, Melbourne and Adelaide (Australia), and Wellington, New Zealand.

Mr. Wilson is located at the newly established First National Exchange at 509 Fifth avenue, where has been prepared one of the best equipped exchanges in the city.

Triangle Writers Work on New Scripts

THINGS are humming in the scenario department at the Triangle's Culver City studio, and the brains department is said to be working overtime to keep up with the production department on its schedule of two five-reel dramas a week.

Jack Cunningham, who has just completed the continuity on "The Hopper," is now at work on the screen adaptation of "Little Red Decides," from William M. McCoy's story by the same name, which appeared in the American Magazine.

Three members of the Triangle scenario department are working on original stories. Catherine Carr, author of the seven-reel drama, "I Love You," to be released January 13, is writing an original story, called "A Soul in Trust." Lillian Ducey is turning out a screen play, called "Woman's Love," and Hayden Talbot is putting the finishing touches to an original story, "The Day of Knights." Gardner Bradford, a recent addition to the scenario department, and H. B. Daniel are both working on subtitles for the Triangle forthcoming screen dramas.

With the approaching holidays the activity at the Triangle studio shows no let-up. General Manager H. O. Davis has made it plain, in statements to exhibitors and the trade press, that Triangle will open the new year with a production schedule never before attempted. And the announced policy of furnishing the most enlightening and instructive photoplays, will be carried out to the fullest extent, it is said.

New Jersey Sees "The Fall of the Romanoffs"

WHEN the new Forest Hill theatre in Newark opens on Christmas Day, New Jersey will have its first glimpse of Herbert Brenon's "The Fall of the Romanoffs."

The house is now receiving its finishing touches under the direction of its owner, Arthur W. Moore. The theatre is said to be one of the most magnificent, in points of architecture and modern improvements, in the East.

The first New Jersey showing of the big Brenon historical production will be under notable auspices. Mr. Moore arranged with Mr. Brenon to present "The Fall of the Romanoffs" at a special invitation performance at the new theatre on Friday evening, December 22. This opening will be attended, is it expected, by the foremost city officials of Newark and the leading exhibitors of all Jersey. A number of prominent New York screen men are planning to be present at this opening, it is said.

The new theatre, which is located at Mt. Prospect avenue and Heller Parkway, will be open for inspection from 7:45 to 8 o'clock on the evening of the invitation performance. The showing of "The Fall of the Romanoffs" will be preceded by a musical program on a Bartola De Luxe, which is one of the features of the new house.

Other Newark houses will offer "The Fall of the Romanoffs" immediately following its Forest Hill theatre run.



Darrell Foss, Margery Wilson and Arthur Moon Are the Chief Players in Triangle's "Without Honor," and Pauline Starke, Bewitching Even in Overals, Stars in "Until They Get Me," Recently shown at the Rialto

Triangle Finishes Two Features

Two New Subjects Also Put Under Way, and Studio Continues to Hum—Scenario Department Busiest of All

WITH two pictures completed and two new subjects begun, the Triangle Culver City studio continues to keep pace with the production schedule set by General Manager H. O. Davis, and several dramas said to be of exceptional merit, are now in the preliminary stages of production. The scenario department is busy on the screen adaptations of some well known magazine stories and novels by popular authors, and the staff of authors is also working on several promising original photoplays.

Director Frank Borzage has put the finishing touches on his latest Triangle offering, "The Gun Woman," featuring Texas Guinan. Supporting Miss Guinan are Ed Brady and Francis McDonald. In the closing scenes, Director Borzage worked with a bevy of Triangle beauties as dance hall girls and all of the cowboys from the Hartville ranch as western atmosphere when "The Gun Woman's" saloon and gambling hall was "shot." The picture is now in the hands of the film editors.

Director Cliff Smith has finished the latest offering starring the Triangle cowboy star, Roy Stewart, who scored a hit in his latest western release, "The Learnin' of Jim Benton." Stewart's new vehicle is "The Law's Outlaw," Fritzi Ridgeway again supports him in this drama of Western life.

A new subject, on which Director Smith has started work and in which Stewart will be featured, is the screen adaptation of Randall Parish's well known novel, "Keith of the Border." An exceptionally large cast will support Stewart in this picture. The opening shots are being made with the star in typical Western atmosphere. As yet the complete cast has not been announced.

Following "Keith of the Border," the cowboy will appear in the screen adaptation of Charles Alden Seltzer's novel, "Boss of the Lazy Y," declared by Alvin J. Neitz, continuity expert on Western subjects, to be the greatest two-gun man story he ever handled. Stewart plays the first four reels as an unshaven roughneck, bursting forth as a well-groomed gentleman in the closing canto.



J. Barney Sherry, Triangle Feature Player

Artcraft Leading Man Returns to Legitimate

Cecil Fletcher, leading man for Elsie Ferguson in "The Song of Songs," now being produced for the Artcraft Pictures Corporation, has been engaged by Charles Dillingham to play the leading juvenile lead in "General Post," a new play which will have its premiere shortly. "In the Song of Songs" he plays the part of Steve Bennett.

Oklahoma Critic Sticks Up for Goldwyn

ON the first anniversary of the founding of the Goldwyn Pictures Corporation, it is no small satisfaction to its executives to receive such public acknowledgement of the part that Goldwyn has played in the bettering of photoplay conditions during the past year as has been drawn from the critic of a Tulsa, Okla., paper. It is said to be still more of a satisfaction that such an acknowledgement should come from one of the smaller cities of the Middle West.

"About the most stupid thing I've heard," writes the editor of "Flashes from Filmland," in the paper, "was a woman's remark the other day that the picture shows are just getting so poor they are hardly worth going to. Now watcha think o' that? Wouldn't it dislocate your equilibrium? It did mine. This very year has seen more big money turned loose by producers for big features than any other in the screen's history. Rex Beach and a long train of eminent authors and playwrights that would stretch a block or two have brought all their popular works to the screen and many of them have been exhibited this year for the first time.

"The Goldwyn company's debut this season is sufficient answer to the criticism. It not only brought a wonderful galaxy of stars from the speaking stage, but it brought along such authors as Rex Beach, Margaret Mayo, Irvin Cobb, Roi Cooper Megrue, and a number of others."

Director Campbell Takes Company to "Location"

Director Colin Campbell, of Selig's, has taken his company to Pleasanton, Cal., where the feature, "Little Orphant Annie," will be completed in the rural atmosphere of this picturesque village. Colleen Moore, Tom Santschi, Lillian Hayward, Eugenie Besserer, Harry Lonsdale, Lafe McKee and a number of other players accompanied Mr. Campbell to the northern California location.

Hart Spends Much Time on His Script

MUCH of William S. Hart's time is spent in reading scripts intended for his production, many of which, although written by some of the best known screen authors, are entirely unavailable for his use. In an interview recently on the requirements of his scripts, the Thomas H. Ince star said: "Working in conjunction with such an authority as Mr. Ince, my judgment rarely is wrong. We always read the initial draft of scenario together. First Mr. Ince will read for a while and then I will peruse the script. We discuss each scene. I must feel the story by the time it is well under way, or I cannot bring myself to like it. If the author hasn't taken my measure pretty definitely by the time I have been in the story for the first five minutes, it is a certainty that his work will be found unsuited for my uses.

"My introduction to the audience is an important part of a scenario and the author who misses the opportunity to give me a novel entree will have a hard time selling his story. I suppose, about one out of every two dozen scripts submitted are found worth considering for production by Mr. Ince and myself. That is to say about one story out of every twenty-four is found to have possibilities. Of course if the story is the work of one of the regular staff writers, our work in connection with the script is nil, but not so when the script is the product of an outside writer who usually thinks more of his abilities as an author than he does of building stories for my individual use."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



Ouida Bergere

Fred Wright Rejoins Pathe as Director



Fred E. Wright, Pathe Director

THE directorial forces of Pathe Exchange, Inc., have been augmented by the return to the fold of Director Fred E. Wright after an absence of three years from Pathe activities, it is announced.

Mr. Wright has the distinction of being one of the oldest directors in the industry and one of the first stage directors to devote his services to the production of picture plays.

His theatrical experience commenced at the age of sixteen as an actor in the company with Thomas W. Keane, where he served an apprenticeship of three years. Later he was associated with Oliver Doud Byron, A. M. Palmer, Augustin Daly and Frank Mayo.

Prior to his entering into the world of pictures he acted as stage director for many well known stock companies in New York, Brooklyn, Philadelphia, Cincinnati, Indianapolis, Kansas City, Denver and Seattle.

His first work as a director of picture plays was in the independent field where the quality of the productions made under his direction attracted the attention of the old Pathe Company, then known as Pathe Freres. He remained with Pathe Freres until 1914 and then became a director for Essanay, producing many of the best features released by that company during the three-year period of his contract.

Miss Young Duplicates Own Bedroom in Feature

In "The Marionettes," the third Select Picture produced by Clara Kimball Young with her own company, Miss Young has used an exact replica of her own bedroom, it is claimed.

This is a French room done in pale gray and mellow old rose, its furniture of ivory toned wood and golden brown wicker, and its hangings bordered in old cream lace. It was personally designed by Miss Young and every detail carried out under her supervision. The only thing missing in the duplicate is the view from the star's windows, but the impossibility of carting the Hudson up to New Rochelle necessitated the omission.

Ouida Bergere Forms Independent Company

IT was announced last week that Ouida Bergere has organized and put into operation, at 516 Fifth avenue, a complete and independent organization along lines said to be of the most advanced efficiency, to look after the interests of producers, stars and other players.

A long-time lease has been taken on the New York offices, with affiliated branches in London, care of Hughes Massie, 40 Fleet street, and at Los Angeles, through the activities of the Mabel Condon Exchange.

Responsible executives of long experience are said to be in the departments now established, and additional executives are already being contracted for to head the new departments under consideration. The fact that Miss Bergere will now be operating free from any other affiliations or business complications, will enable her to give first hand attention to all transactions of major importance.

Producers will be automatically supplied with lists of best available directors, stars, and supporting talent, scenario editors, and continuity writers; and a screen test of new talent will be made for their consideration. Miss Bergere will confer in person with directors at the various studios so as to intelligently cast the productions, or furnish the necessary talent. Original manuscripts will be read with the same objects in view. Directors who are free for new affiliations can place their business affairs in Miss Bergere's hands, who will project their past pictures upon the screen in her private projection rooms. Authors will receive personal representation. Books, plays and original stories will be converted into scenario form, for practical selling purposes; desirable material and original ideas will be purchased.

"Lost Express" Mystery Solved at Last

The mystery of "The Lost Express" is solved in the final chapter of this railroad serial, in which Helen Holmes has exhibited feats of daring.

In chapter 15, "The Return of the Lost Express," released by Mutual, Monday, December 24, Director J. P. McGowan has worked up a high spectacular climax it is said, in which an entire town is destroyed by fire, and Helen is seen in a scene of rescue from the flames that borders on the foolhardy.



Picturesque Backgrounds Are a Strong Point in Harold Lockwood's Newest Metro Wonderplay, "The Avenging Trail"

Gives Nazimova Good Cast

Star's Second Production De Luxe Now in Making at Florida Resort—Charles Bryant Plays the Male Lead

METRO PICTURES CORPORATION announced last week that a brilliant cast of players has been engaged to support Mme. Nazimova in her second Metro production de luxe, said to be a powerful drama of gypsy life, now in preparation in St. Augustine, Fla., under the direction of George D. Baker.

Heading the list is Charles Bryant, who will also be seen opposite the star when Metro's "Revelation" is released. Mr. Bryant played in her support in "War Brides," both in vaudeville and in the screen version, and in dramatic productions, such as "Bella Donna."

Irving Cummings is also cast for an important role in the Russian star's support. He has just completed his work in Metro's "An American Widow," playing opposite Ethel Barrymore.

To Dodson Mitchell has been intrusted the important part of Griswold, upon whom a unique revenge is planned by the gypsy maiden (played by Mme. Nazimova) for her mother's fate.

Another in the cast of Nazimova's gypsy play is E. J. Connelly, who was Dr. Zulph in Metro's serial, "The Great Secret," starring Francis X. Bushman and Beverly Bayne. He played the name part in "Rasputin, the Black Monk."

Frank Currier will play the old gypsy, the chief of the tribe. He has accompanied Nazimova and her director to the southern location, where the gypsy play is being produced. Mr. Currier has been associated with every star in the Metro constellation, and has a long list of character delineations to his credit, notably in "Outwitted," "The Greatest Power," "The Wager," "Sowers and Reapers" and "The Duchess of Doubt." He will also be seen in Nazimova's initial Metro offering, "Revelation," soon to be released.

Nila Mac, who was seen with Nazimova in "War Brides," in the part of Joan, will also have a prominent part in this play.

Rolin Installs Novel Editorial Board

HAL Roach, president and director general of Rolin Film Company, on a recent trip to New York, saw the Pathe film committee at work and was so impressed, it is said, with its value that he has incorporated certain features of it into the Rolin Company.

He has inaugurated a board of critical strategy at the plant in Los Angeles. In other words, he has formed a committee of the people to criticize Pathe's Lloyd and Toto comedies before the necessary cuts have been made. This board includes Roachc as director, the director who made the picture, the technical cutter of the company and a board of laymen, including a tired business man, a young woman, and a rather soiled-faced urchin. Roach values their opinions highly, according to reports. By careful observation he has found that about a third of the audiences at moving pictures are made of young men and women, the young women deciding as to what picture theatre shall be attended. Therefore Roach believes the opinion of this representative young woman is invaluable. The business man represents the middle-aged class, and he generally has a suggestion or two that adds to the betterment of the picture. The boy can be relied upon to laugh at every real laugh situation in the play, and in this way Roach knows to a certainty how many laughs the product is good for.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Julius Stern Prolongs Stay on Coast

President Julius Stern, of L-Ko Comedies, remains on the Pacific Coast for another month to observe the outcome of several changes he has made, in consultation with Director General J. G. Blystone, at the Hollywood studios, where L-Kos come from. There has been a general shift of players and directors, brought about by the addition of new stars of the L-Ko list, and the new schedule of operations is depended upon to work a general benefit to the product.

W. S. Frederick came to L-Ko with Mack Swain to direct the "Ambrose" comedian in a series of releases that will bring that character to the screen once a month. Vin Moore, directing Myrtle Sterling, will have Al Forbes as his principal comedian. Gale Henry is being directed by Robert Kerr, with Hughie Mack and Bobby Dunn doing the leading male comedy. Dave Morris, transferred from Nestors, is being supervised in his offerings by Archie Mayo.

Constance Talmadge Returns to West Coast

Constance Talmadge, Select's young comedienne, who left Los Angeles less than a year ago, returned to the Coast this week a star in her own right.

Miss Talmadge will begin work shortly on "The Shuttle," which has been arranged for the screen from Mrs. Hodgson Burnett's widely read novel.

Empire All-Star Arrangement With Frohman Ends

It was announced last week that arrangements with the Empire All-Star Corporation, which was organized last January to exploit Charles Frohman's stage successes in motion pictures, have been terminated. The cause was not made known. As a result of the change, it is announced that Charles Frohman, Inc., is again in the market to dispose of its plays to various motion picture companies.

Indian War Films Reach Cutting Room

WORK was commenced, last week, on cutting, assembling and titling the second series of official Italian war films which have reached the United States and which are being handled by the Fort Pitt Theatre Company of Pittsburgh, of which William Moore Patch is president and managing director. Mr. Patch is personally supervising every phase of this work, which will take about two months. He plans to give the second series of films an even more elaborate exhibition than that lavished upon the first series, known as "The Italian Battlefront."

A title for the second series of official Italian war films has not been definitely decided upon as yet. It is said by those who are close to Mr. Patch, however, that he intends giving the picture some such name as "Italy's Lesson for America."

Many of the scenes, it is claimed, of the second series were filmed during the recent retreat of the Italians from the Gorizia. It is also said that the heroic stand of the Italian army under General Diaz at the Piave River has also been photographed.

Alec B. Francis Ranks High as Goldwyn Player

Alec B. Francis, from appearing signally in the Rex Beach picture, "The Auction Block," was drafted for the Marsh picture, "The Cinderella Man," released December 16. Mr. Francis deserves the strong place that his work has won in the estimation of Goldwyn patrons. He has had a notable career in the films, having gone into the work of screen acting when the cinematograph first became commercially feasible. He appeared even in the days when motion pictures had not generally developed byond the slot-machine stage and when 500 feet of film constituted a feature photoplay.

His first picture was "Twa Hieland Laddies," made for the old Vitagraph, but he has since played in more than two hundred cinematographic productions, including "Silent Jim," "After Dark" and "The Imposter," in each of which he was featured by the Eclair Company; "Alias Jimmy Valentine" and "The Wishing Ring."

In "The Cinderella Man" he has the part of Romney, whom he describes as "a man with a sense of humor besides hair; a man with a serious side to his nature—and a splendid role."

Eltinge Makes Collection of Shoes

One day in Los Angeles, while working on his last picture, "The Widow's Mite," Julian Eltinge confided to several of his friends that his hobby was collecting shoes. Mr. Eltinge has in his possession the last shoes that John L. Sullivan wore in his last fight with Jim Corbett. In turn, Corbett presented to his friend, Eltinge, the shoes he wore in his famous fight with the late Fitzsimmons. He is also the proud possessor of a shoe worn by the famous race horse, Colin, presented to him by August Belmont.

Collins Titles Petrova Picture Uniquely

CO-INCIDENTAL with the recent completion of the second starring vehicle in which Madame Olga Petrova will appear, comes an announcement by Frederick L. Collins, president of the Petrova Picture Company, of the inauguration of a unique method whereby the title for the second Petrova release will be chosen. With a full realization of the important part which an appropriate main title plays in the success of any feature production, Mr. Collins has decided to supplant the usual methods employed in the naming of pictures with the following plan:

"The complete working organization which participated in the making of the second Petrova production will be assembled in the projection room at the studios immediately following the final cutting of the film. Larry Trimble, who is responsible for the directorial end of the picture following "Daughter of Destiny," together with the members of his production staff will be present, in company with the heads of the publicity, scenario and cutting departments. All of the spectators will be furnished with comprehensive working manuscripts of the picture and in order to stimulate the imaginations of the titlers, Mr. Collins has arranged for a substantial money award for the man or woman who selects the best main title to accompany the second Petrova production.



Mme. Olga Petrova's Second Starring Subject Is Being Titled by Means of a Unique Method

The picture, which deals with a present day problem, presents Madame Petrova in the decidedly unique role of a famous young woman surgeon and the somewhat "different" plot which the story unfolds affords opportunity for the selection of a most unusual title, it is said.

Wm. Fox Films "Jack Spurlock—Prodigal"

"JACK SPURLOCK—PRODIGAL," written by George Horace Lorimer, editor of Saturday Evening Post, is to be filmed by William Fox, it was announced last week.

It required some persuasion, it is said, accompanied by what is claimed to be the largest sum of money ever paid for a similar privilege to get Mr. Lorimer's consent to picturization of his tale, but Mr. Fox personally conducted the negotiations which finally made it possible.

Mr. Lorimer's "Jack Spurlock—Prodigal," appeared in Saturday Evening Post in serial form. It's introductory chapter, in which your Spurlock, at Harvard, awakens after a wild night and discovers a bear with boxing gloves on his feet in his bath-room, which he had brought home as a "lark," compels the reader, according to Fox, to settle in his chair anticipating an "out of the ordinary" tale.

General Manager Sheehan of the Fox Film Corporation, discussing the coming production said: "Notwithstanding the extraordinary prestige linked with "Jack Spurlock-Prodigal," and its author, the picture will be released as one of the regular Fox weekly special features—not as an "extra" even though it undoubtedly carries the punch entitling it to be classed in the so-called de luxe category.

"This announcement ought certainly be appreciated by regular patrons of Fox service and should appeal, from a business viewpoint to all exhibitors. The decision to list this particular film as a Fox special feature assures Fox patrons of an opportunity to "clean up" handsomely, but Mr. Fox goes further and announces that an extraordinary publicity and advertising campaign will be conducted in its behalf. This is practically a guarantee of theatre capacity business for every exhibitor on the Fox yearly contract list."

Essanay Comedy Director Adds to Playing Staff

Arthur D. Hotaling, Essanay comedy director, is adding to his staff of comedians for his one-a-week General Film releases. Arthur Bates, who supported Charlie Chaplin in several of his Essanay productions, is to be featured as a character comedian in forthcoming pictures, as are Amedee Rastrelli, the French comedian, and Howard Higson, an English contortionist.

Bessie Love Appears at Hero Land Bazaar

Bessie Love, the Pathe screen star, appeared last week at the "Hero Land" Bazaar in New York.

Miss Love appeared in soldier's uniform with her director, Frederick Thompson, her leading man, Chester Barnett, and her cameraman, in a brief sketch taking her spectators back of the scenes in a "movie" studio and ending with an unexpected punch—an effective and yet unaffected appeal for the sufferers at Halifax.

Advance Offerings of the Programs

Vitagraph Plans Big 1918 Start

Four Strong Productions Listed for January, with at Least Eight Favorites in Casts — Stories Considered Excellent

GREATER Vitagraph will start the new year with an even stronger offering of Blue Ribbon features than it closes 1917 with, according to an announcement by Albert E. Smith, president of the company. Four strong plays have been listed for the month of January and these bring to the exhibitors many of the Vitagraph favorites, among them Earle Williams, Corinne Griffith, Nell Shipman, Evart Overton, Alfred Whitman, Edward Earle, Miriam Miles and Betty Howe.

President Smith declares that the outstanding feature of the January program is the excellence of story presented in each picture.

"Without real stories," said Mr. Smith, "the best stars and the best productions that a company can put out fail in their primary object—entertainment—and unless the public is entertained the motion picture industry is bound to come to a standstill. Thus, it is up to the producers to provide their stars with the best stories available. With Vitagraph this has long been a fixed policy and I feel safe in the statement that no company has on its list of contributors a better or more extensive company of fine writers than has this."

The list of productions as announced by President Smith follows: January 7, "The Blind Adventure," featuring Edward Earle and Betty Howe; January 14, "The Wild Strain," featuring Nell Shipman with Alfred Whitman; January 21, "The Menace," featuring Corinne Griffith with Evart Overton; January 27, "A Mother's Sin," featuring Earle Williams.

"The Blind Adventure" is an adaptation from the Saturday Evening Post story of Earl Derr Biggers, "The Agony Column," and was produced under the direction of Wesley H. Ruggles.

"The Wild Strain" brings another of the works of George Randolph Chester and Lillian Chester to the Vitagraph program. It also marks the return to the Vitagraph list of stars of Nell Shipman.

"The Menace" is said to be another strikingly original story, written by Rex Taylor, and presents Miss Griffith and Mr. Overton in the most attractive roles they have been seen in in months. It was produced by John Robertson.

"A Mother's Sin," which was picturized from a novel by Hilda Sharp, is declared to be one of the best vehicles Earle Williams has had in many months. The picture was produced under the direction of Tom Mills. In the supporting cast are Miriam Miles, Betty Blythe, Denton Vane, Louise Dupre and Ernest Maupain.

Essanay Books "The Dream Doll" Heavily

ESSANAY, it is supposed, timed the release of its novelty perfection picture, "The Dream Doll," so as to give it to the public during the holiday season. And that it sensed the appropriate time for its release is evidenced in the heavy holiday week bookings, already reported by the George Kleine offices, according to announcement.

Though not a Christmas picture, "The Dream Doll" is said to be particularly appropriate for holiday programs, as it shows, according to Essanay, that some remarkable acting is done on the part of some fourteen-inch dolls.

The picture comes from the ingenuity of Howard S. Moss, an Essanay director and a student of novelties in motion pictures. That Mr. Moss has truly struck a novelty whose further possibilities are endless, will be realized, it is predicted, when the picture is shown.

The picture runs for an hour and it is acted for the most part by the little dolls. They interpret, it is said, a pretty legend in which the love element is strong and appealing to moviegoers of all ages. Marguerite Clayton, Rod LaRocque and other Essanay players appear in the picture.

Mary McAlister, the six-year-old Essanay actress, has completed her latest picture, "Sadie Goes to Heaven," adapted from the story published in Good Housekeeping. This production includes some acting by a small dog, "rented out" by a Michigan farmer.

Jack Livingston Warns Against His "Double"

Jack Livingston, Triangle leading man who supported Belle Bennett in her last picture, "Be cause of a Woman," has issued a warning that a man who closely resembles him has been securing funds under false pretences, by representing himself to be "Jack Livingston." According to Jack, he has a double in New York who is touring the studios, declaring himself to be the Triangle actor, and is getting a few days work on the strength of it.

Christmas Week Introduces Marion Davies

A new motion picture star is revealed in the announcement that Pathe will soon present Marion Davies in a five-reel photoplay written by Miss Davies herself, entitled "Runaway Romany," and released Christmas week.

Miss Davies is very well known to New York playgoers as she was featured in the Ziegfeld Follies and also with Gaby Deslys in Charles Dillingham's "Stop! Look! Listen!" She then played in "Oh, Boy!" the musical comedy. The star is supported by a cast including Joseph Kilgour, who has been starred in many pictures and also has appeared opposite Emily Stevens in several of her most successful films; Pedro de Cordoba, leading man for Geraldine Farrar and Elsie Ferguson, appearing in "Carmen," "Maria Rosa," "Barbary Sheep" and others; Matt Moore, one of the Moore family; Gladden James, Ormi Hawley and Boyce Combe.

Fazenda Film Has Place in January Schedule

Louise Fazenda, termed by some the empress of mirth, again comes into prominence with "The Kitchen Lady," to be released by Paramount January 13. This is described as a Paramount-Mack Sennett comedy of the screaming variety. It parodies social customs and paints the woes of the downtrodden servant girl in ludicrous hues. Miss Fazenda is thoroughly at home in this character, for she possesses the burlesque ability to a marked degree, so necessary for the rendition of this sort of type.

Beside Louise Fazenda, Slim Summerville, Glen Cavender, Alice Maisen and Eva Thatcher appear in the cast. Edward Cline is director and the production was made under Mr. Sennett's supervision.

Preceding this, comes "Taming Target Center," December 30, with Polly Moran and a cast of star laugh-makers. Another new comedy is under way, entitled "His Hidden Purpose," full details of which will soon be forthcoming, it is said.

Doraldina Returns to Vaudeville from Pathe

Doraldina, who will be presented with Antonio Moreno in the Pathe De Luxe production, "The Naulahka," is creating much attention on the vaudeville stage.

Doraldina is credited with being one of the most accomplished Oriental dancers who has ever appeared on the boards in New York City, and in "The Naulahka," the screen will be given a special dance evolved from a number of native East Indian dances.

"Manx-Man" Proves Broad Vision of Americans

In an announcement last week, Goldwyn Pictures Corporation stated that it considers it a tribute to the American nation that at a time when the element of patriotism is being emphasized to a point where it might easily be felt that nothing is good unless it is evolved in the United States, its theatregoers are quick to recognize good plays and acting no matter where they come from. A convenient illustration of this is cited in Hall Caine's "The Manx-Man," made by George Loane Tucker from the novel of the same name.

"The Manx-Man" is a story of the Isle of Man, in the Irish Sea, and its players are English, from the war baby who plays "Little Pete," to Fred Groves, who portrays the title role. Even the hundreds of men and women seen in the "mob" are natives of the Isle of Man, where the production was actually made under Mr. Tucker's direction.

Thurston Hall Appears in Dorothy Dalton Feature

Thurston Hall, who appeared opposite Dorothy Dalton in "The Price Mark," her first Paramount picture produced by Thomas H. Ince, will again be presented in the leading male role of "Love Letters," which will be released by Paramount, December 24, according to the schedule announced.

Having completed "Love Letters," Miss Dalton is working on her next Paramount picture under Mr. Ince's supervision, a production having its scenes somewhere in the rugged western country, according to report. Further announcement of this new picture is expected shortly.

Fox Predicts Mix Will Spring a Surprise

Tom Mix, according to predictions issued last week from the offices of William Fox, will surprise his many admirers in the new productions in which he will appear. Mix's work in comedy productions is well known but in the new productions in which he will appear he shows dramatic ability, it is said, that is sure to make him one of the favorites of the screen. In his new plays he is expected to perform many daring Western stunts. There will be a heart interest throughout and Tom Mix will be the ideal, death defying lover, it is predicted.

"Troublemakers" Reaches Screen December 9

"Troublemakers," a comedy drama on the Fox Standard schedule, in which Mr. Fox presents his youthful stars, Jane and Katherine Lee, made its bow to the public December 9. At pre-release date exhibitions and private showings for exhibitors "Troublemakers" not only made good but was awarded the distinction of being probably the best comedy-drama, featuring juveniles, produced by Mr. Fox during the year 1917.

Critics Like Fox New Feature

"Les Miserables" Causes Scribes to Scramble for New Adjectives or Ones That Have Long Been Reposing on Shelf

METROPOLITAN critics lavished praise on the screen version of "Les Miserables," which had its premiere at the Lyric theatre in New York. That William Fox has produced one of the wonder pictures of the cinema world was the unanimous verdict of those who saw the first production. William Farnum as Jean Valjean scored the triumph of his screen career, it was admitted.

Following are excerpts from the metropolitan papers: New York Herald: "'Les Miserables,' a motion picture drama adapted from the epic novel of Victor Hugo was presented at the Lyric theatre after several months of preparation. The photoplay probably is as close an approach to literature as has been accomplished on the screen."

New York World: "An excellent example of what the movies can do for the classics of literature. Moving picture producers deserve credit for doing this sort of thing if only for extending the sphere of worth while ideas and increasing the public interest in good books."

New York American: "Mr. Farnum appeared brilliantly in the strong role of Jean Valjean and was supported by a fine cast. The plot was converted into an absorbing scenario and the production made with great care."

New York Evening World: "Jean Valjean, the hero of the greatest story ever told, was reproduced in all the vicissitudes of his wonderful and sorrowful career. The gamut of the emotions of the persecuted outcast of Victor Hugo's masterpiece was run with a fidelity to the human acceptance of how the sorrows and griefs of man should be depicted."



William Farnum Does His Best Screen Work in "Les Miserables," Produced by William Fox

New York Evening Telegram: "Lovers of Victor Hugo's masterpiece 'Les Miserables' rejoiced to find that this great work had been transferred to the screen by William Fox with all the power and vividness of the original story faithfully retained and adequately expressed."

Pathe Puts Out Many War Films in 1917

"DURING 1917 Pathe has enjoyed almost a monopoly of war films of the first class," said an official of that company the other day. "Beginning with the Official British Government pictures of the war—'The Battle of the Somme,' 'The Tanks at the Battle of the Ancre' and 'The Retreat of the Germans at the Battle of Arras' through the Official French Pictures—'In the Wake of the Huns,' 'Under the Stars and Stripes in France' and the latest, 'France in Arms,' the list has been a most notable one. No other organization has had anywhere near the quantity or the quality of these pictures which have come to us with the stamp of authenticity upon them, placed there by State authority.

"We believe, and our faith is based upon the success Pathe is having with all these war pictures, that first class war pictures, authentic, thrilling, and instructional, are real super-attractions with any house that puts them on and doesn't put them on 'cold.' In other words, the pictures should receive the advertising they deserve. If that is done the exhibitor can expect *real* business. Furthermore he can fill his house with persons who are not ordinarily patrons. The main business of the country at the present time is war. Everything that pertains to war is of interest to every man, woman and child. We therefore consider our war pictures are attractions which are unequalled by any pictures now on the market."

Jewel Feature Draws Without Any Advertising

National publicity, conducted along rational lines, is said to be bringing good bookings to the Jewel exchanges throughout the country.

So well known have Jewel features become in Portland, Oregon, that a theatre manager was enabled, it is claimed, to break all house records without anything but poster advertising to back "Sirens of the Sea."

Being in an appreciative mood after counting up his boxoffice receipts, Sam A. Sax, manager of the Princess theatre, in Portland, wrote a very complimentary letter to G. A. Metzger, Jewel representative in that city.



Douglas Fairbanks and Director Dwan Desert the Ford to Shoot "Modern Musketeer" Scenes in the Grand Canyon of the Arizona

Artcraft Winds Up Year with Fairbanks

ARTCRAFT PICTURES CORPORATION plans to wind up its release schedule for 1917 with the new Douglas Fairbanks production, "A Modern Musketeer," now being finished at the Lasky studio in Hollywood, Cal.

Written and directed by Allan Dwan, whose past association with Douglas Fairbanks has played an important part in the success of various popular photoplays, the newest vehicle for the athletic star is said to offer a unique theme. The story deals with the chivalry of days gone by brought up to date by the reincarnated D'Artagnan, Ned Thacker, a youth from Kansas, whose chivalrous deeds get him into many difficulties.

In the production of this film the Douglas Fairbanks players experienced, it is said, one of the most strenuous expeditions ever made by a motion picture company in staging a photoplay. The entire Fairbanks producing organization made the trip from the rim of the Grand Canyon of Arizona, down to the Colorado River, a descent of over seven thousand feet, and a distance of over thirty-five miles, along narrow winding trails that were barely wide enough to allow the mules carrying the players and supplies, to travel. The party required forty mules, who made the trip in twenty-two hours, stopping at Bright Angels Camp on the skirt of the Colorado River, where the company camped out during the time these scenes were being made.

After spending two weeks at the Grand Canyon, the entire company of fifty people departed for the Canyon Du Chelley, ninety miles by pack mule from Gallup, N. M. Here a number of other scenes were obtained as backgrounds for the new production. At this canyon the troupe again lived in tents and were found up and at work at sik o'clock every morning. The interiors are now being staged back at the Lasky studio in California, where the players recently returned from their many exciting experiences in the wild country of the real West.

O. Henry's Daughter Praises the Screen

THE fidelity with which the O. Henry stories, released through General Film Company have been produced, has made many friends, it is said, for the Broadway Star Feature series, but none of them more appreciative than Mrs. Margaret Porter Cesare, the daughter of O. Henry. In a letter to General Film, after she had witnessed a special showing of O. Henry pictures to friends and acquaintances of the short story writer, Mrs. Cesare warmly declared her satisfaction with the productions in the following words:

"I want you to know with what pleasure I have seen my father's stories presented in picture form," said Mrs. Cesare. "I use the term, 'picture form,' as applied in general to screen productions, for you have made the O. Henry stories more than pictures; you have brought to life the people I know so well. I did not realize that it would be possible to preserve, on the screen, characterization, atmosphere and spirit of the original story. But this has been accomplished and without impairing the unity of action.

"I have seen most of the pictures now released and have been impressed with the selection of players who, as a whole, become not players of parts but O. Henry's own people. Naturally I would be quick to detect any incongruity, but I can say that I have not observed one flaw or false note worthy of mention. The length to which the producer has gone to preserve the original story should make this a genuine living library of my father's works."

"Les Miserables" Turns 'Em Away at the Lyric

The William Fox production of "Les Miserables," starring William Farnum, at the Lyric Theatre, is a photodrama of a very decidedly different nature from "Cleopatra," but the patronage it is receiving, according to the Fox reports, is in every respect the equivalent of that which was accorded its successful predecessor. From the very first performance, it is announced, it has been necessary to turn people away, this applying to matinees as well as night showings.

"This success," says William Fox, "has been wholly a matter of giving the public big productions of the right sort. We are not confining ourselves to any one class of photoplays, but we are taking big themes and doing them in a manner befitting their greatness. Some exhibitors doubted our ability to put over 'Cleopatra' under existing conditions, but I disagreed with them. Now, I predict for 'Les Miserables' and for 'Queen of the Sea,' our new Kellermann wonder picture, successes even surpassing that of 'Cleopatra.'"

Edison Gets "Unbeliever" Scenes in Virginia

The spectacular battle front scenes for the forthcoming Edison perfection feature, "The Unbeliever," were made at the Quantico (Va.) cantonment with the cooperation of the United States Marine Corps, it is said.

Alan Crosland, director, and his company, including Ray McKee and Darwin Karr, are shown in two informal photographs taken at the camp.

"The Unbeliever" is a seven-reel production, based upon Mary Raymond Shipman Andrews' novelette, "The Three Things." The picture will be released during January through the George Kleine system.

Wallace Reid New Feature Released December 17

Wallace Reid, leading man in numerous Paramount and Artcraft pictures, is to be "in our midst" this week—taking New York as the terminus of his transcontinental journey. He left Los Angeles in company of Kenneth McGaffey, west coast publicity director, on the fifth of the month and, after stopping for personal appearances in a number of the principal cities en route, according to the schedule, reached the big city December 17.

While in the East he will be filmed in "The Source," and probably "Believe Me, Xantippe," from the Harvard Prize play, will also be produced on the Atlantic side of the continent. Then it will be "Westward Ho!" once more for Wallace Reid. He has completed two western productions—the first, "Nan of Music Mountain," released by Paramount December 17, the day of the player's arrival in New York. It is from Frank H. Spearman's story. The direction was accomplished by George H. Melford.

Fight Scenes Stand Out in Lockwood Feature

Two outstanding features of Harold Lockwood's forthcoming Metroplay, "The Avenging Trail," which Metro will release on December 31, are said to be the fight scenes in which the star, as Gaston Olaf, engages with Louis Wolheim and Walter P. Lewis, respectively playing Lefty Red and Devil Dave Taggart, the two heavy characters.

The fight of Gaston with Lefty Red is described as a vigorous affair, but the battle between Gaston and Taggart is said to be even more strenuous. Being stabbed, Gaston is compelled to face his adversary, a powerful man of the woods, with one arm rendered useless.

Essanay Releases McAlister Feature December 24

Mary McAlister, the six-year-old Essanay player, has completed her latest picture, "Sadie Goes to Heaven," it was announced last week, and the picture will be released on December 24, through George Kleine as an Essanay Perfection Picture.

"Sadie Goes to Heaven" is said to cite the adventure of a little ghetto waif in the home of the rich. A small dog takes one of the main roles in the production, it is said.

"Cloven Tongue" Released on January 13

"The Cloven Tongue" is the title of the latest of Pathe's Russian Art Films, which is scheduled for January 13. These pictures are scoring on their appeal to high class audiences. The Eighty-first Street theatre is presenting "The Painted Doll," December 17, 18 and 19, and the showing is being made by Manager Shackman with a big advertising campaign, the house attendants in Russian costume, Russian music, etc.



Mary Pickford's Best Picture Is Said to Be "Stella Maris," for Artcraft

Toto Comedies Begin Shortly

Hippodrome Clown Will Be Presented by Pathe in Two-Reel Series—Produced by Rolin, Under Roach

PATHE announced this week that the much heralded two-reelers starring Toto will begin on January 13 with the release of "The One Night Stand," and the comedies will continue every second Sunday of each month thereafter.

The Toto comedies produced by the Rolin Film Company under the personal direction of Hal Roach, the man who discovered Harold Lloyd, star of the very popular "Lonesome Luke" and "Rolin" comedies, are announced as the second most expensive on the market with a single exception. Yet, according to Pathe's policy, the Toto comedies will be within reach of all good houses.

Toto is said by Pathe to be entirely different from any comedian ever seen on the screen. His methods are said to be new to pictures though they have proven successful on the stage in New York.

The Toto comedies are characterized, it is said, by the direction that has marked everything ever done by Hal Roach. The leading woman is Clarine Seymour; a cast including Bud Jamison, who had such important parts in the "Luke" pictures; girls, girls and more girls, and one laugh after another are expected. Among those completed in addition to "The One Night Stand" are "The 'Movie' Dummy," "The Junk Man" and "Fare, Please."

"The One Night Stand" with Toto as Props is claimed by Pathe to be the funniest burlesque of the "behind-the-scenes" at a theatre ever filmed. In "The 'Movie' Dummy" he plays the dummy used in making the thrill scenes, in "The Junk Man" he again has a title role and in "Fare, Please" he is the conductor with Bud Jamison as the motorman on the "Not-at-all Express."



Toto, the Clown, in Pathe Comedies

"I Love You" Comes to Screen January 13

FOLLOWING the releasing of the first Triangle seven-reel production, "Because of a Woman," with Belle Bennett on December 16, the next seven-part feature will be "I Love You," starring Alma Rubens, scheduled for release January 13. The seven-reel pictures are a part of the new Triangle service recently announced, that of supplying a seven-reel feature on each month's program without extra cost to the exhibitor.

In producing "I Love You," Director Walter Edwards has spared no expense, it is said, in order to produce one of the most elaborate pictures yet featured on the Triangle program. The scenes throughout are said to be distinctly striking and, as many of them are laid in France and Italy, the ingenuity of the Triangle scenic artists at the Triangle studio was taxed to the utmost.

The cast selected for "I Love You," includes besides Alma Rubens, Wheeler Oakman, one of the best-known leading men in the country, and Francis McDonald, also a well-known heavy. Both Mr. McDonald and Mr. Oakman are new to Triangle pictures. Others in the cast are Frederick Vroom, Lillian Langdon and John Lince.

The story deals with a French artist, who paints a beautiful Italian girl. She learns to love him, but the artist leaves her broken-hearted. A wealthy Frenchman, after seeing the painting, falls in love with the model and goes in search of her, and they are married. Later the artist tries to win back the girl's love and finally does take her from her husband, but in the end he is brought to justice for his action.

"I Love You" was written by Catherine Carr.

Mersereau Story Comes Out in Novel Form

The publishers of Varick Vanardy's novel, "The Girl by the Roadside," to be released as a Bluebird feature December 31, with Violet Mersereau star of of the screen-version, will soon issue a special edition of the novel to conform identically with the moving picture. Stills from the Bluebird production will be used as illustrations and the book-trade will be supplied at about the time the photoplay is released throughout the country. "The Girl by the Roadside" had an extensive sale in its original form, and the publishers are depending upon the moving picture to create a renewed demand, these sales, at the same time, having a probable tendency to advertise the photoplay.

Bluebird Program Runs Well in February

With the Bluebird program arranged well into February, stars and directors are busy on locations with future subjects for release in the early months of the New Year. With the exception of Violet Mersereau, who operates at Bluebird's Leonia (N. J.) studio, all of Bluebird's stars are working on the West Coast with Universal City as their base of activities.

Mae Murray, under direction of Robert Leonard, has completed "The Eternal Columbine," written for her by H. Sheridan Bickers, especially created to introduce Miss Murray's dancing. Carmel Myers will be the star of "The Green Seal," to be released late in February, with Ashton Dearholdt, her new leading man. A. G. Kenyon prepared the scenario from a book written by Charles Edmund Walk and Stuart Paton, who has lately been directing Universal serials, supervised the production.

"The Girl Who Dared" will present Dorothy Phillips as a February star among Bluebirds, with William Stowell and Lon Chaney featured in her support. Allen J. Holubar is finishing the production from a magazine story written by James Oliver Curwood. Priscilla Dean will, in this feature, appear for the first time in Miss Phillips' support, the company also including William Burress, Harry De More, Joseph Girard, J. Gordon Russell and Frank Brownlee.

Sonia Markova Scenes in Massachusetts

Many scenes of the new Sonia Markova picture, which is now being made for William Fox, were photographed at Buzzards Bay, Massachusetts, on a ship specially employed for the purpose. Some of these scenes were snapped from exceedingly difficult camera angles, it is said, and the life of the cinematographer was in danger more than once.

On one occasion the machine was lashed to a spar which was attached to the stern of the craft, even with the deck and about twenty feet above the water. On the end of this a small platform was constructed, and there the camera man stood while he snapped the action going on above deck.

Borzage Gets Compliments on Triangle Play

Frank Borzage, Triangle director, is receiving congratulations from all sides on the success of his latest picture, "Until They Get Me," which scored a hit at the opening in New York.

Borzage received the following wire from Frank McDonald, well-known actor, who attended the New York premiere at the Rialto: "'Until They Get Me' played to standing room at the Rialto theatre and scored a knockout. It is a clean, snappy picture, filled with straightaway action and just the kind the fans want."

The principals in this picture are Pauline Starke, Jack Curtis and Joe King.

Exchanges Boom Petrova Week

"Daughter of Destiny," Released Christmas Week, to Get Benefit of Unique Campaign—Newspapers Will Help Work

CONFORMING in general aspect to the original plan conceived by a Chicago newspaper last year, the officials of the Petrova Picture Company and the executives of the First National Exhibitors' Circuit are now working out a scheme whereby the release of "Daughter of Destiny," the initial Petrova starring vehicle, will mark what is to be known throughout the United States as "Petrova Week."

After a series of consultations between Frederick L. Collins, president of the Petrova Picture Company, and the members of the First National Exhibitors' Circuit, it was decided to ascertain the sentiment of the exhibitors throughout the country relative to inaugurating "Petrova Week." Actuated by the replies which poured in from thousands of exhibitors, all said to be heartily indorsing the scheme, the plan will now be carried out in full detail.

In order to co-operate with the Petrova exhibitors to the fullest extent possible, the week of December 23, which embraces the Christmas holidays, has been chosen in which to release "Daughter of Destiny." The co-operation of many newspapers throughout the country which devote large space to motion pictures has been enlisted and the exhibitors and dailies in each town will work together, it is said, to attract the attention of the screen patrons to "Petrova Week."

In order to further the plan, arrangements have been made whereby those picture patrons who witness "Daughter of Destiny" during Christmas Week, also "Petrova Week," will be presented by the local exhibitors with an autographed new portrait pose of the star and wide-spread advance publicity will be given this innovation by the use of the theatre men's screens and the columns of the newspapers which are interested in the project.



Frank Crane Will Direct Petrova's Third Starring Subject

"Daughter of Destiny" will mark the initial appearance of Madame Petrova in photoplay productions bearing the stamp of her own individual organization.

"Les Miserables" Prospers Despite Lull

THE difficulties encountered by the spoken drama in New York this season have been taken by the William Fox publicity department as a basis for citing the wide contrast between the legitimate stage and motion pictures in so far as popularity, and resultant attendance, is concerned.

William Fox is probably the only photoplay producer who has undertaken an invasion of Broadway this fall, and he has offered several productions. He has plans moreover, it is understood, for continuing until spring, having already announced the opening, at a date not yet set, of another big photoplay.

The theatre Mr. Fox now is using is the Lyric, in Forty-second street, at the very center of New York theatrical activities. Long previous to the time last summer, when Charles Dillingham wanted his theatre, the Globe, for the opening of his season of spoken drama, Mr. Fox leased the Dillingham house and there, in spite of the fact that the weather was hot, began showing Standard pictures. "The Spy," "Jack and the Beanstalk," "The Conqueror" and "Aladdin and the Wonderful Lamp" all had long runs, every one of which was reported to be highly successful. Then followed Fox's removal to the Lyric theatre and the opening there of "Cleopatra," now declared by Fox to have been the most successful photoplay run ever made in the Broadway district.

"Cleopatra" was taken off after an eleven-week showing, during which the box-office receipts were said to be $77,000, only because of the necessity for giving early bookings to "Les Miserables" and "Queen of the Sea."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Margery Wilson Tries Camouflage in Feature

Margery Wilson, titian-haired Triangle star, resorts to "camouflage," it is said, in her latest picture, "Three Godsons of Jeanette Gontreau," in order to portray the leading feminine role in this screen adaptation of Francis W. Sullivan's story of the same name, which appeared recently in the Ladies Home Journal. In this picture Miss Wilson appears as a patriotic young New York stenographer desirous of "doing her bit" to aid the boys at the front. This she does by writing and sending goodies to three boys of the Allied forced held prisoners in Germany. All goes well until she learns that one of her godsons has been released and is about to pay her a visit in New York. Because of the intimacy of her letters it becomes necessary for Miss Wilson to camouflage herself as a white-haired old woman. The transformation brought about by the white wig and old fashioned clothes forms such a disguise that Miss Wilson's most ardent admirers will scarcely be able to recognize her, it is asserted by Triangle.

Pathe Lives Up to Its Serial Standard

Pathe is apparently living up to its reputation of "The House of Successful Serials" in its latest chapter photoplay, released November 25. This serial, starring Doris Kenyon and featuring Sheldon Lewis, Arline Pretty and Mahlon Hamilton, means "standing room only" in his theatre, according to James M. Thom, the manager of the Grand Opera House, Twenty-third street and Eighth avenue.

He writes: "With regard to your new serial, 'The Hidden Hand,' I want to give my fellow exhibitors a little dope on this serial. This is the first Pathe serial I have used in the Grand Opera House in three years. After being enthused by the salesman to screen this serial I gave him a three day booking on it. The result was so surprising that I well hereafter use every Pathe serial which looks anything like a drawing card, such as 'The Hidden Hand.'"

Central America Contributes to O. Henry Story

A stay of several months in Central America enabled O. Henry to gather material for one of his most humorous stories, "The Fourth in Salvador," the current release in General Film Company's Broadway Star Feature series. This is said to be a rollicking story of a tea-cup revolution and what happened to it when it collided full-force with a small but exuberant party of Americans bent upon celebrating the Fourth in the good old-fashioned way.

This is one of the group of "O. Henry" stories produced in the western studios, and features Chet Ryan, W. L. Rodgers, Jack Wetherby, Charles Wheelock and others. The action starts with the difficulties in which Billy Casparis (Chet Ryan) finds himself with regard to his ice making concession.

"The Clarion Call," another two-reel picture, will be the next "O. Henry" story to be released, it is announced.

Artcraft Sets January Releases

Mary Pickford, William S. Hart and Elsie Ferguson Stars in These— "Rose of the World" Is the First

A PRETENTIOUS array of super-attractions for the first month of the new year was announced last week by Walter E. Greene, President of the Artcraft Pictures Corporation, presenting the latest screen achievements of Mary Pickford, William S. Hart and Elsie Ferguson. In these productions, Mr. Greene announces, Artcraft has three of the most notable releases ever presented by this company disclosing the most modern accomplishments in the cinema art.

As the initial release of the year, Artcraft plans to offer Elsie Ferguson in "Rose of the World," an emotional drama. The story has a military atmosphere and in the role of the young captain's wife, the star is said to be at her best. Supporting Miss Ferguson is a cast including Wyndham Standing in the leading male part, Percy Marmont, Ethel Martin, June Sloane, Clarence Handysides, Marie Bendetta, Gertrude Le Brant and Sloane De Masber. The artistic work of Director Tourneur in the cinema presentation of this book it is expected, will create much favorable comment.

William S. Hart in the Thomas H. Ince production, "Wolves of the Rail," is Artcraft's second offering in January. In this production "Big Bill" appears in the part of an upholder of the law and order rather than an outlaw, as has been the rule in the past. Supporting Hart in this picture is a cast of well known film players headed by Vola Vale.

Mary Pickford in what is heralded as her greatest photoplay accomplishment will be Artcraft's third release during the first month of the new year. Miss Pickford's new screen play, "Stella Maris," adapted from the novel by William J. Locke, is expected to prove her crowning achievement as a result of her wonderful work in the dual role.



Elsie Ferguson's Newest Artcraft Feature is Called "Rose of the World"

All three of Artcraft's January releases are now receiving final treatment in the laboratories of the company in California and New York, their actual production having been finished during the past two weeks. Elaborate advertising and exploitation plans are now being completed for the presentation of these productions at the New York headquarters of Artcraft, and these accessories, as well as the prints themselves, will be ready for distribution in the very near future.

Pathe Announces Christmas Bill

Marion Davies Makes Screen Debut In Heavily Advertised Feature— Doris Kenyon and Mollie King Also Included

AN unusually large number of Pathe stars and well-known players appear on Pathe's program for the week of December 23, according to an announcement last week. They include Marion Davies, Doris Kenyon, Mollie King, Harold Lloyd, Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James, Boyce Combe, Sheldon Lewis, Arline Pretty, Mahlon Hamilton, Creighton Hale, Leon Bary, Bebe Daniels and Harry Pollard.

Marion Davies is starred in "Runaway Romany," an extensively advertised five-reel feature. It is released as a Pathe Special and is said to be a fine attraction for the holidays. The cast includes Joseph Kilgour, Pedrode Cordoba, Matt Moore, Ormi Hawley, Boyce Combe and William Bitner.

Doris Kenyon is starred in "The Hidden Hand," episode five, entitled "The Air Lock," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, released in two reels and produced by Pathe. Thrills are said to abound in this chapter.

Mollie King's vehicle is the fifteenth episode of "The Seven Pearls," entitled "The Seventh Pearl," with Creighton Hale and Leon Bary, produced in two reels by Astra.

Harold Lloyd apears in a one-reel comedy, entitled "Bashful," produced by Rolin, in which he is supported by Bebe Daniels and Harry Pollard. The boy is so bashful he would shy at a ladyfinger. His Uncle Bill is so tough he can't stretch his arms. Harold is heir to $2,000,000 if he has a wife and baby. Bebe plays wife and through a sad error all the kids in the neighborhood play Baby.

"The Pearl of the Atlantic," "Belle Isle" ("Picturesque Brittany") and "Strange Fresh Water Insects" for a split-reel Pathe colored scenic and educational.

An International cartoon and educational split reel and Hearst-Pathe News Nos. 104 and 105 complete this highly interesting program.



Violet Mersereau, the Bluebird Star, Is the Center of Attraction This Week at the Broadway Theatre, New York, in "The Girl by the Roadside"

"Morgan's Raiders" Comes Soon

Bluebird Feature Stars Violet Mersereau on February 4—"The Catamount" Also Slated for An Early Release Date

VIOLET MERSEREAU, star of Bluebird's, will appear February 4 next, in a picture that reflects war—but not the present strife. "Morgan's Raiders" is the new title, illuminating and self-explanatory, of Bess Meredyth's story and scenario from which Wilfred Lucas worked in directing Miss Mersereau's latest Bluebird. The initial title was "The Wild Cat," and the picture has been thus referred to in previous mention, but "Morgan's Raiders" has been decided upon as its permanent caption for distribution.

Previous to her appearance in "Morgan's Raiders," Miss Mersereau will appear as the star of Bluebird's December 31 attraction (New Year's week), playing "The Girl by the Roadside," screen version of Varick Vanardy's novel of the same title, scenarioized by John C. Brownell and directed by Theodore Marston with Allen Edwards leading man for Miss Mersereau. "The Girl by the Roadside" is being pre-released this week at the Broadway theatre, New York.

Another feature that has been fixed for the Bluebird program is as present titled, "The Catamount," in which Franklyn Farnum will appear week starting January 28, next. The story was written by R. N. Bradbury and F. H. Clark, the scenario having been prepared by Charles Kenyon. Joseph De Grasse, who has produced all of Franklyn Farnum's Bluebirds, directed the feature. Before the picture is marketed a new title will be selected. Edith Johnson, who became Mr. Farnum's leading lady with the production of "The Scarlet Car," to be distributed December 24, will be featured in the new attraction as the star's chief support.

"My Unmarried Wife," shown at the Broadway, during the past week, will be Carmel Myers' second Bluebird, and will be released on the regular program, January 7. Mae Murray will furnish the January 14 fixture, appearing in "Face Value" as her second Bluebird. For January 21, the attraction will be Dorothy Phillips, in "Broadway Love," rounding out a list that is set nearly two months ahead.

Fox Stars Jewel Carmen Christmas Week

Jewel Carmen in her first production as a star will be William Fox's Christmas week offering to exhibitors. The first photoplay which Miss Carmen may call her own will be released December 23 as a Fox Special Feature. The production, is titled "The Kingdom of Love."

"The Kingdom of Love" was made in the West under the direction of Frank Lloyd, who has thus occupied himself while William Farnum was taking a rest. The cast includes Nancy Taswell, Genevieve Blinn, L. C. Shumway, Fred Milton, Ernest Wade, Joseph Manning, G. Raymond Nye and Murdock MacQuarrie. The story was written by Doty Hobart.



Doraldina, the Dancer, in Pathe's "The Naulahka"

Earle and Ayres Complete New Comedies

EDWARD EARLE and Agnes Ayres, who are featured in the Vitagraph comedies, have completed the fifth in the series under the direction of Graham Baker, and the releases for the remainder of the present year are announced by President Albert E. Smith, as follows:

December 17—"He Had to Camouflage"; December 24—"His Wife Got All the Credit"; December 31—"His Wife's Hero."

The Vitagraph company reports that these one-reel subjects havemet with instant favor among exhibitors and cites as a sample of their popularity the following letter, which was addressed by Walter W. Irwin, general manager of the Vitagraph distributing organization:

"We have just finished screening your one-reel Vitagraph comedy, 'A Family Flivver' and found it to be a very 'Pleasing One-Reeler.' To call them comedies, after the way this term has been abused, is very unfair. They are, as the advertisement stated, what the public now is insistently demanding—the kind of fun that can and does happen in real life. You are to be congratulated for presenting this type of filler. Hope to see more."

The letter was signed by W. A. Calihan, of the Regorson Corporation, Rochester, New York.

Other letters of similar portent have been received, all of which bear testimony to the manner in which these comedies are being received.

Holmes Company Goes Home for Christmas Rest

Taylor Holmes and his supporting players, producing George K. Spoor's special, "Ruggles of Red Gap," are expected to return from Phoenix, Ariz., to Chicago for a part of the Christmas holidays. During this sojourn, the company will resume interiors of this production, afterward returning to the West for the balance of the exteriors.

Phoenix was chosen for the exteriors for its natural environment suitable to the picture. The company arrived there from the Chicago studios on December 11.

It is believed that "Ruggles of Red Gap" will be heralded as Mr. Holmes's greatest screen vehicle. As the work is progressing, the former stage comedy star expresses renewed enthusiasm with his role and with the suitability of his entire supporting cast.

Public and exhibitors' interest in "Uneasy Money," to be released in January, is expected to be greatly aggravated by the wholesale advertising of the picture. The release is to be heralded and accompanied by a gigantic bill board campaign.

Boardwalk Figures in "Daybreak" for Metro

A niece of Charles Murphy, Tammany boss, and Atlantic City's boardwalk are announced by Metro as two of the outstanding features in the closing scenes of "Daybreak," picturized by June Mathis and Albert Capellani from the play of Jane Cowl and Jane Murfis. Emily Stevens is the star of this production, and Mr. Capellani directed it, assisted by George De Carleton.

"Daybreak" is claimed to be a noteworthy production, which Metro will release on the 7th of January. It will be Metro's first 1918 release.

Vitagraph Releases Another Work of Fiction

Another work of fiction is brought to the screen by Greater Vitagraph in the blue-ribbon feature, "When Men Are Tempted," which is announced by President Albert E. Smith for the week of December 24. This play, which is an adaptation from the novel "John Burt," by Frederick Upham Adams, has Mary Anderson and Alfred Whitman as its featured players. It was produced under the direction of William Wolbert, who also directed "Aladdin from Broadway," "The Flaming Omen" and other film Vitagraph features.

The cast is said to be of unusual merit, headed by Mary Anderson and Alfred Whitman, and including R. Bradbury, Otto Lederer and S. E. Jennings.

Vitagraph Announces List of Comedies

Albert E. Smith, president of Greater Vitagraph, announces the following list of "Big V" comedy releases: December 24, "Dummies and Deceptions"; December 31, "Stowaways and Strategy"; January 7, "Sleuths and Surprises."

Triangle Names Coming Films

Pauline Starke and Margery Wilson Have Leads in Features December 23—One Picture Already Shown at Rialto

TRIANGLE, it was announced last week, offers two features for the week of December 23 that bear out the policy of the company, which some time ago announced its intention of making efforts to furnish the most enlightening and interesting photodramas of the day.

"Without Honor," scheduled as the first release of the week, is a drama dealing with what is said to be a true situation in life, and is one of a series that promises realistic portraits of American life. Principal roles are assigned to Walt Whitman, Darrell Foss and Margery Wilson, who are supported, among others, by Arthur Moon, Laura Sears and Anna Dodge, who are recent additions to the Triangle force.

"Until They Get Me," the second release of the week, is a dramatic story of the Northern country, showing the work of the Northwest Mounted Police, in an interesting manner, and emphasizing most strongly the characteristics of that organization. Pauline Starke, the sixteen-year-old star, has the leading role in this feature and her unaffected acting is said to be one of the best parts of the picture. "Until They Get Me" has already been shown on the screen at the Rialto theatre, where it had a week's run, and was generally praised by critics.

In the Keystone comedy, "Afraid to be False," also scheduled for release December 23, Milton Sims plans to elope with Dorothy Hagar, in spite of the fact he already possesses one wife, in the person of Maude Wayne. But when the appointed day for the elopement arrives, Milt quits cold on the proposition and goes home to his wife, and a mighty big surprise. Lloyd Bacon has designs on Milt's wife and when Sims arrives home a lively scene follows.

"A Counterfeit Scent" and "A Birthday Blunder," one-reel Triangle Komedies, are also included in the week's releases.

Irwin Boosts Vitagraph Serial

Sends Message to Exhibitors That "Vengeance and the Woman" Is Record Breaker—Predicts It Will Beat Last One

IN connection with the forthcoming release of the new Greater Vitagraph serial, "Vengeance—and the Woman," Walter W. Irwin, general manager of the company's distributing organization, has addressed a message to the exhibitors of the country in which he predicts new box-office records for those who play the big feature.

Mr. Irwin's message, promulgated through the Exhibitors' Plan Book, which goes, it is said, to every exhibitor in the United States and Canada, contains a summary of the success which exhibitors have achieved with "The Fighting Trail," and expresses confidence that the new serial will exceed even this record.

"Vengeance—and the Woman" is the work of Albert E. Smith, president of Greater Vitagraph, and Cyrus Townsend Brady. It was directed by William Duncan, who is also the male star with Carol Holloway as the feminine star. In referring to the featured players, Mr. Irwin's message says "they are probably the most famous couple in serial pictures today, this being due both to their personal triumphs in 'The Fighting Trail' and to the mammoth advertising campaign that has put their names on billboards all over the United States and Canada, as well as in magazines and representative newspapers."

Mr. Irwin states that "Vengeance—and the Woman" will have behind it an advertising campaign unprecedented in serial promotion. His message to exhibitors in part is as follows:—

"For the past several months, the Greater Vitagraph offices have been the objective points for a continuous fire of exhibitors' letters commending 'The Fighting Trail' and requesting contracts for its successor, 'Vengeance—and the Woman.' Never has a photoplay product elicited such a unanimous tribute to its money-earning powers. The history of 'The Fighting Trail' is a record of increased box-office receipts."

Beautiful Scenes Promised in Metro Feature

Beautiful snow scenes are said to abound in Harold Lockwood's next-to-be-released Metro play, "The Avenging Trail," a five-act drama of the lumber camps in the North Woods based on Henry Oyen's novel, "Gaston Olaf," adapted for the screen by Fred J. Balshofer and Mary Murillo and directed by Francis Ford.

The scenes were obtained in the White Mountains of New Hampshire where Mr. Lockwood, Mr. Ford, and over twenty members of the Yorke-Metro Company spent three weeks putting on the exteriors.

Herman Lieb Appears in Metro Late Production

Herman Lieb, of the legitimate and vaudeville stage, appears in the prominent role of Herbert Rankin, the attorney, in support of Emily Stevens in the Metro picturization of "Daybreak," the play by Jane Cowl and Jane Murfin. June Mathis and the director, Albert Capellani, made the adaptation.

Lieb was the featured player in the vaudeville sketch, "Dope." He began his motion picture career in 1909 with the Essanay Company in Chicago. With this organization, he wrote and directed one-reel pictures.



Olive Tell and David Powell Look Into the "Crystal" in the Empire All-Star Production for Mutual, "Her Sister"

Mutual Releases "Her Sister"

Is Said to Be Admirable Subject for Olive Tell, With David Powell Opposite — Others on Program

MUTUAL'S Christmas offering will be "Her Sister," a Charles Frohman play in pictures, starring Olive Tell, whose work in "The Unforeseen" established the quality of her screen work and her value at the box-office.

"Her Sister" is released December 24, it is announced, and is a picture adaptation of the Broadway play in which Ethel Barrymore appeared. Miss Tell is said to be admirably suited to the part of Eleanor Alderson. She is supported by David Powell and a cast of Frohman players.

This picture was made at the Empire Long Island studios under the direction of John B. O'Brien, and affords Miss Tell an opportunity, it is claimed, of displaying her diversified talents.

Director John B. O'Brien has provided a throne-room scene for her as "Isis," the fortune-teller, which is considered a masterpiece of stage setting. In the supporting cast besides David Powell, are Eileen Dennes, Anita Rothe, Mrs. Clarat-Bracy, Harriett Thompson and Martha Dean.

In the concluding chapter of "The Lost Express," the "Return of the Lost Express," released December 24 is cleared up the mystery of the missing train.

"Oneta," an "educated" horse is a co-star with George Ovey in the Cub comedy, "Jerry's Best Friend." This equine rescues Jerry from a band of cattle-thieves and outlaws.

Mutual Weekly is said to be full of topics of timely interest, covering a diversity of subjects that are pertinent. It is released Monday, December 24.

Billie Rhodes in the Strand comedy, "Mary's Boomerang," takes the part of a girl who attempts to prove that her chum's husband is a flirt, gets them all mixed up in family mess, which almost leads to a divorce, but finally emerges from the affair a sadder but wiser girl.

Keystoners Prepare to Migrate at Last

AT last the long promised move of the Triangle-Keystone contingent to their new quarters at the Triangle Film Corporation's recently enlarged studio at Culver City is to be a reality. Preliminary arrangements were completed last week and it is expected that the entire comedy staff will soon be at work at the Culver City studio.

Everyone on the Triangle-Keystone "lot" is talking about the contemplated move to Culver City, and most of the Keystoners are anxious to start work in the new location.

Triangle-Keystone Director Reggie Morris is filming the roller skating scenes this week for "Wronged by Mistake," which will feature Harry Gribbon. A new hardwood floor was laid for the rink "set" and several professional skaters have been engaged for this part of the story. At the suggestion of Robert Gribbon, Dora Rodgers, who admits being a better vampire than a roller-skater, wore knee pads for the rink scene, but thus far she hasn't succeeded in alighting upon the protected part of her anatomy.

"The Seven Swans" Claims Strong Cast

WHEN Marguerite Clark steps forth upon the screen in the Paramount Christmas play, "The Seven Swans," she will be surrounded, Paramount announces, by a particularly powerful cast of players, each of whom has been chosen because of some special fitness for the role. Miss Clark, herself, will be seen as the Princess Tweedledee, and according to all those who have seen the picture in the making, she should prove one of the daintiest princesses that ever walked out of the pages of a fairy book.

William Danforth, who has probably created more comedy king roles than any other man in the profession, enacts the part of the doughty monarch in this picture. Mr. Danforth was the king in "Happy Land," DeWolf Hopper's musical comedy, when Miss Clark appeared in the same production on the legitimate stage.

The beautiful, but wicked queen, is played by Augusta Anderson, and Edwin Dennison will make, it is predicted, a most impressive Lord High Chancellor. Daisy Belmore is the witch and Richard Barthelmess is Prince Charming. The seven brothers of the princess are Richard Allen, Jere Austin, Joseph Sterling, Frederick Merrick, Leo F. Daly, Stanley King and Gordon Dana.

"The Seven Swans" was adapted by J. Searle Dawley, who also is directing the production.

Broadway Plays Double Bill of Universal Films

Managing Director Carl Laemmle has put in a double bill again at the Broadway theatre this week. "The Girl by the Roadside," from the Varick Vanardy novel of the same name, gives scope to the talents of the Bluebird star, Violet Mersereau. The scenario is by George C. Brownell. Theodore Marston is the director. The cast includes Cecil Owen, Ann Andrews, Allen Edwards, Robert F. Hill, Royal Byron, Kenneth Hall and Sam B. Minter.

Herbert Rawlinson is star in a five-part production, "The High Sign," with "Brownie" Vernon, Hayward Mack and a big cast. J. Grubb Alexander and Waldemar Young are responsible for the story, produced by Elmer Clifton.

In addition a comedy, Current Events and Universal Screen Magazine make colorful the program which is now a continuous one at popular prices. The new Broadway orchestra gives a special musical program starting Sunday afternoon.

"Her Sister" Promises Lavish Settings

Lavish stage settings and a cast have been combined with the personality and talent of Miss Olive Tell in the production of "Her Sister," Mutual's feature release of December 24, it is announced.

"Her Sister" comes from the studio of the Empire All-Star Corporation, and was directed by John B. O'Brien.

Did you see our big double page ad. in last week's MOVING PICTURE WORLD and MOTION PICTURE NEWS on the Nation Wide Best Ending Contest for Girls and Boys on our Smashing Big Serial Winner –"THE MYSTERY SHIP"? If you didn't–get a copy now and read every word of that important announcement. It brings to Exhibitors a plan tied up to this Universal Serial Winner –"THE MYSTERY SHIP"–in such a manner and of such a power as to actually guarantee every Exhibitor using this plan in connection with "THE MYSTERY SHIP" eighteen weeks of capacity crowds. It should be read by every Exhibitor in the entire country, for "THE MYSTERY SHIP" Serial with the "Best Ending Contest" plan makes a winning combination that surpasses anything in the profit getting line on the market. Write to your nearest Universal Exchange and get more facts on this Big Winner–NOW. Universal Film Manufacturing Company, Largest Manufacturers of Films in the Universe, 1600 Broadway, New York City

The PRICE of a GOOD TIME



WITH wealthy young Winfield's hand on hers and his wonderful offer of six Arabian Nights in her eager ears, is it any wonder that little shopgirl Linnie takes no thought of the price she may have to pay?

Together, Mildred Harris and Lois Weber—*the Belasco of the Screen*—have created the most absorbing, heart-clutching, universal-interest drama of many years. Reserve dates for "The Price of a Good Time" *for at least twice an ordinary run.* And do it *now.* Tomorrow may be too late. First come—first served.

JEWEL PRODUCTIONS INC
1600 Broadway New York

EXHIBITORS BOX OFFICE REPORTS

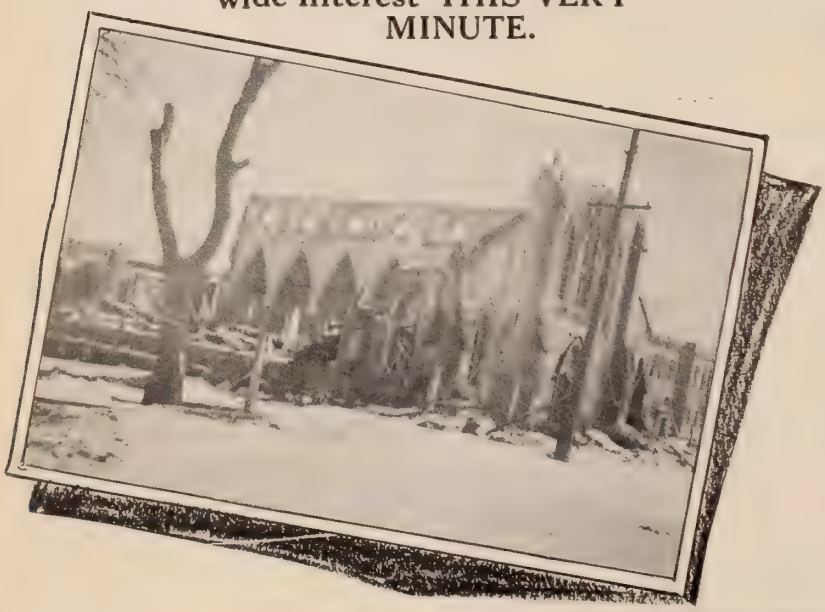
TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADVENTURES OF CAROL (Madge Evans—World)	Ave.	Poor	Ave.	Ave.	"Fair show; did not draw." "Star good, everyone liked it" (E.). "Don't care for child stars."
ADOPTED SON, THE (Bushman-Bayne—Met.)	Big	Big	Big	Ave.	"Meritorious picture; best thing he has done; but no improvement in business" (South). "Good story. Feud stuff well done. Gives Bushman fine chance." "Bushman is liked better in his later pictures." "Excellent, Bushman and Bayne fine" (East). "Very good" (South).
ANGEL FACTORY (Antonio Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Excellent role for Moreno."
ANTICS OF ANN (Ann Pennington—Para.)	Big	Big	Ave.	Ave.	"Good picture." "Delightful picture for all." "Star unknown" (S.). "Fine entertainment, fine for all classes." "Penney's best." "Star does not draw (S.).
ARMS AND THE GIRL (Billie Burke—Para.)	Ave.	Big	Big	Big	"Very good picture—one that pleased everybody." "Very good—improvement over others." "Good picture but only fair drawing card." "Better than first picture." "Good, pleased all, second day even with first." "Good picture, only fair drawing card." "Very good—improvement over others." "Very good." "Very fine—pleased everybody." "Billie Burke very popular—picture pleased." "Pretty good picture." "Supporting cast not strong enough, and war film not popular" (Week run.).
ASHES OF HOPE (Belle Bennett—Tri.)	Big	Big	Big	Big	"Extra fine." "Jack Livingstone very good." "Very fine—played capacity—pleased all." "Above average—ran 2 days—business good."
BAB'S BURGLAR (Marguerite Clark—Para.)	Big	Ave.	Ave.	Big	"Not as strong as first 'Bab' picture." "Very pleasing star, clever actress, fine comedy." "Good picture, went well first day, not so well second." "Fine comedy, exceptional photography." "Not as good as Bab's Diary." "Stories of the Bab series are not big enough—something lacking." "Very good." "Not as good as most Clark pictures, but appealed particularly to young folks." "Last of series should go over big." "Very, very good."
BABY MINE (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Business better after the first day." "Great cast and direction." "Very ordinary production, drawn out and too long." "Rain hurt business, but picture great." "Business fair, production excellent; star unknown, but watch her grow." (For other comments, see issue of Dec. 15, 1917.)
BARBARY SHEEP (Elsie Ferguson—Art.)	Ave.	Ave.	Ave.	Ave.	"Very fine production, but the average patron does not like the foreign atmosphere." "Good photography and settings; no story." "Wonderful picture, but unappreciated." "Acting fine, setting fine, story rotten."
BARRIER, THE (Rex Beach Story—St. R.)	Extra	Extra	Extra	Extra	"Superb in every detail, perfect cast and splendid direction." "Pleased audience. 'Song of the North' rendered by singer in organ loft." "A great picture, a sure box-office winner."
BEAUTIFUL ADVENTURE, THE (Ann Murdock—Mut.)	Ave.	Poor	Ave.	Ave.	"Too long, and poor production." "Fair." "A lot of trash, six reels that mean nothing." "Bores the audience." "Poor picture, no story." "Not enough to it for six reels."
BLIND MAN'S LUCK (Mollie King—Pathe)	Ave.	Ave.	Ave.	Ave.	"As good, if not the best, 5-reel feature this house has shown" (N.).
BONDAGE (Dorothy Phillips—Blue.)	Ave.	Ave.	Ave.	Big	"Very fine production. Bluebird improving remarkably."
BOND OF FEAR, THE (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Fair picture." "Story not appreciated by the masses." "Nothing to rave about—not an attraction."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BROADWAY ARIZONA (Olive Thomas—Tri.)	Ave.	Ave.	Big	Big	"Very pleasing to all ages, desirable attraction." "The kind of a production people want to see; will please everybody."
BURGLAR, THE (Carlyle Blackwell—World)	Ave.	Ave.	Ave.	Ave.	"Splendid picture; stars lack draft." "Good picture, very sad, not kind that will draw." "Stars popular, good story" (N.). "Neglected wife, forget-me-not story, big business" (N.).
CALENDAR GIRL, THE (Juliette Day—Mut.)	Ave.	Poor	Ave.	Ave.	"Not up to Mutual standard." "A pleasing picture."
CALL OF THE EAST, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Big	"Best this talented Jap has done for some time." "Good picture." "A wonderful picture—excellent photography and direction." "He's an artist, but does not draw." "Fairly good." "Excellent." "Did not draw, but pleased all."
CAMILLE (Helen Hesperia—Gen. Film)	Poor	Poor	Poor	Poor	"Classics do not seem to draw unless people know star." "Foreign picture."
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Seven reel production made it difficult to handle crowds." "The story has been done to death." "Bara's followers liked the picture." "Well liked star.' "Big—Bara is great, but story has small appeal" (N.). "Not a good picture for Bara—women like it though" (W.).
CASSIDY (Dick Rosson—Tri.)	Poor	Poor	Poor	Poor	"Good picture—no name—no star—no business." "Most morbid production—a business killer." "Leading role very well done—fine storm scenes—holds interest—title only chance for improvement." "No attraction."
CLEVER MRS. CARFAX	Ave.	Ave.	Ave.	Ave.	"Clever female impersonator; not so good in this one, though they seem to like it" (S.). "Deserved better biz" (W.). "Just a picture, that's all" (E.).
COME THROUGH (Herbert Rawlinson—Jewel)	Big	Big	Big	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (West).
CONSCIENCE (Gladys Brockwell—Fox)	Ave.	Big	Ave.	Ave.	"Did not entirely please—too allegorical" (Middle). "Interesting story, and the production end ranks well among the program class—average business" (South). "Fair only." "A very fine picture—only like others before, failed, too allegorical" (West).
CORNER GROCERY, THE (Madge Evans, Lew Fields—World)	Ave.	Ave.	Ave.	Ave.	"Star is not a drawing card." "Much too long to please." "A very pleasing picture."
COUNTESS CHARMING (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Fair program picture." "Business fell below average of Paramount." "This was a good subject but did not draw well. Patrons in the smaller towns do not know who Julian Eltinge is." "Good program picture—worth to us just one sixth the amount we paid for it."
DEAD SHOT BAKER (William Duncan—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good picture—pleased patrons."
DESIRE OF THE MOTH, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans." "Title not appropriate. Good picture. Monroe Salisbury a comer."
DEVIL DODGER, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good drama—Stewart a second Hart if properly directed."
DORMANT POWER, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Clayton a great favorite here; splendid cast; good scenario." "Picture made friends for the star and the house." "Miss Clayton gaining in popularity."
EASY MONEY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"A pleasing picture; this star is improving" (W.).
EFFICIENCY EDGAR'S COURTSHIP (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Very pleasing—patrons highly satisfied." "Light comedy. Not enough to it." "Good picture, no drawing power."
EXILE (Madame Petrova—Para.)	Ave.	Ave.	Ave.	Ave.	"Not on level with usual Paramounts. Not much story." "Just a fair picture—star does not draw here." "Fair Petrova picture—short length, but long enough." "Fair picture, not up to Petrova standard."
FIGHTING ODDS (Maxine Elliott—Gold.)	Ave.	Poor	Ave.	Poor	"Very good, but Miss Elliot does not draw yet." "Weak scenario for prominent star like Maxine Elliot." "Not up to Goldwyn's standard." "Rotten photography. N. G." "A big disappointment." "Did not draw at all." "Poor production. Star not popular." "Not a popular subject." "Weak picture." "Fair picture, but stage stars do not take very good." "Star will draw later story poor, far from what one would call 'feature.'" "A poor picture, far below the Goldwyn standard. A poor story with a good cast. Maxine has some oldtime followers—but few" (W.). "Very poor, not a picture star." "A very poor production, not up to Goldwyn standard."

The Halifax Disaster!

First as always IN UNIVERSAL TWO-A-WEEK NEWS SERVICE



The BIGGEST News picture in years—the tremendous HALIFAX DISASTER—Of extraodinary world-wide interest THIS VERY MINUTE.



EXTRA— EXTRA— The great Halifax Holocaust filmed by the Universal's "TWO-A-WEEK-NEWS-SERVICE"—cameramen at the risk of their lives amid smouldering ruins and wreckage. The picture that surpasses all features. The picture that will stand them out in line for blocks—the picture millions are waiting to see.

You get it, if you are on contract for the Universal's "TWO-A-WEEK-NEWS-SERVICE" — (Universal Animated Weekly and Universal Current Events)—WITHOUT ONE EXTRA CENT OF COST. If you are not fortunate enough to be on contract for the U. Two-A-Week-News-Service, you can get the Halifax Disaster Pictures in Universal Current Events thru any Universal Exchange. GET IT WHILE IT'S RED HOT.

Two-A-Week-News-Service

1600 Broadway New York

Triangle Reissues Prove Very Popular

TRIANGLE announced recently that the Hart and Fairbanks' reissues were daily proving more popular, and through comment received from exhibitors it is apparent that the box office value of these pictures has been much greater than anticipated.

The statement follows: "The Triangle reissues of Hart and Fairbanks' features have brought forth considerable unsolicited comment of a most favorable nature, from exhibitors throughout the country. Concerning 'Double Trouble,' featuring Douglas Fairbanks, reissued under date of September 2, an exhibitor of Spokane, Wash., said: 'A fine comedy, especially for those who read the book, and an excellent reissue.' The manager of the Empress Theater at Owensboro, Ky., in referring to the Hart reissue, 'The Aryan,' stated: 'This reissue attracted well and many came to see it again. An excellent box office attraction.' These comments are two selected from a large number of letters received and are typical of the general trend of exhibitor opinion. The shrewd exhibitor shows no hesitancy in booking reissues and the results secured build up his confidence in these pictures. From the West and South, particularly, the exhibitors report enthusiastically as to the receptions accorded the reissues."

Proctor's Theater in Mount Vernon, N. Y., always a Triangle booster, found "Manhattan Madness," a feature that brought down the house when it was recently thrown on the screen. Hart's pictures, produced under the Triangle banner, also bring tremendous applause when shown, it is claimed.

For the new year, the first Hart reissue will be "Between Men" on January 6, and the first Fairbanks', "Reggie Mixes In," on January 20. This comedy was considered one of Fairbanks' best works and a box office attraction; in fact it has been said to eclipse any of Fairbanks' earlier endeavors.

Ends Year With Lockwood

"The Avenging Trail" Said To Be Forceful Drama of North Woods —Sally Crute Appears In Support

METRO plans to close its release chart for the year on December 31, when it will release Harold Lockwood's latest production, "The Avenging Trail," a Metro wonderplay adapted by Fred J. Balshofer and Mary Murillo from Henry Oyen's novel, "Gaston Olaf," and staged under the the direction of Francis Ford.

"The Avenging Trail" is described as a drama of forceful situations and is set in the North Woods in the pioneer days of that country. The central figure in the story is Gaston Olaf, an American in spite of the foreign suggestions of his name, whose courage is unquestioned and whose mental capabilities stamp him as a leader of men. With his partner, Tom Pine, Gaston visits Havens Falls, a lawless village in the lumber country, after working six months in the brush on a timber claim in search of adventure and excitement. He finds excitement awaiting him when, as he enters the village, he rescues Rose Havens from the embrace of Lefty Red, a notorious character, and vanquishes him after a bitter fight.

Red later confesses his part in various criminal operations conducted by Taggart, including the killing of Gaston's father while he was in the act of robbing him at Taggart's orders. Gaston avenges himself upon Taggart for the death of his father and for Taggart's treatment of Rose, clears Havens Falls of its lawless element and wins the girl and the office of marshal as his reward.

"The Avenging Trail" is considered one of the biggest of Mr. Lockwood's vehicles and his part of Gaston Olaf, one of the most powerful characters he has played in his long career before the screen camera. Lockwood is supported by a cast that includes a number of names familiar to screen followers, among them Sally Crute, who plays Rose Havens; Walter P. Lewis as Taggart, Joseph Dailey as Tom Pine, Warren Cook as Dr. Saunders, William Clifford as Hale and Louis Wolheim as Lefty Red.

Pictographs Round Out Their Second Year

THE close of the year marks the second anniversary of the Paramount-Bray-Pictograph, "the-magazine-on-the-screen."

"When," said R. J. Bray, president of the Bray Studios, Inc., producers of Paramount-Bray-Pictograph, the "magazine-on-the-screen," "I first produced animated cartoons, I was encouraged to make them a full thousand feet in length, but I soon found that to do do so involved not only a terrific amount of work and time, but, since a cartoon must be full of laughs for every foot of its length, it was next to impossible to be sure of such a result in so great a length.

"Realizing this, I cut my cartoons down, and in order to make the full thousand feet, used split-reels of interesting educational material. This, I found to be just the thing and the combination met with instantaneous favor.

"To me, the educational films were most interesting. I wanted to do more of them. Especially did the screen magazine appeal to me and it became my ambition to produce such a reel. In spite of the fact that the name Bray was invariably linked with that of 'Col. Heeza Liar,' my animated cartoon character; and consequently meant 'humorist' to theatre-goers, I still maintain that I have my serious moments and when, at the end of 1916, I proposed to Mr. Hiram Abrams, president of Paramount Pictures Corporation, that the production of Pictographs be turned over to me and that in each release an animated cartoon be a part, the idea won the instant approval of all concerned."



George Walsh Defies Death and Uncovers New Ways to Create Thrills in William Fox's Patriotic Drama, "The Pride of New York," Said to Also Contain Plenty of Novelty

Film Specialties

Bruce Seeks the Unusual for His Scenics



Robert C. Bruce, of Educational Films Corporation

WANTED, by Robert C. Bruce of the Educational Films Corporation, a new land of surprises, a place where water runs up hill or the inhabitants have devised novel and entertaining methods of transportation.

That is because Mr. Bruce is ever mindful of the remark of a certain one of his companions on a mountain trail. Asked if his cabin would furnish a suitable subject for the motion picture camera, the man of the hills replied, "Well, I don't know; the d——d door don't wiggle much." That untutored genius had the right idea. A motion picture should be a picture not merely a film, in motion. It should not be a series of slides, however beautiful. It should always and essentially be a record of action.

That Mr. Bruce has been so signally successful in achieving this result in his own pictures is partly because he is so very active a person himself. Some inches over six feet, and lithe as an Indian, with a sparkle of fun ever ready to flash to the surface, Mr. Bruce always carries the suggestion of mountain trails and torrents, and happy adventure in the great outdoors. For the rest, a quick intelligence aided by the training of no less than three colleges, for Mr. Bruce's wandering spirit manifested itself even in his academic years, enables him to treat his material in the spirit of the artist and to bring out the essentially dramatic elements that underlie all vigorous and happy living.

Two pictures by Mr. Bruce to be released in the immediate future are "The Hound of the Hills," in which the famous Great Dane figures as the only actor, and "A World o' Dreams." Mr. Bruce has always been a dreamer and an explorer, the person for whom the *next* place is the wonderland. "A World o' Dreams," which will have its initial showing at the opening of the new Rivoli theatre, embodies this idea in scenes wherein the beautiful and spectacular are set forth with all of Mr. Bruce's delightful characterization.

C. DEL. B.

Ogden Patrons Favor Weekly News Service

Whether it is due to the intense patriotic spirit of the times or to some other cause, theater managers of Ogden, Utah, report an unusual demand from patrons for the weekly news service films. The opening of such films has ever produced an expression of approval by some audiences that might do credit to a starred five-reel feature. By one local manager the demand for news service films is credited to the growing American tendency of getting your motion pictures like you get your news—in the headlines.

Pictographs Show Novel Balloon Railway

For the ninety-eighth release of Paramount-Bray Pictograph, J. R. Leventhal, of the Bray Studios, Inc., has discovered, it is said, among the many patents filed in the United States Patent Office, material for a very interesting subject. This is the "Balloon Railway," and consists of an overhead cable fastened high above the ground and, at intervals to balloons. These in turn are attached to cables wound about large drums. The ear runs along the cable on wheels and is operated by gravity. The subject is treated humorously, but there is also a serious side and it is decidedly unique in character, it is announced.

Mutual Weekly Shows Recent Halifax Disaster

The Gaumont Company announced last week that motion pictures of the recent disaster in Halifax, N. S., caused by the explosion of a munition ship are included in No. 155 of the Gaumont-Mutual Weekly.

Other subjects that promise great interest are also announced for this reel.

"Argus Pictorial" Claims Unusual Progress

Argus Pictorial No. 4, released by Pathe the week of December 30, is said to be probably the best issue yet of this animated magazine in one reel, produced by Argus Laboratories, Inc., of which Horace D. Ashton is president.

The Piedmont Valley of Virginia, which boasts the finest pack of American fox hounds, is shown in the article on "Fox Hunting with the Piedmont Hounds," showing picturesque scenes in the wild country of Virginia.

Another article is "Garden Monsters," showing the giant garden fighter, the Cicada (who is happy because his wife has no voice), the male harvest fly, the field cricket, the June bug, the robber fly, and other queer insects with which we come in contact in every day life but which we rarely recognize.

Other subjects are included, it is announced, by Pathe.

Burton Holmes Begins Travelogues Shortly

Beginning with New Year's Day, Burton Holmes will start his Travelogues in the circuit of cities which includes New York, Brooklyn, Boston, Worcester and Orange, N. J.—his subjects this season being the results of his journeyings this past summer around what he calls "The Militant Pacific." For years, Mr. Holmes has sought an opportunity to visit the Antipodes—to see Australia, New Zealand, Tasmania and the islands of the Pacific.

Paramount Sets Travel Films for New Year

With the beginning of the new year, the new series of Paramount-Burton Holmes Travel Pictures, the fruits of the traveler's peregrinations through the Antipodes, the Pacific Isldands and Alaska, will be presented to the public, it is announced. These pictures are now being assembled and will be in readiness for release at regular intervals beginning in January, according to plans.

Mr. Holmes, during last summer's itinerary, covered a great amount of territory, largely under exceptional difficulties, owing to the war conditions. Much of the traveling in Pacific waters was accomplished without lights and with watchdogs of the sea on every hand. The pictures are said to be extremely effective, giving an intimate idea of the commerce, the customs and the scenery of the various countries visited.

Essanay Shows Canada in New General Release

Essaney's one-reel scenic General Film release for December 29 is "Through Canada From Coast to Coast," showing the country to the north from Nova Scotia "where the east begins" to the coast of British Columbia, "the valedictory of the west." The picture includes the showing of wooden ship building and scenes of the great "Soo locks."

Short Subjects in Review

By Clara DeLissa Berg

SHALL THE HUNS DESTROY THIS?

Venice, more than any European city at the moment, is a centre of the world's anxious interest. In its romantic and peculiar loveliness it stands alone.

What the world would lose of treasure, in art and architecture is depicted in "Venice the Beautiful," issued by the Beacon Films Corporation of New York. The camera work is particularly fine, the panoramas being clear and steady and the close-ups of architectural detail and noted statuary interesting and effective. Moreover, the film contains an element often sadly lacking in pictures of cities—that of natural movement, supplied not only by passer-bys in the charming streets and squares, but by the gliding gondolas on the canals and the famous flock of pigeons before St. Mark's. The film lends itself unusually well to appropriate musical accompaniment.

WHERE EAST MEETS WEST

The second reel of the Educational Films Corporation's "Trip Through Japan" is unusually lively, interesting, and beautiful. Though the greater part of the reel is given over to a modern and very active Nippon, the spirit of "the patient East" is illustrated in the magnificent temples whose gorgeous decorations surpass anything of the kind in the world. They are fittingly set in gardens of great loveliness and reached through an avenue of magnificent trees planted three centuries ago.

A faith as ancient and as solidly established as that of Japan makes for defiance of death, and this spirit of absolute recklessness has been shown time and time again by the Japanese. In this picture they carry it into everyday life, for the men who steer canoes and guide a mass of logs down a stream set with whirlpools and rapids seem to hold their lives at scant price.

In humorous contrast to this speedy method of transportation is a ride to Fuji in a one-power horse car. "Way for the freight" is a signal for driver and passenger to hop out, unhitch the horse, and lift the car bodily off the tracks till the more important traffic has passed. The way once more clear, it is "on again, gone again."

LAKES ABOVE THE CLOUDS

For its second scenic in the new series, Wonders of Nature and Science, Essanay has chosen "Lake Louise" (General Film Company) and the wonderful mountain and lake country in that part of Canada. In company with other tourists we visit Victoria Glacier and ride along the rapid Bowe River till we reach Chateau Hotel, whose architecture and setting on the shore of the mountain-rimmed lake strongly recall Italy.

Then follow amazing views of lakes rising one above the other till they seem to rest on the clouds themselves, and of the towering peaks and deep ravines of Paradise Valley.

So fine is the material of this picture that we cannot but regret the total effect is not what it might be. Judicious cutting and condensation would add to the interest of a reel that becomes diffuse before the end is reached.

BRIDGE BUILDING IN SILK

Spiders at picnics are unwelcome and unpleasant visitors. But spiders thrown on the screen through the medium of Mr. Ditmars' magnifying lens and introduced as "Nature's Weavers" (Educational Films Corporation), are viewed with genuine interest. This tiny "girder man" (who, by the way, is always of the other sex) is seen setting the radiating girders of her web and, when this is completed, travelling rapidly from one to the other, fastening her thread to each as she reaches it.

Weaving of a different type is shown when an unfortunate grasshopper becomes tangled in the strands. Then the spider, darting from her retreat, pins her victim down and proceeds to wrap him round and round with smothering strands of silk.

Other interesting scenes show the weaving of an egg case by the mother spider, and a group of the youngsters soon after they have emerged.

PIGS FOR PATRIOTISM AND PROFIT

Anyone who doesn't thoroughly enjoy Universal Screen Magazine No. 51 doesn't deserve to enter a picture theatre again. There is the humorous story, told in his own words, by the boy who joined one of Uncle Sam's Pig Clubs and raised "General Joffre" to be a credit to his country and a source of wealth to his young owner. With the money realized by the sale of the handsome pig, our hero bought "Queen Elizabeth and the finest litter you ever saw," and so lays the foundation of a capitalism designed on strictly patriotic lines.

A subject full of action is the training of the traffic policeman's horse. The spirited young animals are first examined for possible defects; then, if chosen, they are trained by gradual steps to the saddle and cured of a tendency to buck. The proficient graduate can trot a figure eight, and respond instantly to a touch that may mean "Pick up that handkerchief," or "Stop that runaway."

The making of trench candles from newspaper and paraffine is pleasantly pictured, and, like the story of the pig raiser, is described in the words of the youthful actors. The skating of Miss Emmy Bergfeldt and Miss Frieda Whittaker adds a charming note of beauty and grace to an unusually spirited and attractive reel.

A HUNTING MORNING

The fine old sport of fox hunting, if it be a sport to turn a pack of dogs on one lone beast, however much of a nuisance he is, is finely illustrated in the Argus Pictorial No. 4 (Pathe Exchange). The scene of the hunt is Piedmont, Virginia, whose handsome clubhouse is the meeting place of fashionable sport lovers of the South. The camera offers some fine views of hunters and dogs coming down a wooded road and taking a wall with a rush, a snapshot of the keen-eyed fox, quivering with excitement in his hiding place, and a panorama of the field as the kill is consummated.

Our old friends the locust, cricket, click beetle, and June bug are seen for the monsters they really are when viewed under the microscope.

The swinging pendulum with a rotating top is something quite beyond our understanding, but not our admiration when it traces intricate yet absolutely symmetrical patterns in sand. The editor remarks upon the relation of pattern to rotation ratio, but our advice is, keep your eye on the pattern and forget the rest.

An artist clever with the scissors shows us what lifelike and amusing animals may be fashioned "at a clip" from black paper. The stop-camera supplies the life.

SMILES FROM WEST AND EAST

The titleman (Universal Animated Weekly No. 1) calls it the "world's most famous smile," and we looked to see the only Douglas Fairbanks appear on the screen. But it proved to be the original strenuous one, "Teddy," appealing to the citizens of Toronto to buy the Canadian Victory Loan bonds.

A gentler expression of joy is seen on the faces of a group of Chinese just arrived in Oregon from the Far East. The babies, in their queer native headgear and little jackets, are delightful and are sure of a warm greeting wherever seen.

Into every corner of our land goes the call for soldiers of industry, and the lumbermen of Louisiana are seen responding vigorously. There is a fine "shot" of a falling tree, and impressive day and night views of the largest sawmill in the world.

Scenics Score Success on the Pacific Coast

Essanay's Scenic Series has scored a distinct hit on the Pacific Coast, according to word said to have been received by General Film Company, the distributors. Clune's Auditorium Theatre in Los Angeles has booked the entire series and will feature them, as many other exhibitors are doing, it is said.

The same good reception has been given these subjects in New York. The "Salmon Fishing in New Brunswick" release played a week at the Strand. Now the "Banff National Park" reel has been booked for a week at the Rialto.

Pathe Presents Thrills in Round-Up Film

The very qualities that make serials so popular, action, thrills and suspense are said to be present to a surprising degree in the Pathe three-reel special, "The Eighth Annual Round Up, Pendleton, Oregon." Every exhibitor knows from experience how the public likes pictures in which those qualities are conspicuous. Word is passed around that a certain picture showing at such and such a theatre is "exciting." And soon that theatre has a largely increased attendance.

Pathe has announced the picture for release December 30.

Universal Also Shows Halifax Disaster

The week's number of Universal's Current Events also presents a series of pictures taken in bomb-stricken Halifax a few days ago following the explosion that wrecked the city and killed thousands..

Poem Used in the Exploitation of "Mother"

Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., are using a poem for the exploitation of "Mother." It is planned to issue reproductions of the poem in herald form and also on slides in order that the various exhibitors who will run the George Loane Tucker picture may use it to advertise the coming of the McClure production.

The poem was written by Baroness von Hutton. It reads:

It is a wonderful thing,
A mother.
Other folks can love you,
But only your mother
Understands.

She works for you,
Looks after you,
Loves you, forgives you
Anything you may do;
And then the only
Bad thing she ever does to you
Is to die and leave you.

Murphy to Operate Under Name, Liberty Film

Frank J. Seng desires to inform the exhibitors in the New England States that Fred B. Murphy, announced as the distributor of "Parentage" in that territory, will use the name of the United Film Service, Inc., for his two exchanges—one in Boston and one in Springfield, Mass.—instead of the name of the Liberty Film Co.

Mr. Murphy discovered that another organization had prior rights to the Liberty Film Co. name.

A trade showing of "Parentage" given in the Fenway theatre, Boston, on the 6th of December, brought out the largest attendance of exhibitors who have seen a special feature in that territory since "The Birth of a Nation," it is reported.

In the Independent Field

Beck Heads Sterling Pictures

Arthur Beck, Prominent Figure in Industry, President and General Manager — Ebenstein, Sales Manager

STERLING PICTURES CORPORATION, a newly formed organization, announces that Arthur Beck, has been elected president and general manager and will assume full control of the new firm. Mr. Beck will confine his activities to the duties which his position as head of this organization create.

The plans of the organization and the reason for its organization are set forth in the following statement made by Mr. Beck:

"The Sterling Pictures Corporation was organized by men who are prominently connected with the theatrical and motion picture industry. Two are affiliated with the Shubert Enterprises and Klaw and Erlanger and one with a big motion picture manufacturing concern. We are organized and financed to purchase and handle independent feature productions for all or any portion of the U. S. and Canada. We will purchase full negative rights or the rights to one territory depending upon the nature and quality of the production.

"We will maintain a selling organization out in the field at all times—within the next ten days two of our men will leave for an extended trip to see the independent exchangeman to obtain the correct viewpoint. My own experience of eleven years in the exchange business enables me to feel and see the present crisis in independent exchange operations and the plan we have worked out in my judgment cuts the Gordian knot of operations between the producer and the exhibitor."

Mr. Beck is well known throughout the entire industry as a conservative and capable film executive. From coast to coast he is well known and liked by exhibitor, exchangeman and motion picture employees who have worked under his direction.

The announcement is made, also, that H. R. Ebenstein has been appointed sales manager of the organization.

Mr. Ebenstein has been associated with several leading organizations and will be remembered as a pioneer in the establishment of a periodic release on the states right basis. His experience as an exhibitor, exchange manager and general manager of a states-right distributing organization has given him an accurate knowledge of this factor of the business, and his resignation from the U. S. Amusement Corporation, a long established producing organization operating the Solax Studios at Fort Lee, N. J., terminates the experience which has added to this knowledge, a perfect understanding of the production value of motion pictures.

He said: "I believe Sterling Pictures Corporation will assist materially in alleviating existing conditions, and will do so in a manner heretofore neglected. It will institute new methods of financing state-right distribution."

Keeney Forms Producing Co.

Frank A. Keeney, Theatre Owner, Organizes the Frank A. Keeney Pictures Corporation—Catherine Calvert Engaged as Star

FRANK A. KEENEY, theatre owner in Brooklyn and Newark, N. J., announces the organization of the Frank A. Keeney Pictures Corporation. Mr. Keeney is president of the corporation and Ray C. Owens, general manager of the Keeney Theatrical Enterprises, is secretary and treasurer. Offices have been opened in the Putnam Building, Broadway and Forty-third street.

Catherine Calvert has been engaged as a star, under a long-term contract, to appear in a series of original feature photoplays and in screen versions of popular novels and dramatic successes. Other stars are to be engaged in the near future.

A studio with all modern equipment is to be erected within five minutes' walk of the executive headquarters. It is to be equipped with special facilities for work on a big scale.

Mr. Keeney will retain all of his present theatrical holdings and is planning the erection of theatres in different cities throughout the country, at which his productions will be shown.

Miss Calvert has had an extended experience on the dramatic stage. She has been in pictures only since last March. She made her debut as a star at the age of seventeen in "Brown of Harvard." She also starred in some of the most successful plays by her husband, the late Paul Armstrong, including "The Deep Purple" and "A Romance of the Underworld."

Dooley Speaks Highly of "Fringe of Society"

Charles H. Dooley, president of the Motion Pictures Association of Paterson, New Jersey, in making the announcement that he has booked the George Backer Film Corporation's feature, "The Fringe of Society," for the Regent and Garden theatres, of which he is managing director, said in commenting upon price of production and its relation to the profits it earns the exhibitor of the United States says: "No star is big enough to earn a profit for the exhibitor if the picture is too costly. My opinion is that entirely too much attention is being paid to the star, and entirely too little attention to the story.

"The present salvation of the exhibitors of the country is in booking pictures at prices that will give us a fair return on our investment. I believe that there are thousands of exhibitors in the country in the same position. 'The Fringe of Society,' produced by the George Backer Film Corporation and distributed by Foursquare Pictures is against exorbitantly paid stars and the needlessly high-priced picture. I booked it because I feel that it will give me a fair return on my investment."

Wolfberg Advises Exhibitors to Advertise

Harris P. Wolfberg, head of the Harris P. Wolfberg Attractions, who has finished a tour this week of the principal cities of the Middle West after a careful study of trade conditions, said:

"If you fall down on your advertising when business is not coming as fast as you like it, you overlook the most logical step for stimulating it.

"In the field of merchandising you will find that the shrewd advertisers keep up the advertising appropriation throughout the year because they know the effect it has on future business. They consider it as so much good will that turns into dollars. In the moving picture field the advertiser does not have to wait on the future for his advertising to pay. Intelligently applied, it can be made to produce immediate returns.

"The exhibitor who decides to lower the quality of his show during a time when there is a bit of slowing up makes the grave mistake of driving trade away at a time when he needs it most.

"Its the house that holds up the standard of its shows that is going after success in accordance with business-building principles. The same thing holds true with the motion picture exhibitor. He can not afford to be shifting his standard at any time. Once he adopts a policy he ought to stick to it, through thick and thin.

Seng Intends to Keep "Parentage"

Explains That Selling a State Rights Picture and Distributing One Are Widely Different—Does Not Approve of the Former Method

FRANK J. SENG has given, in an interesting resume of conditions in the trade as applied to programs and state right features, what is probably the first detailed dissection of the independent subject ever offered for the benefit of the motion picture industry.

That a man with a state rights feature on his hand does not wish to sell it, but prefers to keep it and distribute it through a system wholly his own, is in fact a rare condition in the industry, but one which is applicable to Mr. Seng. After looking over everything available, and then deciding upon a certain picture as the best of the lot, Mr. Seng looks upon it as sheer folly to pass it along by the sales route.

Never Intended to Sell

"I have never had any intention of selling state rights on 'Parentage,'" said Mr. Seng last week. "When most people in the film business think of state rights they naturally think of sales, and when I advertised that I intended to distribute 'Parentage' by the state rights method scores of exchangemen came to me immediately and wanted to buy. They seemed unable to believe me when I said that I did not care to 'sell' but intended to distribute this unusual production on a percentage plan of contract.

"It seems that conditions have made it necessary for every producer who has offered a film on the State Rights market to sell immediately, if possible, in order to get back the money invested in the proposition and use it to make another.

"I believe that this is a very faulty condition. As a rule, this producer makes several pictures in the course of a year and has a small percentage of real success, with the net result at the end of the year that he has made very little profit for himself, for the exchange or for the exhibitors.

Looked Things Over

"When I decided to enter the film industry I looked over things carefully enough to realize that it was much better business for every one concerned to concentrate upon one quality piece of merchandise and market it intelligently, so that it might be developed to the fullest extent by co-operation and distribution methods which would give everyone a fair opportunity to secure their portion of fair profit.

"I had carefully considered the faults of the 'program system,' and decided that it would be equally as faulty for me to consider the marketing of a number of pictures unless I could find a number of exceptional productions.

"I believe Parentage to be one of the most unusual films that has ever been produced. Its story value and the human elements make it pleasing to every class of patronage, and the advertising possibilities assure box-office results. It has been a success in the biggest cities, in the best theatres, and in the smallest towns. Every film man who has seen it has been decidedly enthusiastic and it has never to my knowledge disappointed an audience. I believe such a production can be played for years with great success. If plays like 'Way Down East' and 'Uncle Tom's Cabin' can be sent through this country year after year with second, third, fourth, and eighth-run road companies presenting them, certainly such a production as 'Parentage' can be played for years with even greater success.

Surprised Exchangemen

"It was rather amusing to me to see the look of surprise which came into the eyes of every exchangeman, who came in to discuss negotiations on this film, when told that I did not want to 'sell' it. They had never heard of such a thing. I waited until they were definitely assured that I had no intentions of 'selling' and had no intentions of placing it for distribution until I secured an equitable contract, and I am glad to say that this policy, which is only sane business, has eventually resulted in having every one of these exchangemen come back to negotiate time after time until they finally came to an understanding that at last they have discovered one man in the film business who wasn't trying to dicker and did not have a 'big stick' up his sleeve.

"I have arranged a contract which is entirely different from anything ever used in the state rights field. It is simple, and much more equitable than anything used in the past, because it gives a larger percentage of profit to the distributor if he makes good. Some exhibitors shied somewhat at this form of contract when first presented to them, because it was new; and somehow they seemed to think there must be a joker. Later they discovered that there was no joker and commenced to figure.

Ability Guarantee

"The only requirement which I have made at any time has been that the distributor be able to give me a guarantee of his ability to do a certain amount of business. His guarantee has been prepared in such form that it required very little cash to swing the deal, and I have always placed my guarantee figures on a basis so low that the contract simply meant that the producer really intended to give 'Parentage' the proper sort of distribution.

"Every one knows that many a good film has been ruined because the average exchange allows it to die after the 'first run' money has been accumulated. When a film is six weeks to two months old and begins to rent at moderate prices it is sidetracked for the 'new things' or is booked in conjunction with two or three other films. The independent producer who has distributed on a percentage plan has found that this fault in distribution methods has cost him many thousands of dollars.

"The exchangeman after getting the first money, which was easy, had no incentive to continue to push the worthwhile picture from which he was only getting 35 or 40 per cent. instead of pushing some small picture of questionable merit of which he happened to own 100 per cent. The natural tendency has always been to begin to book the two pictures together, with the one owned by the exchangeman getting decidedly the better of the booking arrangement when the figures were put down."

A PATRIOT

His Spirit We Admire

ENCLOSED please find check for $5.00 for the Boys in France Tobacco Fund. I put a benefit on Thanksgiving, but so much going on I went in the hole. Am in a very small place. But will donate the $5.00. Hoping that the cause will be successful, I remain,

Yours very respectfully,
(Signed) William Mills,
Mills Theatre,
Shelburne Falls, Mass.

Extra Prints for "Warrior" in Several Territories

Arthur H. Sawyer and Herbert Lubin, General Enterprises, Inc., are receiving congratulatory reports from all sections of the country from buyers who are now releasing "The Warrior" to various exhibitors in their territories. J. R. Grainger, general manager Allen Film Corporation, Chicago, has closed an additional contract with Messrs. Sawyer and Lubin for the States of Kansas, Missouri, Texas, Oklahoma and Arkansas.

Every purchaser of state right privileges for "The Warrior" has been compelled through the demand for the picture to order additional copies, it is said. The American photoplay Company of Philadelphia has requested two extra prints for Maryland, Delaware, Virginia and Pennsylvania and J. S. Skirboll, general manager Rowland & Clark theatres of Pittsburgh, reports that the rental prices received for the first run bookings of the successor to "Cabiria" have broken all records for his territory.

Sawyer and Lubin expect to announce within the next week the consummation of a contract for the rights to New York State.

The High Cost of Productions

By Jesse J. Goldburg



THE hue and cry against excessive production costs of photoplays and unconscionable expenditures in releasing, is merely evidence of an awakening which has been delayed only too long.

While the conclusion is admitted and remedies briefly suggested, the root and branch of the evil is not even disturbed. Amalgamation and concentration is hardly the antidode. It is only too true that the object nearest is oft times the furthest from one's vision. It appears to me that the remedy is the simplest one can conceive, and that is, the refusal on the part of manufacturers to pay on the basis of worth rather than income which at all times fluctuates.

This high cost of production is tolerated and even encouraged because of the large return which the average production brings to the producer, but "a la Frankenstein," the manufacturer's creation has proved his Nemesis. While the returns are large, the cost of productions have been growing larger and out of proportion.

It is true that if productions were regulated, the present cost would be reduced at least 50 per cent, with the result that exchanges and theatres would be required to pay less and the prices of admissions could be proportionately reduced and yet allow the same percentage of income upon the investment.

The extravagance in production starts with the exorbitant salaries paid executives and ends with the utter lack of studio management, even to the smallest items. Five years ago, if a production cost more than $10,000, producing executives would have immediately assumed that robbery had been committed somewhere, and producing exchanges and theatres were never in a more prosperous condition. In fact, whatever foundation of merit the industry possesses to-day was built then, and the shifting sands were added later.

At that time, stars, directors, cameramen and others actively employed in the making of pictures received salaries anywhere from 50 to 75 per cent less than what they are being paid to-day; performed just as much work and were just as content, and finally they were being paid no less than what they were entitled to.

The Meaning of Independence

By M. H. Hoffman



IN these troublous times the word "independence" means more than ever before in the history of the land. In 1776 it stood for freedom in all those things which mankind loves. To-day it represents the right to independence in the fullest sense—to the continuance of everything that constitutes proper liberty in thought in action.

Most people who will take the trouble to give the matter careful thought must appreciate that independent attitude, both mentally and physically, has been the propelling element of progress. Stifle independence and you automatically hobble constructive development.

It is because these facts are basic that Foursquare Pictures, Inc., began as an independent distributing organization and will so continue. Standing upon such a foundation there naturally ensues, in the evolution of things, the greatest good to the greatest number. And if I were asked to voice Foursquare's creed, I would aver that it's unswerving purpose is to that end.

Considering the independent distributor in those specific matters which sum up its superiority, there is at the outset the dominating advantage of economy. When I joined forces with George Backer it was because I recognized in him a man of broadest business gauge; one whose outstanding commercial success has been won through independence, no less than because of far-seeing vision and the application of those salient principles which govern successful business undertakings in any staple line.

The independent motion picture distributing organization is instantly possessed of an advantage in not having a mass of watered stock to consider, its capital represents cash in an adequate amount. Its executives receive salaries commensurate with their abilities—not exorbitant sums which too frequently are paid to numerous men of "titles," whose usefulness to colossal merged institutions is nil.

The independent motion picture distributor, thereby, starts upon the strongest foundation of efficiency; for efficiency and economy are as indissolubly linked as must be bricks and mortar in the construction of a building. Speaking specifically for Foursquare Pictures, I am able to say that our twenty-one exchanges in the United States and Canada are climbing steadily to rock-ribbed permanency because, while there is a full corps of the most competent men and women obtainable in every office, not one employe is carried as excess baggage.

Industry Needs Sound Business Principles



"BUSINESS fundamentals are just as vital and as applicable to the film industry as they are to other industries of the United States," said Robert W. Priest of the firm of Shallenberger & Priest. "Any individual or firm that attempts to get along without recognizing this condition is doomed to failure."

Continuing, he remarked: "When I entered the selling end of the film business several years ago I did not appreciate my opportunity as I should have done. Like many other newcomers who listened to ignorant, loose-tongued adventurers, taking 200 per cent. sixty days, I sacrificed the opportunity to make thousands of dollars. But this money was well "invested" because it taught me to rely upon my own judgment, and to realize that the same fundamental rules govern the film business that are essential in every other line of industrial pursuit.

"In these latter days, my consideration for the buyer and the exhibitor has ripened into a policy of co-operation based upon equity.

"Today when I become interested in a new feature for the open market, my first task is to see that it is scheduled at a fair valuation, regardless of negative cost. I then supply the essentials for a successful marketing campaign—not only from the distributor's point of view, but from the box-office angle of the exhibitor, who, after all, is the one to be most considered if the public is to approve and pay the bills.

"I know from experience that fortunes have been made by legitimate means through small profits constantly accruing. I propose to operate on the same basis. If national banks can find a profit in transactions whereby they receive as little as one sixty-fourth of one per cent. surely we in the fifth industry should be satisfied with something short of two or three hundred per cent., especially now that the country is crying out against the high cost of living."

Concentration Essential to Proper Productions

By William L. Sherrill



MY entry into the motion picture world was occasioned largely because of the extreme rapid growth and what then appeared to me, an outsider, to be the utter lack of business acumen employed, not alone in the manufacturing, but as well in the distribution of photoplay attractions. The four years of my connection with the Frohman Amusement Corporation as its president, I have largely devoted to a systematic endeavor to reduce production to a business-like basis and the distribution of my productions to a profitable, and at the same time, an equitable foundation.

It is my opinion that photoplays can be successfully and profitably produced with a fair share of the profits according to the exchange and the exhibitor if the following things were thoroughly adhered to. FIRST: The entire energy and ability of an organization must be devoted to the things at hand; by this I mean, and as an example I desire to state that the Frohman Amusement Corporation devotes its entire time to the making of but one production at a time, whether that be in five, six, seven or more reels; the exploitation is individual and there is not a scattering of energy. By this concentration elimination of waste and extravagance is sure. The trouble with some producing concerns is that one-half dozen men each have their hand in the regulation of disbursement, on a single production, so that everyone is working at cross purposes. The object has been to turn out a picture as quickly as possible in the hope that it will get by.

I believe that the State Right method of distribution is the logical source of release. This, because productions are made and distributed upon their individual merit. I also believe the year 1918 will develop a state of facts that will for once and all discourage all talk of monopoly or combination, whether they be combination of producers or distributing agencies. With motion pictures we are dealing with a tangible commodity that has its value based upon what the eye can see and the permanency of any institution will be reckoned with according to the character of the commodity produced.

The policy of the Frohman Amusement Corporation will be to make productions consistent with the demands of the public as far as human agency can gauge such demands. Stars will be employed only insofar as they fit themselves to the productions, and they will be released upon a basis which will permit the middle man—in this instance a state right exchange—to rent them at a figure bringing profit to the exhibitor and themselves.

I feel also the time has arrived for a change of faces on the screen. The public can be overburdened even with the most popular of stars and as with any other commodity or form of amusement, so with motion pictures variety is the spice, as well as the sauce of life.

The Frohman Amusement Corporation will do big things, but no bigger than the public wants.

"Passing the Buck"

By H. J. Shepard, of W. H. Productions



THE poor old exhibitor is being let in for another load. It is not as though he hasn't enough burdens to bear already, but somebody must get the dirty end of the stick so he is elected. He has not been —and doesn't seem to have to be— consulted in the matter.

The latest responsibiltiy that has been foisted upon him is the tax which was levied by the Government upon the producer and distributor, and they simply shifted the responsibility or "passed the buck" as it were, to the exhibitor. The exhibitor has enough to carry already. He is taxed in a half dozen different ways. The present is one of the hardest times in the history of the show business, and every exhibitor has to struggle to make both ends meet, and then on top of all this, comes this new policy of the producer-distributor. Fortunately, some of them are not following the lead set in this, but are content to let the responsibility rest where it was meant to stand. They are bearing the tax themselves and are not trying to "poke it off" on the exhibitor. It is to be hoped that their example will have some effect upon these others who do not look upon this matter in so fair a light.

There is not a producer in the picture business who cannot afford, without loss, to pay the tax imposed by the Government. Even if this were not so, on the face of it, a bit more care exercised in the studios, as to wastage of raw stock in the matter of "re-takes" and closer attention to "grind-outs," would cover this expense twice over.

In the matter of "grind-outs," which are caused by inattention of the cameraman to the "footage indicator" on his camera, is a clear loss to the producer of thousands of dollars a month. It has been estimated by authorities that this waste of film costs the industry over two million dollars per year.

Another enormous waste, which is being lost sight of by a number of producers, is in the construction of scenarios. In many cases unnecessary sets are shoved into the scenario because the continuity writer lacks the ability and imagination to substitute these unnecessary sets with strong situations and action. If the permanent (?) producers would develop a few capable men as architects on scenario construction, this would help to convert what is now a tremendous waste to a similar profit.

These changes of condition must come and the sooner they occur the better it will be for all concerned in any part of the industry.

Hall Predicts Popularity for Special Productions

Frank Hall, president of U. S. Exhibitors' Booking Corporation says:

"One of the most important developments in the moving picture industry during the next year will be the increasing popularity of the special production. As an exhibitor of long experience and as a distributor of motion pictures, I have found that the special production, by which I mean a subject above the accepted program standard of merit, has become a vital necessity especially in the larger picture theatres.

"The special production is the picture of the future. In order to vary the monotony of program pictures in my theatres I have found it imperative to book special productions such as "The Zeppelin's Last Raid," "Those Who Pay," "The Belgian" and "Today" and others that not only embrace extra footage but exceptional exploitation qualities.

"Because of the shortage of such productions many of the larger picture theatres in all sections of the country have been compelled to show two five-reel features, and educational and comedy films and in some cases vaudeville on a single bill to stimulate business.

"The novelty of the five-reeler has long since vanished. In the case of the Rialto and Strand in New York and other theatres of similar size the exhibitor is able to augment his program with vocal and instrumental music and one five-reeler may be sufficient. But many of the smaller exhibitors who depend entirely upon pictures

to fill his house will tell you that now his patrons demand two five-reelers for the same admission fee they paid for one a year ago.

"The theatre-going public is ever seeking something newer and bigger. There has developed a tremendous demand for special productions of from six to eight reels in length. Hundreds of exhibitors are booking special attractions every two or three weeks to inject new life into box offices that have been dying from the dry rot of mediocre program material.

"The crying needs of the hour are better productions and lower rental prices and the U. S. Exhibitors' Booking Corporation has pledged itself to those purposes. We do not want program pictures. We have set a high standard in our first three releases and intend to maintain it. Some of the exhibitors who have felt the pre-holiday depression have informed us that they have made money with our productions. One of them was Nathan Gordon of New England. He has booked them for all of his chain of theatres in that territory.

"Despite the pessimism of certain individuals who have given way to violent calamity howling I do not fear for the future of the industry. The producer who makes good pictures and markets his product at prices that enable the exhibitor to realize a fair profit will have no cause for complaint.

"The next year will see the exhibitor come into his own. He will become the BIG FACTOR in the industry and deservedly so. The day of seeing exhibitors in a locality bidding against each other to obtain a certain attraction is over. The exhibitors understand one another now and are co-operating for their mutual welfare.

"The slump in business is but temporary. After the holidays there will come a reaction that will carry business back to flood tide.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

"Go-to-the-Movie-Week" Urged On All Exhibitors as Business Stimulant

SPREADING an idea originating with "Rob Reel," motion picture editor of the Chicago American, exhibitors throughout the country will be urged by General Manager Joseph Brandt, of Universal, to promote a "Go-To-The-Movie-Week" during the holidays.

"We intend to get behind the 'Rob Reel' idea with enthusiasm," says Mr. Brandt in his statement. "There is every reason in the world why the moving picture interests should have a special 'drive' once a year to center public attention on the screen. Many lines of commercial industry make special efforts at certain seasons of the year through 'fashion shows,' 'grand openings' and 'dollar days' to enliven the routine of business—and why not the movies?

"The 'Rob Reel' scheme was put through with great success in Chicago last year, and the exhibitors who co-operated with the purpose of awakening special interest in moving pictures during the holidays profited accordingly. The uplift was felt by the most obscure picture show as well as by the big houses and an increased effort will be made this year to stir the public to box office action, during 'Go-To-The-Movie-Week.'

"Universal will circulate publicity to every exhibitor in the country, explaining the purpose of the movement and 'the way to do it.' The 'Rob Reel' idea will be passed along to other communities where the scheme is unknown and untried, with the object of making the movement a national purpose once a year. Holiday week has been well selected as the time to concentrate on the general public.

"The distributors usually concentrate their efforts on timely and particularly attractive subjects for Christmas and the New Year and the motto, 'Let's Be Cheerful,' fits to a nicety into the 'Rob Reel' idea. If exhibitors in every community will unite for once, in a campaign of advertising, newspaper publicity and a co-operative purpose to bring moving pictures into prominence as part of the family entertainment during the holidays, there is every reason to believe that the individual managers will reap a great benefit."

The following quotation from "Rob Reel" gives a few "stunts" from the viewpoint of the originator of the 'Go-To-The-Movie-Week" idea:

"Remember, cheerfulness is catching," says "Bob Reel." "Let's be cheerful. Motion pictures deliver more laughs and thrills and new ideas to the average person, young and old, than any other institution in Chicago. For the holiday season, the film maker arranges his centre fire of bigger and better entertainment. Every exhibitor strains to book the best of the best as his Christmas donation.

"It remains for you and every one else 'over here' to help themselves and spread broadcast all the cheerfulness available. It is building the morale of the nation.

"Perhaps you can have more fun by picking out some youngster to share your fun with you. If you have one or two of your own, tell them to find another one or two who haven't anyone to take them. Why not try the half orphan asylums? You who have automobiles, why not look up a neighborhood settlement and arrange an auto ride as well as a trip to film wonderland for a youngster who never gets there?"

Sterling Gets Jean Sothern Feature—First Release

Sterling Pictures Corporation, recently organized, announce that it has closed for the negative rights to "Peg o' the Sea," a five-reel production featuring Jean Sothern. The feature is now in the hands of the cutter, it is announced, and will be ready for release within the next two weeks. This is the first production, announced for release by this company. The date for the trade showing will be announced later.



Constance Talmadge, Reassured by Her Remarkable Success in "Scandal," Is Gaining Momentum to Go Over with a Bang in Her Second Starring Picture Released Through Select, "The Honeymoon"

"The Whip" Has Proven Big Success Says Agents

Hiller and Wilk, who have been the selling agents for "The Whip," announce that the reception "The Whip" has been given has vindicated their faith in this production of Maurice Tourneur.

The Super Films, Ltd., of Canada were the first purchasers of territorial rights. They secured the rights to the Dominion of Canada. Other holders of rights to "The Whip" are the American Feature Film Company of Boston, Mass., for New England; Marcus Loew for New York; J. Frank Hatch of Newark, N. J., for Ohio, Pennsylvania and West Virginia; Sidney B. Lust of Washington, D. C., for Delaware, Maryland, Virginia, District of Columbia and North Carolina; the Civilization Company of Newark, N. J., for New Jersey; H. Liebler Company of Indianapolis, Ind., for Indiana; the Big Feature Rights Corporation of Louisville, Ky., for Kentucky and Tennessee; the Special Features Company of Knoxville, Tenn., for Georgia and Florida; the Yale Photoplays of Kansas City, Mo., for Missouri, Kansas, Iowa and Nebraska; Messrs. Jones, Linick and Shaefer for Illinois; the Friedman Film Corporation of Minneapolis, Minn., for Minnesota, North and South Dakota and Wisconsin; the De Luxe Features of Seattle, Wash., for Washington, Oregon, Idaho and Montana; the All Star Features Distributors for California, Nevada and Arizona; the Supreme Photoplays Corporation of Denver, Colo., for Colorado, Wyoming, Utah and New Mexico.

Nathan Closes for Animated Press Syndicate Weekly

The Animated Press Syndicate, at 71 West Twenty-third street, which is to release the Independent-American Weekly, announces that it has closed with Nathan Gordon, of the Globe Feature Film Company, Boston, for the New England territory. Mr. Gordon said that a good weekly put out by an independent producer, and especially by people who were devoting their entire attention and facilities to the covering of news and other photographic events of interest, would be something that his houses and his customers would be proud to show.

F. W. Brooker, proprietor of the Animated Press Syndicate, has had a great deal of experience in the making of this type of a reel, and was one of the owners of Captain Rennel's Cinema News Weekly, put out early in the year. Independent exhibitors can book the Weekly through Mr. Brooker, at his office, at 71 West Twenty-third street.

Billy West Comedies Booked for Week

The Criterion theatre in Atlanta, Ga., has booked all the Billy West comedies for a seven days' run, and state they are the biggest drawing cards of any comedies ever presented in Atlanta. These are the first comedies to be booked for a solid week at the Criterion.



Frank Keenan, Alma Hanlon and Robert Edeson Are Starred in "The Public Defender," Presented by Harry Raver

Raver Sells "Public Defender"

Renowned Buys United States and Canadian Rights to Renowned Pictures Corporation—Two Shipping Points Established

RENOWNED PICTURES CORPORATION announces that it has purchased the United States and Canadian rights to Harry Raver's production, "The Public Defender." The zone plan of distribution will be practiced in the distribution of this feature by Renowned.

Frank Keenan, Robert Edeson and Alma Hanlon are the principal players in the cast of "The Public Defender." The story was written by Mayer C. Goldman and produced under the direction of Burton King.

Harry Raver, in commenting upon the transaction, said:

"For weeks past, negotiations have been pending with at least a half dozen program and buying organizations for the purchase of 'The Public Defender.' I have never seen a keener interest displayed in any picture I have handled since 'Cabiria.' However, Messrs. Weinberg and Fleckles of the Renown organization were first to negotiate for the production, some time before it was completed, and, as they have persistently outbid all others, I decided they should be given preference, particularly as they possess all the qualities essential to the exploitation of a picture of the importance conceded to "The Public Defender." Daily showings of "The Public Defender" will be given in the private show rooms of the Renowned organization and a campaign of publicity will be used to assist buyers in creating a demand for theatre bookings."

Renowned announces that Herbert Landsdowne, the English artist, has completed, recently, a complete line of poster sketches, to be used in the exploitation of this production. Seven colors are used by the artist in each sketch. A twenty-four sheet carrying three panel portraits of the three stars, three one-sheets, two combination three-sheets and one six-sheet are the styles to be used, making in all a most elaborate and comprehensive line of posters. Renowned has commissioned Fred L. Clarke, president of the Riverside Lithographing Company to execute the poster printing.

Two shipping points have been established by Renowned for the distribution of advertising matter. Points in the extreme West and eastward to Pittsburgh will be covered by shipments from Milwaukee. Eastern points will be served from New York. This method of supplying advertising matter will minimize delays and also reduce express rates. Posters for "The Public Defender" will be furnished franchise holders at cost.

Recent Additions to Sales Forces Announced

Recent additions to the sales staff of the U. S. Exhibitors' Booking Corporation are R. S. Clarke, formerly of the Vitagraph and other well known film concerns. Mr. Clarke will supervise the marketing of U. S. subjects in the New Jersey district. He will make his headquarters in the Frank Gersten Exchange, Forty-second street, New York, from which U. S. Pictures will be distributed in the New Jersey territory.

Harvey E. Gausman, a prominent Western film man, has been appointed by Frank G. Hall, president and general manager of the booking corporation, to take charge of the Los Angeles district. He will establish headquarters this week in the Foursquare exchange in that city.

Walter Hopkins has resigned from the Mutual Film Corporation, New York office, to join the home office staff of the U. S.



Perfection in Costuming and Other Details Is Only One of the Attributes of "The Birth of Democracy," Handled by the Export and Import Film Corp.

Simmons, General Manager, State Rights



C. M. Simmons

Sol L. Lesser announces that C. M. Simmons has been appointed general manager of the State Rights Distributors, Inc., with offices in the Longacre Building, New York. Mr. Lesser is the executive head of this organization, which entered the field early last Fall.

In commenting upon the appointment of Mr. Simmons, Mr. Lesser said:

"In appointing Mr. Simmons general manager, the organization feels that its interests will be safeguarded, due to his knowledge of conditions generally and his familiarity with the wants of the public and the needs of the different members of the association.

"Since 1907, Mell Simmons, as he is generally known to thousands of exhibitors throughout the country, has managed theatres and film exchanges from coast to coast. He has had valuable experiences as sales manager for the General Film Company and the Mutual Film Corporation, and has opened film exchanges for the Eclectic, Triangle, Artcraft and Goldwyn Film Corporations.

"The members of the organizations for whom Mr. Simmons will act are: Nathan Hirsh, Pioneer Film Corporation, New York; Herman Jans, N. J. Metro Film Service; Sydney B. Lust, of Washington, D. C.; Harry Grelle, of the Supreme Photoplays Productions, Pittsburgh, Pa.; Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, O.; Henry Dollman and D. M. Vandewalker, Jr., of the Doll-Van Film Corporation, Indianapolis and Chicago; M. R. Rosenberg of the De Luxe Feature Film Company, Seattle, Wash.; Sol L. Lesser, of the All Star Features Distributors, Inc., San Francisco and Los Angeles, Cal., and J. J. Allen, of the Famous Players Film Service, Ltd., of Toronto, Canada.

"The Prospector," Dec. 15 Release of Billy West Comedies

"The Prospector" is the Billy West comedy release, announced by the King Bee Film Corporation, for the week of December 15. The comedian is supported in this production by Beatrice Joy, Budd Ross, Oliver Hardy and Leo White.

Billy has the title role. The story tells of his adventures in the mountains and on the desert. He reaches Red Dog Gulch and meets Susie, daughter of the town drunkard. His only other companion is his little burro. Oliver, who is in love with Susie, makes trouble for Billy and engages bad men to kidnap the girl. Billy rescues her from their hands and receives a big reward.

Garfield Reports Good Business with "Submarine Eye"

Herman J. Garfield, representing the Submarine Film Corporation, Cleveland, Ohio, who is exploiting the "Submarine Eye" in the States of Ohio, Indiana and Kentucky, reports that he is meeting with great success with this feature in this territory. Mr. Garfield said:

"I opened at the Walnut theatre, Louisville, Ky., and the Colonial theatre, Indianapolis, Ind., the week of December 9 for a two weeks' run. I opened these two engagements in the face of the worst blizzard this section has ever known, and with that handicap I did a business that was beyond all expectation."

Merit Film Buys "The Birth of Democracy"

The Merit Film Corporation, 130 West 46th street, announce that they have purchased from the Export & Import Film Company, Inc., the exclusive rights for New York and northern New Jersey of the Franko-American Company's release, "The Birth of Democracy."

This picture ought to prove a very big success, having been prepared with exceeding great care and being released at this opportune moment, when democracy is the great issue the world over.

Over 5000 people were employed in the making of the picture. While it is true that a great many of this number have been used in the mob scenes and meeting places, several artists well known to the screen, have important parts.

A pretentious form of advertising and publicity will be connected with the release it is announced.

"The picture from its dramatic value," says an official of the Merit Film Corporation, "would in itself make a wonderful success. Lydia Borelli has the leading part.

"The objection that several would raise of its being a foreign picture, will be entirely discarded, because the picture of necessity must have been made in foreign countries, for the settings, the streets, the buildings and all connected with it are Parisian.

"Considering the masterfully interwoven dramatic story of powerful love interest, yet true to history, the enthusiastic collaboration of foremost producers, the spirit of the performers, the timely and pretentious subject treated, this picture is in the class of the spectacular successes of film releases."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Big Sales in Orient Reported by U. S. Corporation

Miss Edna Williams, special representative of the Robertson-Cole Company of New York and London, which has acquired the foreign distributing rights to the productions released by the U. S. Exhibitors' Booking Corporation, has encountered no difficulty in disposing of the subjects thus far put on the market by the booking concern. By the arrangement between the U. S. Corporation and the Robertson-Cole Company the booking concern has been brought into direct touch with exhibitors and distributors in all parts of the world, and during the past week a number of important sales were negotiated.

Rights to the new Thomas H. Ince spectacle, "The Zeppelin's Last Raid," have been sold for Japan, China, India, Burma, Ceylon, Dutch East Indies, Philippines and Hawaiian Island. Rights to "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian," the three first releases of the U. S. Corporation, have been disposed of for Chile, Peru, Bolivia and Ecuador, and arrangements have also been made with the purchasers to take the entire output of the concern.

Miss Williams said:

"Although conditions in the foreign field have not been of the best, we have been quick in disposing of the U. S. productions. I have found that foreign purchasers are willing to pay big prices for the right kind of subjects even in view of slack conditions and take a chance on deriving a profit on the investment. It is the play in which they are most interested. Foreign picture devotees have become quite as discriminating as the film fans of America."

The Robertson-Cole Company is one of the largest exporting concerns in the world and has put the full strength of its tremendous organization behind the U. S. productions, and a business drive throughout the foreign markets is in full swing. Robertson-Cole maintains executive offices in New York, London, Calcutta and Singapore.

"The Warrior" for Patriotic Purposes in Canada

"The Warrior," starring the great Italian, Maciste, has met such success in the Dominion of Canada that the Globe Films, Ltd., Toronto, has ordered several extra prints. Phil Kauffman, general manager of Globe Films, reported this week that arrangements were completed recently whereby a great patriotic demonstration, in which "The Warrior" will play a prominent part, will be held at Massey Hall, the biggest place of exhibition in Canada.

The rally is being held under the direction of the Italian Consul and has the support and endorsement of many of the leading Italians in Toronto. It has been deemed advisable to bring home to the resident Italians in the Dominion of Canada the wonderful exploits of the Italian army, as set forth in many of the scenes in "The Warrior." Maciste, the leading figure in the successor to "Cabiria," is at present fighting with his countrymen against the Austrians.

Bucking the Game Down South

Nat L. Royster Writes of Conditions Existing in the South—Exhibitors Have Lost 2 Per Cent. of Patronage

NAT L. ROYSTER, Special Features Company, Knoxville, Tenn., writes on conditions through the South. Mr. Royster has been on an extended trip through the Southern States and has taken especial pains to get first-hand information. He writes:

"After an extended trip through Georgia and Florida the past few weeks, I have seen with my own eyes conditions now, as compared with a year ago when I was handling other features that used to get the money with exhibitors.

"I find that exhibitors have lost at least 2 per cent. of their regular patrons through the National Guards leaving, and the draft. Take Lakeland and Orlando, Fla., for an illustration. I will quote Mr. Beacham of the Grand theatre, Orlando, Fla. He tells me that from his town, 275 men have left for their respective camps, and for every man gone it means that their former sweethearts, sisters and mothers that used to attend the show with them, has been lost to his theatre, thereby cutting down his show going percentage to from 4 to 5 per cent.

"I find that exchanges have for the most part been expecting a bunch of quantity contracts from their salesmen, and not quality lasting contracts. This has brought about conditions that have tended to make the salesman ramble through his territory.

"When a town with 8,000 population runs a feature, with no competition, and cannot make money on same, then the exhibitor is either paying too much for his features or he should use cheaper features, and I know from box-office statements that I have seen with my own eyes in the South, that there are many houses in the South, that are daily putting good money out daily to pay expenses, when the house is not taking it in. In talking to a manager lately regarding my article in your paper about Southern exhibitors needing more "pep," he stated that that article sounded good, but how in thunder was a man to take an interest in his business when, every time he opened his box-office, he lost ten dollars a day.

"I have just made a trip through Florida and believe that I have secured as much business as any salesman ever secured on the five pictures that we own. I am a firm believer in getting all a feature is worth, and an honest exhibitor should and most of them are willing to pay all they are worth.

"In the last issue of the NEWS, I read Stanley V. Mastbaum's article on amalgamation. In my estimation we need no amalgamation at present but a regular love feast of all branches of the film industry. I realize this would be hard to do, but the quicker we come to realize this, the better it will be for the exhibitor, exchanges and producers, and at the present time, I think that amalgamation will be well nigh impossible under existing circumstances. In this crisis, our motto should be 'Live and Let Live.'



Nat L. Royster, of Special Features Company, in Knoxville, Knows How to Land the Fish

"Regarding the war tax in the South, I will say that it has positively cut off daily receipts fully one-fourth in the majority of houses, and in some of them one-third, but most exhibitors believe that it will eventually settle down to normal conditions in this part of the country. Through the South wages have not increased very much, only in the camp towns, and the cost of living has increased very much, and there is no family going to hand over to the 'movie' show, the money that he thinks he will need for his daily existence. Conditions have caused a partial panic so to speak, which we all hope will right themselves in the near future.

"In closing, I would say to every salesman, don't over-sell or under-sell your features or program. To exchange managers I would say, don't expect two big contracts daily from your salesmen, and to exhibitors I would say, buy your programs and features at a price that is fair to you and the office selling them, and then put your head in your work, and push them with all the power you have left."

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!



The Mabel Normand Feature, "Mickey," Directed by Mack Sennett, Shown in the Insert, is to Be Released by the Western Import Company, Which Controls the World Rights

Western Import Gets "Mickey"

"Mickey," with Mabel Normand, in Featured Role Purchased by Western—Mack Sennett Production—Ready for Distribution

WESTERN IMPORT COMPANY, Brokaw Building, New York, announces that it has purchased the world rights to the production "Mickey," featuring Mabel Normand, and produced under the direction of Mack Sennett. It is said that the picture was made at the cost of more than $200.000.

Mr. Sennett has always been conceded to be the foremost producer of comedy in the country. He has developed most of the leading screen comedians in the business and his name in connection with a picture has come to mean the best.

The officials of the Western Import Company are considered good judges of picture values and they feel that their judgment in this particular case has not gone wrong.

"Mickey" is a mixture of comedy, pathos, sensationalism and mystery. It is said that Miss Normand gives the best performance in comedy-drama. The picture has taken more than two years to complete. Everyone, old and young, it is said, will appreciate its message.

An official of the Western Import Company said: "It covers everything that has ever been done in the field of picture production and contains new twists and tricks of camera work and direction which will be a revelation to every one interested in the screen drama. Mr. Sennett has made a great picture; one which will set a standard for a long time to come and which will not be surpassed until, perhaps, he himself sets the pace for a new advance in this particular field.

"If you have never known what it is to laugh and cry at the same time, 'Mickey' will put you in that predicament. Miss Normand takes her audience back to the delightful days of childhood, for both troubles and joys are doubly magnified. She combines an impish deviltry with a tender pathos which goes straight to the hearts of every one. The picture has the human touch. It is real. The coincidents bearing on every one of the human emotions are so artfully interwoven in this picture that the audience is alternately thrilled and amused—but always held to a keen pitch of interest. One feature of 'Mickey' will come as a relief to feature film patrons. There is no padding. When the story comes to its natural end the curtain goes down, bringing to a conclusion a picture that long will linger in the memories of the patrons of the theatre."

Hoffman Invited to Speak on Motion Picture Art

M. H. Hoffman, general manager of M. H. Hoffman, Inc., has been asked by Mrs. Marcus M. Marks, president of the Women's Forum; Mrs. Alice Palmer, president of the Rainy Day Club, and Miss Edith Totten, president of the Comedy Drama Club, to address the members of these clubs at meetings to be held in January. The Art of the Motion Pictures will be the subject. Mr. Hoffman has accepted the invitation, but so far has not announced his subject, but the natural assumption is that it will be on the motion picture as an educator.



Director Alan Crosland (With Steel Helmet) and a Company of Edison Players at the Cantonment in Quantico, Va., Where Edison's "The Unbeliever" Was Made

Goldwyn Finds Films Flourish in Australia

Film conditions in Australia, like all belligerent countries, suffered at one period a setback due to the war, but are now flourishing, according to advices from Harold Bolster, a Goldwyn executive, touring the Orient in the interests of that corporation.

"Both from personal investigation and from conversations with the leading film men of Australia and New Zealand, I have received a most optimistic impression of the state of the market for American films here, and the prosperity of theatres and exhibitors. Australia has suffered in the past from the war, both materially and spiritually. Depression, I hear, was particularly acute following the costly failure of the British at Gallipoli where Australian troops lost heavily. But since the British fortunes on the battle field have improved, and war conditions at home have grown normal, the attendance at motion picture houses has steadily improved. For a time this year labor unrest also played a part in creating an unsatisfactory state; but the Government speedily solved the difficulty, and now the islands of Australia and New Zealand are in a satisfactory condition."

"The Two Gun Man," in "The Bargain," a Big Success

Two-thirds of the territory within the United States has been sold for "The Two-Gun Man" in "The Bargain," the W. S. Hart feature released by the W. H. Productions Company, it is announced.

The following territories have already been sold: California, Nevada and Arizona to Sol Lesser; Washington, Oregon, Idaho and Montana to Mike Rosenberg; Colorado, Utah, New Mexico and Arizona to Four Square Pictures Corporation of Colorado; the Standard Film Corporation, Minneapolis, North and South Dakota, Illinois, Indiana, Iowa, Nebraska, Missouri and Kansas. The Standard Film Corporation's offices are located in Omaha, Minnesota, Chicago and Kansas City. Wisconsin to the Wisconsin Film Corporation, 1409 Majestic Building, Milwaukee, Wis., and eleven Southern States to Jake Wells, Colonial theatre, Richmond, Va.

An official of the W. H. Productions Company stated that they attributed the reason for these quick sales to the fact that William S. Hart as "The Two-Gun Man" in "The Bargain" is the greatest of the Hart productions and through the medium of the advertising an exceedingly large demand was created.

Bee-Hive to Open Buffalo Branch Exchange

The Bee-Hive Exchange, handling Billy West Comedies for New York, announces that Julius Singer, of that company, will open a branch exchange in Buffalo next week. More than three hundred exhibitors are running Billy West Comedies in New York State and it was thought advisable to open this exchange to handle the business in the western part of the State.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Productions	*Buyer*	*Territory*
"Hate"	Philadelphia-Ideal Film Exchange, Philadelphia	Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland, Washington, D. C.
"The Two-Gun Man" in "The Bargain" (W. H. Productions Co.), 6 reels.	Jake Wells, Inc., Richmond, Va.	Delaware, Maryland, District of Columbia, Virginia, North and South Carolina, Georgia, Florida, Alabama, Mississippi, Tennessee.
"The Two-Gun Man" in "The Bargain" (W. H. Productions Co.), 6 reels.	Standard Film Corp., Omaha, Minneapolis, Chicago, Kansas City	Minnesota, North and South Dakota, Illinois, Indiana, Iowa, Nebraska, Missouri, Kansas.
"The Two-Gun Man" in "The Bargain" (W. H. Productions Co.), 6 reels.	Wisconsin Film Corporation.	Wisconsin.
"The Public Defender"	Renowned Pictures Corporation, New York	United States and Canadian Rights.
"Shame"	Nathan Hirsch (Pioneer Film Corporation)	Northern New Jersey, New York State.
"The Lust of the Ages"	Crest Pictures Corporation.	Positive and Negative Prints.
"The Grain of Dust"	Crest Pictures Corporation.	Positive and Negative Prints.
"The Slave Mart"	Eastern Feature Film Company, Boston	New England States.
"The Woman and the Beast"	American Maid Film Company, Minneapolis	Minnesota, North Dakota.

Xmas Cheer for Flynn Serial

M. H. Hoffman, Inc., Reports Big Demand from Middle West—Other Exchanges Report Favorably

HOFFMAN-FOURSQUARE exchanges report that numerous applications are being received relative to bookings for the Wharton serial, "The Eagle's Eye," written by William J. Flynn, Chief of the United States Secret Service. These reports, it is announced from the New York office, are coming from branch exchanges in all parts of the country.

M. H. Hoffman, general manager of M. H. Hoffman, Inc., through which company the serial is being distributed, is now in the Middle West on a visit to the various exchanges. He reports favorably from Detroit, Cincinnati and Cleveland, in which cities he had been for the past week.

Manager Samuel Rubenstein, of the Boston Foursquare exchange, writes that numerous New England exhibitors are awaiting the announcement of the release dates, and that the volume of business indicates that all serial booking records will be surpassed. Frank J. Flaherty, of Chicago, and Sidney J. Baker, of St. Louis, are two Foursquare managers who find exhibitors in their territories appreciative of the qualities of this serial which is to expose the machinations of the Imperial German Government against the United States.

In the New York Foursquare office, Manager Hy Gainsborg is receiving many applications for "The Eagle's Eye." All other Foursquare offices throughout the country are experiencing similar inquiries from exhibitors, and many contracts are being signed in advance of a trade showing, it is stated.

Paramount and Artcraft Films Go South

THE completion of a new deal involving the distribution of Paramount and Artcraft pictures in the West Indies and Central America has been announced. A new organization has been formed, it is said, headed by five business men of Havana, Cuba, which will control the distribution of every Paramount and Artcraft picture produced, excepting the Bray Pictographs, Burton Holmes Travel Pictures and the Klever Komedies.

In this territory there are over 1,000 theatres, and Porto Rico has 65 motion picture theatres controlled by the new company. There are 300 in Cuba, 20 in San Domingo and the others scattered throughout the rest of the territory. This will bring the Paramount and Artcraft productions before a new audience of over 15,000,000 people in this territory.

It is announced that the pictures concerned include the serial "Who Is Number One?" This will also bring to Central America and the West Indies all the productions of such stars as Mary Pickford, Douglas Fairbanks, William S. Hart, Marguerite Clark, Pauline Frederick, Elsie Ferguson, Billie Burke, Geraldine Farrar, Julian Eltinge, Lina Cavalieri, Ann Pennington, Vivian Martin, George Beban, Jack Pickford, Wallace Reid and others. just as well known to filmdom.





"The Triumph of Venus," Capt. Edwin Hesser's Production, Shows Promise of Being an Artistically Beautiful Motion Picture Feature, with Betty Lee Starred

Hesser Praises Grecian Art

Producer of "The Triumph of Venus," Featuring Betty Lee, Says That It Is Work of Classic Art

CAPTAIN EDWIN BOWER HESSER, who produced the feature, "Triumph of Venus," with Betty Lee in the featured role, says that the modern idea of beauty, places the Venus de Milo, type of womanhood, in the secondary class. "Skinniness," he says, seems to be the favored type. He says:

"The trouble with the public today is that it sees too little of the true beauty of womanhood. In the days when art was seriously thought of—and that means ancient Greece—every girl desired to be beautiful in form as well as in face. While face is usually more a matter of birth than anything else, perfect care by a woman of her figure will certainly aid her in attaining classic beauty, and the quicker American girls discover that the Grecian formula is not only that of true beauty but of perfect health, the better off they will be."

Captain Hesser has made a special study of Grecian beauty, and in the selection of his types for the production of "The Triumph of Venus," Captain Hesser says that he chose the true, Grecian type. Betty Lee was chosen as the most perfect of the Venus type to play the featured role. "The Triumph of Venus" is a classical drama, its theme dealing with the social life of ancient Greece.

Betty Lee was born in Thomasville, Georgia. Her voice has earned for her a place of esteem by music critics throughout the country, and now it is predicted that her work on the screen will make her more popular than ever.

For several seasons she was engaged by the Boston Opera Company, and has traveled over the country several times. As a girl, she made a specialty of folk songs and was a soloist at the age of thirteen. She was educated at a private school in Georgia, from which she graduated with honors, and then finished her course of learning abroad.

During the filming of "The Triumph of Venus" Miss Lee risked her life and limb in diving from high cliffs into on-rushing currents of treacherous waterfalls, and climbing high mountains the tops of which were lost in the clouds. Almost without food or nourishment of any kind for several days, Miss Lee and her company worked laboriously on the top of Mt. Lafayette, in the White Mountains, and braved cold and storm, clambered over jagged rocks and walked along ledges where a misstep would have meant instant death, for the sake of having photographed scenic beauty in a beautiful manner with beautiful girls for "The Triumph of Venus."

"The Belgian" Reported Successful in New England

New England exhibitors, according to reports received by Frank G. Hall from Nathan Gordon, Globe Features Film Corporation, Boston, have put their stamp of approval upon "Those Who Pay," the seven-part drama recently released by the U. S. Exhibitors' Booking Corporation as its second feature attraction.

"Those Who Pay" was presented for the first time in New England at a trade showing last week and exhibitors from this district were present many coming from Maine, Vermont and New Hampshire. The showing was under the joint direction of Mr. Gordon, who has the New England rights, and A. L. Erghott, the U. S. representative in the New England territory.

Arrangements also are under way for another trade showing for "The Belgian," the third U. S. release.

Seventeen Two-Reel Hart Features Sold

W. H. Productions announces the sale of all United States territory for the following seventeen two-reel Hart features: "Dakota Dan," "Double Crossed," "The Last Card," "Knight of the Trail," "A Square Deal," "The Bad Man," "The Fugitive," "The Gentleman From Blue Gulch," "The Silent Stranger," "The Marked Deck," "Horns and Hoofs," "The Convert," "Taming of the Four-flusher," "Mr. Noby," "Across the Great Divide," "Shooting Straight," "The Grudge," to the following buyers:

R. D. Lewis Film Co., Campbell Bldg., Oklahoma City, Okla.; Exhibitors Film Exchange, Inc., 420 Ninth street, N. W., Washington, D. C.; Liberty Film Renting Co., 938 Penn avenue, Pittsburgh, Pa.; A. Warner, Standard Film Service, Columbia Bldg., Cleveland, Ohio; Standard Film Corporation, 207 South Wabash avenue, Chicago, Ill.; Standard Film Corporation, 1305 Walnut street, Kansas City, Mo.; Standard Film Exchange, 406 Film Exchange Bldg., Minneapolis, Minn.; Standard Film Corporation, 1417 Farnum street, Omaha, Neb.; Standard Film Corporation, 307 Empress Theatre Bldg., St. Louis, Mo.; Regal Films, Ltd., 21 Adelaide street W., Toronto, Canada; Boston Photoplay Co., 195 Pleasant street, Boston, Mass.; Western Feature Film Co., 180 Goldengate avenue, San Francisco, Cal.; Western Feature Film Co., care of Peerless Film Service, 802 South Olive street, Los Angeles, Cal.; E. H. Emmick, care of Peerless Film Service, 100 Goldengate avenue, San Francisco, Cal.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Ince Assembling Second Advanced Picture

HILLER AND WILK announces that they will represent the Advanced Motion Picture Corporation, in the distribution of its second big feature for the independent market, "The Woman Eternal," in seven reels, with Elaine Hammerstein in the featured role. "The Woman Eternal" was adopted from Augustus Thomas' stage play, and produced under the direction of Ralph Ince.

The Advanced Motion Picture Corporation is a newly organized company, producing for the open market. The stage play enjoyed an extended run at the Lyric theatre, New York, some years ago, under the title, "The Battle Cry." The stage version was written by Mr. Thomas from the novel by Charles Neville Buck. The first production of this company was "The Co-Respondent," featuring the same star. "The Woman Eternal" presents a theme, the trend of which is to advance the theory of a woman's selection of her mate. The stronger character of the male is contrasted with the weaker character of the female and the influence which is supposed to guide the woman unerringly to her destiny, is explained.

In the supporting cast are: Lawson Butts, George Anderson, Carlton Macy, Violet Palmer and Cecil Chichester.

The officers of the Advanced Corporation are: Lee Shubert, president; Arthur Hammerstein, vice-president, and Ralph Ince, managing director. Hiller and Wilk represented the producers and are handling the sales. "The Woman Eternal" is now being assembled and it is announced that it will be ready for the market within the next week.

Hirsch Buys Territory for Noble's "Shame"

Jules Burnstein, representing John W. Noble, in the exploitation of his feature production, "Shame," on the independent market, announces that the rights to this production have been purchased by Nathan Hirsch, of the Pioneer Film Corporation, for New York and northern New Jersey.

The Pioneer Film Corporation, through the activities of Mr. Hirsch, is one of the most active buyers in the open market. This company is now distributing "Civilization," "Today," "Redemption," "The Submarine Eye," "The Cold Deck" and more recently Mr. Noble's production, "Shame." Mr. Hirsch said of the purchase:

"I am always on the lookout for the big picture. By big I mean a real production. The word production has been used so much in connection with all sorts of pictures that it has lost much of its real meaning; an important offering, exceptionally well cast and staged, with elaborate settings, and intended to stand out as a screen presentation of more than ordinary worth. Such pictures allow for extensive advertising and wide exploitation. 'Shame' is a case in point."

Mr. Hirsch said that he wanted nothing but really big pictures.



Billy West, the King Bee Comedy Star, Is Monarch of All He Surveys in "The Slave"

Spitzer Prescribes Co-operation

Vice-President and General Manager of King-Bee Film Corporation, Handling Billy West Comedies, Takes Optimistic View

NAT. H. SPITZER, vice president and sales manager of the King Bee Films Corp., handling Billy West comedies sends the following message to the exhibitors and manufacturers of the film industry.

"The big trouble with our industry now is and always has been the lack of co-operation between the exhibitors and the producers. If these great bodies of men will get together and lend the helping hand instead of the kicking foot, the film business will again resume its place in the commercial world as one of the greatest of industries.

"There is a great cry of overproduction in our business. The only overproduction I can think of now, is the waste of film stock.

"When you get harmony out of your organization you are getting one hundred per cent. efficiency. Without harmony there can be no success, that is lasting success.

"Competition is another bugaboo that has the producer and the exhibitor licked and without reason. Competition is the tonic for good business. The man who says he cannot stand competition doesn't deserve a place in the business world.

"Another vital condition that exists in our profession today is the extremely poor quality of plays that producers allow to be screened. Why have they not learned by this time that it is the play that counts first and last. All the fabulously paid stars in the world and the greatest of directors can't make a poor story or an uninteresting subject a success. The public wants amusement. I would rather have a fifty dollar a week artist in a good play than a ten thousand dollar one in a poor one. And this fact is being brought home very forceably to some of our greatest producers today.

"Instead of all this cry about hard times, taxes, overproduction and competition, let's all get together and work as brothers. There is room for us all, providing we work harmoniously, and optimistically and do things on the 'Live and Let Live' plan."

Bookings for King Bee are reported to be more than satisfactory.



The Love Theme in Paramount's "The Seven Swans," with Marguerite Clark, Is Said to Be Very Appealing

W. H. Offers 28 Comedies

Twenty-eight Sennett Produced Comedies Featuring, Chaplin, Normand, Arbuckle, Normand and Others Offered on Independent Market

W. H. PRODUCTIONS COMPANY announces that it will release on the independent market twenty-eight Sennett produced comedies. Among the comedians who will be seen in these Keystone Comedies are: Charlie Chaplin, Mack Sennett, Sydney Chaplin, Fatty Arbuckle, Mabel Normand, Mack Swain, Chester Conklin, Ford Sterling and Charles Murray.

Commenting upon these comedy releases, an official of the W. H. Productions said:

"We are launching this campaign at this time for the purpose of helping the exchange man that has been up against it and the exhibitor who has been forced to pay exorbitant rental prices for his program. It will be noted that we are the first distributor to come out boldly and state the price we intend charging for these subjects to the exchange—$80 per reel. This price assures to the exchange man the greatest galaxy of comedies and stars on the screen today at a price that will bring to them bigger profits than they have ever made before and it will also assure a reasonable rental price for the exhibitor. In addition to this, we pay the war tax on these subjects, so that every exhibitor booking them can refuse to pay any tax if the exchange demands same. We are getting up exceptional one and three sheets and careful attention is being given to the titling on each of these productions.

"There has been recently a great deal of talk of amalgamation, procrastination, and a lot of other things, on paper, supposedly to help the independent exchange man and the exhibitor, but the only way that they can be helped is through their pocketbooks, viz., by giving them the best pictures possible at a price to assure profits and increased business, and every exchange man and exhibitor will agree that W. H. Productions Company is certainly endeavoring to do 'their bit' towards helping to solve the problem they are contending with to-day." Further announcements are expected.



William S. Hart, the Two-Gun Man in "The Bargain," Distributed by W. H. Productions Company

Raver Announces Year's Work

Harry Raver to Release Twenty-five Feature Productions During the Coming Year—"Foolshead" Type of Comedy Added

TWENTY-FIVE productions are scheduled for release by Harry Raver during the coming year, it is announced.

Among the list are "Enigma," a crook play, which will introduce Edmund Breese in a similar role to those which made him famous as a delineator of crook characters. Alma Hanlon plays the leading female part in "Enigma." An original drama of timely appeal by Augustus Thomas is now under way and will be ready in February or March. An all-star cast will be used for the Thomas production.

Seven comedies will be issued by Mr. Raver, in which the international character, "Foolshead," will appear. These productions will be made on an elaborate scale. The "Foolshead" type of comedy, so popular a few years ago and now in vogue, accomplishes its purpose by the reckless destruction of buildings and other expensive equipment. The modern "Foolshead," however, is improved by real stories and timely situations. The new comedy series will range from one to five reels each.

Mr. Raver announces also the acquisition of a new star of the vampire type. Her name will be announced later. The new star is an Italian girl. She will appear in "The Soul of a Vampire," from the book by Carlotta Murillo, and three other productions during the first six months of 1918.

"Motherland," a patriotic drama, from the pen of Francis Allison West, will also reach the screen through Mr. Raver's production forces. "The Fires of Inspiration" and "Father and Son" are included in the list of Raver productions announced for the coming year.

Shipman Pleased with Success of Organization

Ernest Shipman reports that his organization is growing rapidly, and that he is pleased with the progress he has made within the two months that he has been organized. He says that through his agency nine productions for the independent market have been contracted for and will be produced during the coming year.

"Some of the most prominent producers in the industry," said Mr. Shipman, in speaking of his plans, "have these productions in hand. Contracts have been executed for the exploitation of Shorty Hamilton five-reel comedies, and during the coming year one of these comedies will be released on the open market every month. I have, also, a line of patriotic comedies in one and two reels, the titles to be announced later. The Art Studios and Laboratories, situated at 316 East 38th street, have been working night shifts in order to care for new business, which includes some of the European war negatives of D. W. Griffith. Some prominent stars of the screen have been enrolled under my management, and a special service department has been opened to attend to their needs. Among others, King Baggott has been placed with the Whartons, Inc., to star in the Flynn serial, "The Eagle's Eye."

Bert Ennis Handles Tobacco Publicity

It was announced last week by the Our Boys In France Tobacco Fund that Bert Ennis, the publicity man, has agreed to take care of the newspaper publicity for the fund.

This is in addition to his work of handling Petrova publicity.



Catherine Calvert, in Frank A. Keeney Pictures



Gladys Brockwell, the William Fox Star, in an Original Pose

Ravier Finishes Assembling of "Grain of Dust"

Crest Pictures Corporation announces that Harry Ravier has finished cutting and assembling "The Grain of Dust," written by David Graham Phillips, adapted by Bess Merideth and produced under the direction of Harry Ravier. Lillian Walker is in the featured role. The Ogden Pictures Corporation made the production. Carl Carlton, president of Crest Pictures Corporation, bought recently the negative and positive prints of the first Lillian Walker production, "The Lust of the Ages," and the world rights to "The Grain of Dust." Roy Sommerville, who was scenario writer and sub-titler under David Griffith when he was with Triangle, wrote the sub-titles for "The Grain of Dust." The feature will be ready for release within the next week.



Jewel Carmen Becomes a Fox Star in "The Kingdom of Love," Under Frank Lloyd's Direction

Pyramid Comedies Are Ready

Four Comedies Completed — Ray Hughes Featured—Twenty-four to Be Produced During Year —Foreign Rights Sold

PYRAMID COMEDIES, INC., announce that within the next few weeks it will begin a nation-wide campaign in the distribution of the recently completed comedy features, starring Ray Hughes, the eccentric comedian who, before entering pictures, was a featured attraction on the vaudeville stage. Arthur Werner and Charles Abrams saw Hughes while appearing on the stage in Boston and engaged him to star in Pyramid Comedies. Four comedies have been completed under the direction of William A. Seiter, a former Keystone director. .

Twenty-four comedy productions will be completed within the year. Four are now ready for the market. They are, "In and Out," "Beach Birds," "Love and Lunch," and "Beauties and Bombs." It is announced that the foreign rights to these comedies for England, Ireland, Wales, Scotland, France, Italy and the Scandinavian countries have been sold. These Pyramid Comedies will be the first to reach the Italian market since the beginning of the war, it is stated.

A year's output of twenty-four comedies has been sold for the above countries. Preparations are now under way for the exploitation of the comedy features on the American market. The comedies are offered on the independent market.

Director Seiter obtained permission to make one of the forthcoming Pyramid Comedies at Yaphank, the sight of Camp Upton. The comedy will be titled "Drafted." The production will be commenced this week. It will be the fifth release of the Pyramid Company.

Eastern Market Depressed, Says Howells

David P. Howells, Howell Films, Candler Building, New York, distributor of features in the foreign market, has returned, recently, from a six months' trip through the Orient, visiting Japan, China, Malay States, Philippine Islands and India. He closed contracts for Selznick productions, Metro, Cub Comedies, King-Bee Billy West Comedies and Christie Comedies, in these countries. Mr. Howells made a preliminary tour of the Orient, last January, to study conditions. He said:

"I found the markets of the East more depressed than they were on my first trip. Owing to the reverses suffered in Russia and the war, business men generally are little inclined to carry on their trade as usual. Picture people are not quite sure what is going to happen and in the meantime refuse to take more than they can easily handle. The picture business in all these countries is growing, but like all growth in the Orient it is slow when compared to the mad rush of Occidental countries. The picture game there is a matter of pioneering, such as was done here ten or fifteen years ago. There are undoubtedly great possibilities, especially in the line of educational work. If missionary societies operating in the Orient would turn their attention to educating the natives by means of pictures they would accomplish ten times the amount of good in half the time. There is some talk of erecting cheap houses of bamboo or native grasses in the various countries in which to show all sorts of educational pictures of an interesting nature, mixed in with enough "thrillers" to sugar-coat the educational pill.

"Motion pictures recently figured in a sensational case of opium smuggling in the East. A gang of smugglers posed as moving picture actors and operators, and with their film cases filled with opium and their cameras packed they carried the drug from port to port. In the meantime with the money they gained from the sales they traveled in great style. It was their extravagant living which brought them under suspicion and the Secret Service made an unexpected search of their baggage and found the opium in their possession. Since this case more pains have been taken in searching baggage, the customs officials at Manila using powerful X-Rays to bring hidden goods to light."



Mr. and Mrs. Howells and Party in Tokyo, Japan

Mr. Howells will remain in this country for several months after which he will visit European countries and South America in the interest of the foreign trade.

National Board Praises "Those Who Pay"

The National Board of Review passed upon the Thomas H. Ince production, "Those Who Pay," featuring Bessie Barriscale, recently purchased and shown for review by the U. S. Exhibitors Booking Corporation, of which Frank Hall is president, in the following language:

"An unusual story of domestic trouble with the maximum of emphasis on character portrayal and none on the sensual. The play is a valuable contribution to the intimate drama of married life, valuable because restrained and convincing."

In and Out of West Coast Studios

By J. G. Jessen

WITH President Harry Aitken, and Vice-President and General Manager H. O. Davis, both at the Triangle studios on the coast, giving their personal attention to matters pertaining to production, it is a certainty production will be materially bettered. Mr. Aitken came to the coast more than two weeks ago, a few days following the arrival of Mr. Davis.

For three months the Triangle Keystone organization has been moving from the Hollywood studio to the Culver City plant, but the actual moving did not occur until between December 8 and December 10. On the latter day the several comedy producing units began work at the Culver City plant.

Texas Guinan Stars

"The Gun Woman," which will be the first Triangle subject to offer Texas Guinan as star, has been completed, and is now in the hands of the film cutters. The closing scenes needed required a great number of extra people including all the cowboys from the Hartville Ranch. The scenes were made on interior settings erected on the stages at Culver City, and represented interiors of early day community centers which included under one roof, saloon, dance hall, gambling place and hotel.

Another picture completed is that starring Roy Stewart, directed by Cliff Smith. It is titled "The Law's Outlaw," and has Fritzi Ridgeway in the principal feminine role. The Randall Parish story "Keith of the Border," is to be the next Stewart picture, and this is already in the making. Following this, it is announced Charles Alden Seltzer's novel "Boss of the Lazy Y" will be filmed. Alvin J. Neitz is preparing the continuity for this film play. Stewart will play the role of an unshaven Western roughneck in the first four reels, and later step fourth as a regular Westerner.

William V. Mong is to play the featured name role in the film version of the Meredith Nicholson crook comedy drama "The Hopper." His part will be that of a reformed safe blower, who is made the victim of a kidnapping plot. Irene Hunt and Peaches Jackson, a four-year-old child, have important parts, and others in the cast are George Hernandez, Louis Durham and others.

A story centering about a fashionable modiste shop, "Limousine Life," has been completed by Director Jack Dillon, and the company has taken up the filming of "Heiress for a Day." Olive Thomas is the star of both subjects.

New Subjects Completed

Paralta and Selexart producing units practically all completed their subjects during the past week or ten days. Elliot Howe, who has directed "Aristocracy," which has a cast including Howard Hickman, Mary Mersch, George Fisher, Nona Thomas, Fannie Midgley and Ida Lewis, has completed that film and will next direct "With Hoops of Steel," a Western subject which will have an altogether different cast. "Aristocracy" is from an original scenario by J. Grubb Alexander and Fred Myton. The theme of the story is based on heredity.

Rex Ingram, who has just filmed "Hum Drum Brown," adapted from the M. H. and H. G. Daniel novel of the same name by Julian Lamothe, is now at work with the scenario department on a new story which will have a new Paralta star.

Completion of the Alaskan subject starring Clara Williams, "Carmen of the Klondike," filmed by Reginald Barker, has also been finished, and executives of the studio are very enthusiastic in their praise of the photoplay. This is an original scenario by Monte M. Katterjohn, author of "The Flame of the Yukon" and other successes, and those who have seen the film claim it is better than his previously released Alaskan subject.

Raymond B. West by the end of the coming week will have the underworld story "Blindfolded" by E. Richard Schayer completed. Already a new scenario is in preparation for Mr. West, and production will be started at once.

Wallace Worsley spent the past week in making a number of retake scenes for "On the Level," the underworld story which features Rhea Mitchell supported by Edward Coxen. Scenario for this was written by Eugene Lewis and E. Richard Schayer.

Lovely Cast Chosen

The entire cast for the support of Louise Lovely, who is being starred in "The Quest of Joan," has been selected for this Bluebird photoplay. Philo McCollough, late of Metro, will play opposite. The direction is in charge of Edgar Jones, formerly identified with the Balboa where he made the serial "Who Is Number One." This story is an adaptation from one of the same title by James Oliver Curwood, the screen version having been prepared by Doris Schroeder.

"Breeze Bolton Blows In" is the title given the production featuring Franklyn Farnum now being made by Joseph de Grasse. Juanita Hansen has been engaged to play the leading part opposite the star, and the scenario was written by Charles Kenyon from the comedy by Joseph F. Poland.

Claire DuBrey will appear as leading woman in the subject now being made by Director Elmer Clifton titled "More Power to Him" in which Herbert Rawlinson is featured in the title role. This is from an original scenario by Waldemar Young and the supporting cast besides Miss DuBrey includes Neal Hart and Sam de Grasse.

"The Green Seal," which has recently been filmed by Stuart Paton of U City, will introduce a new leading man for the Bluebird or Butterfly Pictures in the person of Ashton Dearholt, who has been with the American for the past two years. He plays opposite Carmel Meyers in this subject.

Ella Hall and Emory Johnson are now working in "Dona Perfecta," being directed by Elsie Jane Wilson from a scenario adapted by Elliot J. Clawson from the story by C. Perz Galdos. In the supporting cast are Maxfield Stanley and Harry Holden.

Russell's Future Undecided

Whether or not William Russell continues with the American following the fulfillment of his present contract, which provides for the making of one more five-reel subject, is a matter of speculation. President S. S. Hutchinson recently made a special trip to the coast to confer with Mr. Russell, but it is now understood that no contract was renewed. One of the features of the coming Russell production, "Detective Dan Cupid," under the direction of Edward Slowman, will be an auto race in which the cars which won the Liberty sweep stakes at Ascot Speedway, Thanksgiving Day, will be used.

"High Heels" is the title selected for the next Margarita Fischer subject now being filmed, and Manager J. R. Crone of the American studio, has selected Jack Mower to play the opposite lead with David Howard, Golda Madden and Perry Banks playing the important parts. This will be the third of the Fischer series, all of which have been produced under the direction of Lloyd Ingraham. Scenario for this subject was written by James E. Hungerford.

The Mary Minter Company was given a vacation this week when they should have been working on scenes for "Mlle. Tiptoe." The delay was caused by a pimple putting in an appearance on Mary's pretty face. Make-up caused a slight infection, and the star was rushed to a beauty specialist in Los Angeles. Spottiswoode Aitken is playing the principal character role in this production.

Smith Directs O. Henry

The O. Henry Story, "The Moment of Victory," having an incident of the Spanish-American war for its plot, is being filmed by Director Dave Smith. Chet Ryan and Walter Rogers are the principals of the Vitagraph cast, and the larger scenes will be made in the vicinity of Playa Del Rey, California, where a number of chartered ships will be used in sea and land fighting. More than 200 Mexicans will be used as Spanish warriors.

Larry Seaman, who was at the coast last winter producing Big V Comedies, has returned to Hollywood, and is now at work on his first subject titled "Gus and Greasers" Gordon Lewis and Peter Armonda are his principals.

The other Big V Comedy organization, headed by Rock and Montgomery, and directed by Kitty Howe, are filming

"Jumbel and Jealousy." Lucille Hutton has been engaged as leading woman for this company. One of the features of this film will be a jump of sixteen feet from the roof of one building to another and through a breakaway wall.

Actor-Director William Duncan and Carol Halloway, together with the company have been working in the vicinity of Newhall where a big tunnel has been built. The company is now making the second Vitagraph serial, "Vengeance and the Woman," and have completed eight episodes, they now being engaged on the ninth.

Melford Reaches Home

Director George Melford, Sessue Hayakawa and Company have arrived home from Honolulu after spending three weeks at the Hawaiian Islands. A great many of the scenes necessary for this photoplay were taken on the island of Hilo, located quite a distance from Honolulu, and required a thirty-six hour boat ride. Interiors for the early day Hawaiian picture are now being filmed at the studio.

J. Stuart Blackton and producing organization are expected shortly at the Lasky Studio, and buildings are now being erected which will serve as headquarters for the Paramount producer.

Norman Kerry and Eugene Pallette have been engaged for the principal supporting players for the next Mary Pickford Artcraft subject, as yet unnamed, which is being filmed by Marshall Neilan. The company spent a portion of this week at San Francisco.

Alfredo Hoffman, in charge of the wardrobe department of the Lasky Studio, is spending a few weeks in New York making a survey of fashions to insure that Lasky productions are up to the minute in style.

Franklin Directs Carmen

Jewel Carmen, who has played in one starring vehicle for Fox under the direction of Frank Lloyd, was transferred last week to the direction of C. M. Franklin, who up to this time has been serving as director of the Fox kiddie pictures. The new photoplay for Miss Carmen will have a locale of the far north, many scenes being taken in the Truckee country in the deep snow of the last few weeks. L. C. Shumway has been engaged to play the lead opposite Miss Carmen.

A new story is being written for Gladys Brockwell by Charles Kenyon, which is to be directed by Bertram Bracken. Filming will be commenced during the coming week.

The Fox Company producing "Cupid's Round-Up" is still at work on that production, and plans are now being made for Frank Lloyd to produce a William Farnum subject. Farnum is expected on the coast within a short time.

Two companies are now at work on the Sunshine Comedies lot under the direction of Henry Lehrman. One is headed by Billy Ritchie, Hugh Fay and Lloyd Hamilton, and the second by Ford Sterling. Sterling, it is said, will appear in an altogether new make-up.

Morris Skates Along

Keystone Director Reggie Morris is still at work on the skating rink story featuring Harry Gribbon, using a large portion of the mammoth comedy stage built at the Culver City plant for interiors of the rink.

The Herman Raymaker unit is filming "A Sea Serpent's Desire." This company is working at Los Angeles harbor, and most of the players continue the wearing of life preservers. Billy Franey, Maude Wayne, Milton Sims, Lloyd Bacon and others are daily cavorting in the chilly Pacific waters.

The artist's story filmed by Director Harry Edwards has been titled "Ruined by a Dumb Waiter," and the remaining few scenes will be completed within a day or two. The principals are Alatia Marton and Rose Carter, who appear as models; Milburn Moranti, George French, Martin Kinney, Dorothy Hagar and others.

"Courts and Cabarets" is said to be an entirely different Keystone comedy, inasmuch as the pies used in the restaurant scenes are actually eaten and not thrown. Peggy Pearce, Max Asher, Mal St. Clair and Myrtle Reeves play the leads in this comedy, which is nearing completion.

Hollywood Hookum

Dec. 29, 1917 NEWS MORE NEWS

AN ANNIVERSARY

One year ago HOOKUM was born, and has survived a very strenuous existence made dangerous by the man over there in the managing editor's chair, who wields the big shears and the blue pencil. Sometimes HOOKUM'S admiring readers have missed it, but such occasions were the result of HOOKUM being second or third best in the match for space. But that is ancient history—

What we started to say was, our indulging family of subscribers has been promised something more than worthwhile, and here it is:

Gentle Readers we take pleasure in presenting "Close-Ups"

Ta-da-a-a-a-a-a-a-a-a-a-a-

(Spotlight)

CLOSE-UPS
BY CON TRIB

(This department is conducted by its readers. The Editor hopes it will become the mirror reflecting the wit of the brains of the fifth estate. Brevity is the soul of wit—no item having more than 75 words considered. Address contribs. to HOOKUM, 429 S. Fig., L. A.)

I am HOOKUM'S birthday present.

Albert Glassmire, accredited with inventing the invisible house number, has a toupee of the same material. The Author.

Just at a time when all professionals are becoming blue because all audiences are like those of old where most of the patrons sat on their hands, there being no applause because the women are busy knitting, Tom Geraghty, the Hoosier humorist, comes forward with the suggestion that some ingenuous manager should invent clappers the women could wear on their knees. These clappers to be used for applauding while knitting.

Speaking of knitting, Marie Pavis does it with the speed of a veteran, completing a sweater in four days and a half. (She does this between beats on her faithful Oliver).

Film colony pastime: Trying to hear Al Cohn or Ray Griffith speak out loud. F. G.

Paddy Maguire has a suit for every day in the week, and he wore it in the last picture. Bag.

Al Santell claimes he has created some new slang—he'll call you an oil can if you pull a bone head.

Scene: Local Studio. Dull Day. Actors waiting for the sun to shine.

Actor Director talking to his cameraman.

A. D.: "Oh Jenks, old chap, how's the light?"

Jenks: "Rotten."

A. D.: "Well, let's shoot some long shots of these—er—people."

Half hour later.

A. D.: "Oh Jenks, old boy, how's the light now?"

Jenks: "Excellent — Fine — Great."

A. D.: "Good, good. Shoot half a dozen close-ups of me." Lovely.

LATE NEWS FROM THE SOUTHERN FRONT

Julian Lamothe is now reading "What Alcibiades Said About Socrates." J. M. C.

Adam Shirk is to be a member of the west coast colony.

J. Stuart Blackton has heeded the "Westward Ho!" call.

The silent drama is shortly to have "The Whispering Chorus."

Chauncey Lloyd Ingraham is the full name of the American director.

Hayden Talbot has been charged with being a court reporter and pleads not guilty.

The Fox Kiddy's name is Nancy Caswell—Fox eastern publicity department please note.

Walter Wright slipped in from the subdued white way to make comedies for Mack Sennett.

Baby Marie Osborne has laid aside her dolls—there's a new baby girl at the Osborne home.

Carl Von Schiller has passed off the screen for the future. The same fellow will be known as Jerome Sheler in future flickers.

Bill Russell has pulled every kind of a dare-devil stunt; his latest was to drive in an automobile race at the Liberty sweepstakes.

Dora Rogers, who is playing in a roller skating story, thought to be prepared, and so has been wearing shin guards and knee pads, but she hasn't fallen that way.

K. McGaffey springs the old hunting story of bagging the limit and then having the birds stolen. Wally Reid was the victim of this bit of press agentry.

Bill Desmond is so proud of his Irish ancestry that he has a harp and shamrock as part of the monogram on his automobile. This takes on the appearance of B. V. D.

Its Sergeant Bob Kane of the kitchen police, if you please. Address: Camp Lewis, American Lake, Wash. Bob swears they have the largest beans in captivity.

Little Elizabeth Janes, upon seeing her mother use chairs to wind a skein of yarn, made the remark that the whole family, including the chairs, were doing their bit.

Monty Katterjohn has created a movable scenario office. It consists of a bungalow on automobile wheels which can be moved to the spot where inspiration is abundant.

Herby. Rawlinson's contract with Universal expires January 1, and he is now making his last picture, entitled "More Power to Him," which may be translated as you like.

Bill Mong bought a goose for Thanksgiving, and when it became so well trained it would follow him all about his home Mong decided corned beef and hash was good enough for Thanksgiving Day.

Our colony has another war bride — Myrtle Gonzalez — who walked to the altar with Captain Allen Watt of the U. S. Reserves. Watt is stationed at American Lake, Wash., and was formerly with the Universal.

Melbourne MacDowell had some difficulty with a producing company concerning his wages, and so he refused to enact his last scenes until the salary was in his palm—the scene was one in which MacDowell died.

Gard. Bradford, who has been a dramatic department writer and press agent for fifteen years, got his name in print the other day for the first time, and had his picture took, too—he's a scenario writer now.

Alibis from those who were not at the M. P. D. A. ball Thanksgiving (Heard near Fifth and Spring Streets) B. Ziedman: "Just found out I have outgrown my evening clothes and my London tailor could not get me a new suit here in time."

Walter MacNamara: "The laundry never gets my full dress tie home on time."

G. G. Harleman: "The fellows who bought their full dress shoes before the increase in price saved about fourteen dollards."

Bert Lonnen: "One's chauffeur always takes sick just at a time one wants him worst."

Charley Fuir: "Hal Cooley stole my girl."

When the Mabel Normand Studio was reconstructed and rearranged to suit the needs of William S. Hart and company, General Manager E. H. Allen found one spot that would not change—the music room especially prepared to meet the desires of Mabel Norman, the former star of this producing plant. In photoplay circles Mr. Allen is thought of as a stern business man who thinks only in business terms, and it was some surprise this week when it became known that each morning he spends considerable time in the music room, where he tickles the ivories of the baby grand piano. When Mr. Hart is ready for work he reports to Mr. Allen, and it is then that the business manager gives the star inspiration for the day's work by playing "Traviata."

Screen Examinations

"The Cinderella Man"

(*Goldwyn—Six Reels*)

Reviewed by Peter Milne

IF the name of Goldwyn had not been popularized long before this "The Cinderella Man," Mae Marsh's latest picture, adapted from Edward Childs Carpenter's charming sentimental comedy, would turn the trick with ease, for it is the most delightful comedy drama the writer has had the good fortune to see in many a long month. In point of drama it is simplicity itself, but the romance of Marjorie Caner and her Cinderella Man is so prettily set forth and benefits so largely by the performance of Miss Marsh that each scene is a single joy in itself—the whole a bubbling container of comedy, sentiment and heart interest.

Miss Marsh's quaintly appealing delineation of the star part is certainly the best thing she has yet done for Goldwyn. She brings to the role that almost eloquent personality which with her inborn ability turns the most commonplace of things into colorful incidents that charm. George Fawcett, as the thick skinned old Caner whose attention is at first divided only between his stomach and his business, contributes one of the most effective comedy characters the screen has ever seen. Tom Moore in the title part and Alec B. Francis as Romney Evans, the legal adviser of the Caners, give superlative accounts of themselves, while the support is from first to last of an unusually high order.

George Loane Tucker, who made the adaptation from Mr. Carpenter's play and who directed the action, has caught the spirit of the original work and brought out its high lights on the film with fine effect. That Mr. Tucker would make a good picture given sure-fire material was a foregone conclusion. That he should make an excellent picture from a play, so much of the charm of which rested in the spoken lines, is still a greater manifestation of his directorial abilities. In "The Cinderella Man" he has contributed to the screen a piece of work full worthy to rank with his "Manxman," yet so entirely different that it is difficult to believe he was actively connected with each.

Hugo Bailin, as art director, has given the picture a setting of the greatest realism. Particularly does that shot of the snow covered roofs over which Marjorie makes visits to the Cinderella Man in his dingy little attic, impress one with its realism. And George Hill has contributed to the perfection of the technical detail with a fine brand of photography.

"The Cinderella Man" cannot be too well spoken of. Story, star and support, production and direction are of the best obtainable and the result is naturally the perfect total of the parts.

THE STORY AND PLAYERS

Marjorie (Mae Marsh), daughter of Morris Caner (George Fawcett), wealthy broker, is sought after by a fortune hunter (Boyce Coombe) and Caner is inclined to encourage the match because he believes Marjorie a bother. Marjorie is indifferent toward her suitor until she chances to learn of Anthony Quintard (Tom Moore), a poor poet of good family who exists in an attic just a few doors away from the Caner home. Romney Evans (Alec B. Francis), Caner's friend, who is a great deal more human, suggests that they make Anthony's Christmas a merry one. Crossing the snowy roofs they install various necessities of comfortable living in his attic while he is away. Later a friendship springs up between Anthony and Marjorie, who poses as "companion" to Miss Caner. And of course this soon turns to love. Caner finally takes an interest and when at last Marjorie has to decide between the fortune hunter and the poet he makes short work of the former by telling him his fortune has flown. But then Anthony learns that Marjorie is rich, is even inclined to feel bad about it until she promises that after their marriage she will have none of her father's wealth, and so the story ends.

Louis R. Grisel, George Farren, Elizabeth Ariaans, Mrs. J. Cogan, Dean Raymond and Harry Scarborough complete the cast.

"Uneasy Money"

(*Essanay-Perfection Pictures—Six Reels*)

Reviewed by Peter Milne

AS each Taylor Holmes picture comes along a delighted audience is very much inclined to term it his best, despite the obvious danger of having to create a super-superlative for his next appearance. Certainly "Uneasy Money," an adaptation of a story by P. G. Wodehouse seems to eclipse in its brilliant comedy, its romantic qualities everyone of his former contributions to the light library of the screen. Mr. Holmes's ingratiating personality, the ease with which he adapts himself to the role of Lord Dawlish, result in the creation of a thoroughly enjoyable character. His eccentric mannerisms are unusually comical and yet at the same time he has never interpreted the role as a fop, a merit of omission for which he should be heartily congratulated.

Mr. Holmes and Mr. Wodehouse, the author, alternate in smoothly extracting the laughs from the observer. His experiences on Elizabeth's chicken farm are wholesomely funny and here the romantic thread is introduced as subtly as could be desired. The other line of action concerning Lord and Lady Wetherby, parts realistically played by Fred Tiden and Virginia Bowker offers a large share of humor. Lord Wetherby's continual encounters with his wife's pet monkey are uproarious. Indeed Mr. Wodehouse has filled his story with comical incident which besides serving its obvious purpose creates an undercurrent of suspense that leaves not a dull moment in all the picture's six reels.

Too much praise cannot be given Virginia Valli for her distinctly human characterization of the business-like Elizabeth. While interpreting the character in its true colors she never by any act loses sympathy. The entire cast plays with a sincerity and appreciation that is seldomed equaled on either stage or screen. Raymond E. Dakin made an excellent adaptation from Mr. Wodehouse's story and it has been presented in that unassuming though distinctly realistic manner common in all the Taylor Holmes successes.

If a picture theatre were our possession we would move heaven and earth to have the privilege of showing "Uneasy Money." They say that a serious subject is much more welcome but this picture ought to explode that theory.

THE STORY AND PLAYERS

Because Lord Dawlish (Taylor Holmes) instructed Ira Nutcombe (Charles Gardner), American millionaire, in the rudiments of golf he receives his immense fortune at his death. Learning that there is an American cousin, Elizabeth (Virginia Valli), who has been cut off without a share of the money, Dawlish journeys across the sea to offer her half of his legacy. Through a series of coincidences, he lands at Elizabeth's chicken farm under an asumed name, and though she believes him a good-for-nothing friend of her brother's she soon grows to admire and love him because of his considerate attitude. When, however, her brother (Arthur Bates), believing she will marry him and so gain the fortune, reveals his identity she orders their visitor from the house. He leaves a deed behind him transferring the fortune to her. On reading this she dashes out after Dawlish, overtakes him and promises to accept the money on condition that he will marry her, a condition which Dawlish takes great delight in agreeing to.

Rodney La Rocque, Lillian Drew and James F. Fulton complete the cast.

"The Learnin' of Jim Benton"

(*Triangle—Five Reels*)

Reviewed by Joseph L. Kelley

"THE LEARNIN' OF JIM BENTON" was written by Al. Neitz and produced by Triangle under the direction of Cliff Smith, with Roy Stewart in the featured role. Fritzi Ridgeway plays opposite in the leading feminine role. The story presents the typical western melodramatic type. Roy Stewart is given a sympathetic part and enacts same with his usual appreciation for the characteristic traits of the Western cowboy.

Following the idea as presented in some earlier Western features, the author has based much of the action that takes place, in scenes showing the arrival of the Eastern school teacher into the wilds of the West and her engagement by the cowboys to teach them the rudiments of the English language.

There is plenty of action in the latter reels, and those who like the melodramatic will be more than pleased with the climax which shows the hero standing on the scaffold, prepared to meet his death by hanging, and the timely arrival of the heroine with the Governor's pardon.

There is not much to distinguish this Triangle production from other Western pictures. Little originality is noted in the manner

in which the author has woven his plot or the material he has employed to supply the action. The above criticism is not adverse to the real merits of the picture as one of the Western type. The story runs smoothly, it has been reproduced on the screen with good, snappy action, and Director Smith has seen to it that the proper atmosphere is obtained.

Roy Stewart is an ideal character for Western parts and his strong, convincing acting does much to place the stamp of newness on this production. Fritzi Ridgeway handles the leading feminine part with grace and appreciation for its dramatic possibilities. The camera work is that of standard perfection. The exteriors present true Western scenery. Walter Perry, Ed. Brady, William Billingford, Thorton Edwards, John P. Wild, and Harry Rattenbury present supporting roles convincingly.

THE STORY AND PLAYERS

Jim Benton (Roy Stewart), an illiterate ranchman, meets Evelyn Hastings (Fritzi Ridgeway), and persuades her to establish a school for the cowboys on his ranch. She does so, and Jim proves to be the star pupil. Shortly after the arrival of Evelyn trouble comes from the sheep ranchers, who threaten and do shut off the water which supplies Jim's cattle. Jim calls out his cowboys, and together they go to the water-dam and give battle. Jim is accused of killing one of the sheepmen, and is tried for murder. At the trial self-defense is offered, but to no effect. Evelyn, believing in Jim's innocence, sees the Governor of the State, who has come to the county seat to investigate the trouble, and pleads for a pardon. At the last minute when Jim is about to be hanged, Evelyn comes with the Governor's pardon, and Jim is saved.

"The Marriage Speculation"

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

"THE MARRIAGE SPECULATION," written by Cyrus Townsend Brady and produced by Vitagraph, under the direction of Ashley Miller, stands out in the minds of an audience because it tells an unusual story with plenty of plot material to place it convincingly in the mind. There has been a bit too much material added to the plot. The author could have brought out the main idea without resorting to as much counterplotting as he has.

It is an unusual story and this fact alone entitles it to a word of praise. Charles Kent comes back to the screen in this production after a long absence. Mr. Kent gives a fine performance and is an excellent type for the role he interprets. Mildred Manning has the principal feminine role and presents her part convincingly. Wallace MacDonald in the juvenile role gives one of his best performances.

The opening scenes of this Vitagraph production show incidents of every-day life in the small town that will prove of interest to any audience. The human side of life is brought out in a most human manner and presents characters in a homely, true-to-life way. Considering the wealth of material and the number of counterplots which the scenarioist had to deal with, the continuity has been done well. The author has injected a bit of the melodramatic when this phase of the drama was not necessary.

The idea Cliday conceives of speculating in marriage, is original and it is brought by the author and presented by Director Miller and a good cast, in a manner that leaves no room for suggestiveness to enter the minds of an audience. Considered as screen entertainment through the medium of a novel idea in plot construction, "The Marriage Speculation" should be given a good reception at any theatre. It is not the best feature Vitagraph has done but it is a little better than the average.

THE STORY AND PLAYERS

Cliday (Charles Kent) is an old employee in a factory. He has saved a few thousand dollars and wishes to invest it. He hits upon the idea of speculating in marriages. He has made the acquaintance of Clara Wilton (Mildred Manning), the pretty clerk in the town's only candy store. Clara is in love with Billie Perkins (Wallace MacDonald), the clerk in the country grocery store. Billie is not overambitious and neglects his work. Clara pleads with him to work hard and make money so that they can be married. But he is unconcerned and lazy and is fired by his employer.

Cliday resigns his position which he has held for twenty years, and suggests to Clara that she place herself under his care. He will send her to a fashionable boarding school and buy her pretty clothes, but she must consent to marry a rich man and one who will provide for Cliday the rest of his life. She consents and leaves for school. After graduation, she and Cliday leave for a fashionable summer resort where she meets several men of nobility. She does not love any of them, but she consents to marry one to carry out her end of the bargain. As she is preparing for the ceremony, a stranger arrives who says that he is a Count. He tells her not to marry the one whom Cliday has selected to be her husband, explaining that he is an impostor. The stranger proves to be Billie in disguise. He has been made partner in the store at home and has saved some money. He is also notified that he is heir to the fortune of a wealthy English nobleman. Clara and he are married.

"Shirley Kaye"

(*Clara Kimball Young-Select—Five Reels*)

Reviewed by Peter Milne

A BUSINESS conflict is the basis of "Shirley Kaye," an adaptation made by Margaret Turnbull from Hulbert Footner's play. It sets forth the manner in which Shirley Kaye by the use of quick wit defeated the plans of a powerful business man who contemplated ousting her father from the presidency of the railroad. The greater part of the film is taken up with the exposition of the manner in which Shirley Kaye proposes doing this, and the finale finds her quite successful, as was to be expected. The love interest is comparatively insignificant and is given small space beside the main plot.

In this unequal division of the limelight seems to lie the picture's main shortcoming. There is so much business that one is able to work up little sympathy for the titular character, and again her plans are so carefully and obviously set that there is slight doubt in the spectator's mind that they will miscarry. So it becomes just a case of a clever woman fighting to success against "big business" that doesn't half try, and as a result "Shirley Kaye" is rather a cold proposition. Its chief redeeming feature is the delightful brand of comedy supplied by George Fawcett in the part of the uncouth railroad man from the West who doesn't at all enjoy the society that his daughter's ambitions lead him into.

Clara Kimball Young interprets the title part well enough but is hardly able to make a figure of more than passing interest of the business-like Miss Kaye. Joseph Kaufman has given the picture a lavish production and the camera work of William Marshall is commendable.

THE STORY AND PLAYERS

Shirley Kaye (Clara Kimball Young), daughter of Egerton Kaye (George Buckus), a railroad president who is fast losing his grip on his business due to the inroads made by Magen (George Fawcett) and his right hand man, Rowson (Corliss Giles), learns of her father's predicament and takes matters into her own hands. Daisy Magen (Claire Whitney) looks with envy on the position of social prominence held by Shirley and so the latter "takes her up" and introduces her into the more select circles. At a coming board meeting Magen plans to deprive Egerton Kaye of the presidency by securing a majority of the proxies of the stockholders. But Shirley defeats him here by again "taking up" the wives of the stockholders and making their husbands promise to give her their proxies. So Shirley's social position wins for her. Her biggest triumph comes when Magen also capitulates to his daughter's demands and decides to withdraw from the fight. This utterly disgusts Rowson, who has prided himself on his disinterested attitude toward all women and who had promised himself the presidency of the railroad when Kaye was defeated. He leaves for his lodge in a rage and there Shirley finds him and finally persuades him to accept the general managership—and herself.

Nellie Lindrich, John Sunderland, Mrs. F. O. Winthrop and Frank Otto are others in the cast.

"The Volunteer"

(*World Film—Five Reels*)

Reviewed by Peter Milne

"THE VOLUNTEER" combines novelty and patriotic appeal in large quantities. For the first practically every star of consequence in the World Film constellation appears in support of Little Madge Evans, who is featured. The opening scenes are laid in the World studio and one after another Madge bids good-bye to Carlyle Blackwell, Kitty Gordon, Ethel Clayton, Evelyn Greeley, June Elvidge, Montagu Love, her director Harley Knowles, and lastly none other than William A. Brady himself. Such an array of talent appearing as incidental support certainly sheds an unconventional light over "The Volunteer" and opens up illimitable advertising avenues. It may be remarked in passing that it is Mr. Brady's debut before the camera. He gets a laugh too.

For the second angle, the picture's patriotic appeal, there are several stirring recruiting speeches, including one by Madge herself. And there is a young Quaker, exceptionally well played by Henry Hull, who puts aside his faith to join the colors. Added to those two ingredients there is a goodly amount of human interest furnished by Madge in the stiff surroundings of the Quaker home of her grandparents.

Then there is yet another side to "The Volunteer" which may not have been intentional at all, but which is rather jarring. The product of the World Film Corporation is well advertised a number of times throughout the picture. Madge goes to see herself on the screen after reading an ad about herself in the paper. And in the beginning when she says good-bye to the stars, a line is worked in about their latest pictures. These

gentle reminders, however, may serve to the benefit of the exhibitor who shows World pictures, providing an audience refuses to be bothered about them.

Both Madge and Mr. Hull play naturally in the two stellar roles and the work of the supporting cast is effective. To sum up, "The Volunteer," with its unusual advertising possibilities, its novelty, and its timeliness should prove a certain and quite invaluable asset to the exhibitor.

THE STORY AND PLAYERS

Her father (Victor Kennard) and mother (Muriel Ostriche) off to the war, Madge (Madge Evans) is forced to give up her work in the World Film Studio and go to live with her grandparents (Jack Drumier and Kate Lester), stern old Quakes. Their son, Jonathan (Henry Hull), moved by the spirit of the times, desires to enlist in the army, but his father, claiming that such an act would be contrary to the tenets of their faith, forbids him. When he becomes of age, however, he joins the forces anyway. His father refuses to speak to him until Madge pleads in her uncle's behalf, and finally melts the heart of the old fellow. He gives his son his blessing when he departs for the front, and looks forward to the happier day of his return.

Charles Charles, in the part of a Civil War veteran, creates a pleasing character.

"The Land of Promise"

(*Paramount—Five Reels*)

Reviewed by R. E. Pritchard

SYMPATHY with the star, especially with one of the Billie Burke type, is essential to the success of any photoplay, unless it be one where the opposite effect is desired. Manifestly the playwright and the director of "The Land of Promise," her latest Paramount production, expected the audiences to be won over by Miss Burke, but that result is far from achieved, the sympathy of the audience, it would seem to us, being won over to the wife. The scenario is from the stage play of the same name and the story has been more or less closely followed.

The entire picture in unconvincing and leaves no impression on the spectator. One regrets that such a splendid cast and such beautiful settings and such unusual photography has been spent on the story. Mary Alden, who has the role of the wife, does some splendid work and it stands out as one of the best of recent characterizations. J. W. Johnson is the husband, but this usually good actor is handicapped by his part, and the same is true of Mr. Meigham, whose part in the production does not become important until almost the last reel.

THE STORY AND PLAYERS

Nora Marsh (Billie Burke), for ten years has been the companion of Miss Wickham (Helen Tracy), an aged and wealthy English woman. Although Nora is wearing her life away she endures the torture because she has been told that she is to inherit the aged lady's wealth. Considerable time in taken in introducing the nephew and his wife. But the old lady dies suddenly and the girl, who has been expecting to "see the world," is left nothing. For some reason she takes it on herself to give a letter of introduction to her brother to a poor relation of the dead woman and then determines herself to go to live with her brother, who has become a successful farmer in Manitoba. There the brother (J. W. Johnson) has acquired a large farm, due partly to the hard work of his wife, a former waitress (Mary Alden), who has even returned to her restaurant in time of financial distress to help her husband out. The husband pays far more attention to the sister than to the wife and the latter rebels. One of the titles tells us that the girl has drifted from one form of slavery to another, because she has to help in the housework and she has aroused the ire of the wife. And just then, after a row, one of the men who has been working as a farmhand (Thomas Meigham) announces that he is leaving to work his own farm and casually drops the statement that he is going by one of "them there" employment agencies and get a wife to cook and sew for him. Nora in her desperation offers to fill the role and she is accepted with the understanding that she is to merely do the work of the household. They are married and Nora brings the home from a rough shack to a charming little place. Suddenly one day at the noon hour her husband announces that "We've been married six months and you haven't kissed me yet" and then seizes her in his arms. And that evening after the wife has retired he breaks into her room. The next day a farm inspector condemns the crop to be destroyed on account of weed pests. At the same moment Nora's brother shows up, bringing with him a check for 500 pounds sent Nora by the heirs of Miss Wickham. The girl learns that her husband's crop is to be destroyed and although she had agreed to return home with her brother she learns that she loves her husband after he has declared that if he had been successful he would never let her go.

"My Unmarried Wife"

(*Bluebird—Five Reels*)

Reviewed by Joseph L. Kelley

CARMEL MYERS presents the feature role of "My Unmarried Wife," produced for Bluebird program under the direction of George Siegmann. It is an adaptation from Frank R. Adams's novel, "Molly and I," by Doris Schroeder. The screen version presents a good comedy-drama with little of the serious vein excepting in the initial reel. In the latter reels, Miss Myers is called upon to interpret a character role, and this she does with sure-fire results. It is only recently that she has been seen in featured roles. She is not as well known to the public as some others, but her work in the few pictures in which she has presented the featured role gives promise of early acquaintance with all who see her performances. Miss Myers has a striking personality, can appreciate and register depths of dramatic emotion and presents a picture that is not soon forgotten.

"My Unmarried Wife," without a recognized star to add to its box-office value, has sufficient strength of plot, comedy situations and dramatic qualities to place it in rank with a good program feature. The title is appropriate and arouses a certain curiosity that will be satisfied. The sub-titling is the weakest feature in the production. Director Siegmann has not lavished money on his production, and in some of the scenes a noticeable attempt to economize is apparent. He has succeeded in shooting some beautiful exteriors.

Kenneth Harlan, playing opposite Miss Myers, is a good type, and gives a good account of Smith. Beatrice Van presents a pretty picture, appreciates the lighter comedy situations, and on one or two occasions looks serious, in a meaning fashion. Pat Calhoun, Mark Fenton and Jack Hutchinson all justify minor roles.

THE STORY AND PLAYERS

Phillip Smith (Kenneth Harlan) is disowned by his father because he cannot follow his chosen profession. His father insists upon his taking up a business career. Philip takes up writing. He leaves his father's house. Later he saves a child from serious injury, from an explosion, but is himself blinded. Molly Cunningham (Carmel Myers), an assistant to a famous specialist, sees the accident and has Philip taken to her employer's office for treatment. Dr. Allen (Mark Fenton) advises him to go to Switzerland where, he says, is the only specialist who can restore his eyesight. Smith is taken to his room, and Molly follows. She learns where he lives and saves him from suicide.

Molly explains that she has come to ask him to marry her. She explains that she must be married by the next day. She promises to send Smith to Switzerland to be treated. Smith accepts and they are married. He leaves for Switzerland. Smith gives Molly a ring. Molly goes back to Dr. Allen's office. Smith returns, his eyesight restored. On his homeward trip he makes the acquaintance of Mrs. Sutherland (Beatrice Van), a woman of the world. Jack Herrick (Pat Calhoun) is her friend. Mrs. Sutherland rents an apartment within a short distance from Smith's room, and is a frequent visitor. Molly comes to Smith's room disguised as an Italian girl, and insists upon remaining and keeping house for him. Mrs. Sutherland makes love to Smith. She invites Smith for a ride in her new motor car. There is an accident, and Smith is taken to the hospital. He sends for Molly, but Mrs. Sutherland refuses to convey the message to Molly. Molly leaves a bag for Smith and leaves. She returns to Dr. Allen's office. Mrs. Sutherland gives the bag to Smith and he recognizes the ring he had given his wife. He goes to Dr. Allen's office, finds her there, and they are united.

"Eighth Annual Round Up—Pendleton, Oregon"

(*Pathe Special—Three Reels*)

Reviewed by Peter Milne

THREE reels of Western thrills are offered in this picture of the annual round up at Pendleton, Oregon. Yearly cowpunchers and cow-girls gather at this Mecca of dangerous sport and vie with one another for highest honors in the saddle and, indeed, without it. Their feats of daring will keep the patron of the picture house in one continual state of amazement. There are stunts performed that belie all description. Particularly does the broncho-busting contest offer one sensation after another. Then there is the fine art of bull-dogging steers set forth in all its dangerous detail, the weird races where the rider changes horse and saddle in less time than it takes to tell, and the "stand-up" races in which the participants perform the difficult task of balancing on two horses.

These and kindred exhibitions of the rodeo are all set forth in the picture. It goes without saying that they will provide thrilling entertainment for all classes of audience. The important point to consider in such a picture is the camera-work, which, in this case, is as good, and perhaps even better, than could be expected. The photographer has caught many a dangerous fall, has shot from advantageous points for all the events, while the clarity of his work is at all times sufficient to allow the easy following of the action.

"Beloved Jim"

(*Universal—Five Reels*)

Reviewed by Joseph L. Kelley

"BELOVED JIM," produced by Universal under the direction of Stuart Payton, is an appropriate offering for this season of the year. Joseph Gerard wrote the story, and Director Payton did the continuity. Priscillia Dean presents the featured feminine, with Harry Carey playing opposite in the leading straight role. Mr. Gerard presents the character role. The thought which

Mr. Gerard has emanating from every scene of this picture, touches a note that will find response in the heart of every man, woman and child who sees this picturized drama. There is one fault that will be noted by all, and that is the lack of sufficient plot material to keep the action of the story forging ahead with dramatic purpose. This is particularly noticeable in the latter reels when Director Payton has been obliged to run some of the scenes to too great lengths. With the action quickened in these last reels, "Beloved Jim" would present a picture that would be accepted by all as sixty-odd minutes of good entertainment at the theatre.

The sub-titler appreciated the lack of action in the final reels, and made a good attempt to supply same or explain it away by means of explanatory titles. Titles are inserted to supplant action which should have been made possible by the author.

Director Payton has been careful and painstaking as to detail in production. This is noticeable in many of the interior scenes, where every detail concerning the ideal Christmas setting, has been carried out. The same is true of the exterior settings. Mr. Payton has succeeded in bringing out the realism with snow effects. The lighting has been done well. The photography is of the best.

Pricillia Dean should be seen more often in feature pictures. Miss Dean presents a pretty picture, is graceful in her movements before the camera, appreciates the finer shades of dramatic art and, what is greatly in her favor, she can brave the close-up. Harry Carey works to advantage in the straight roles, and does credit to the title-role in this picture. Joseph Gerard is a good character type, and presents the heavy role with fine appreciation. J. Morris Foster is at times a bit too affective. In the scenes which called for little emotional acting, he registers a good percentage. Charles Hills Mailes, Frank Deshon, Sydney Deane, Ed. Brown and Mrs. A. E. Whiting are seen in minor roles.

THE STORY AND PLAYERS

Jim Brockton (Harry Carter) is known as "Beloved" Jim because of his kind heartedness. He favors his nephew, Donald (J. Morris Foster), whom he has reared from a baby. Another faithful companion is his dog. Donald is a wild youth. On Christmas Eve, he with his companions, have imbibed freely and play a practical joke on an unfortunate derelict (Joseph Gerard), who happens in the cafe where they are drinking. "Beloved" Jim enters and takes the unfortunate to his home. Doland is reprimanded. Hahn (Frank Deshon), Darcy (Sydney Deane) and McGregor (Charles Hills Mailes) are known as the "Trinity." They arrange to have Jim meet Mary (Priscilla Dean), an orphan. The next Christmas finds Jim and Mary man and wife. Donald visits them for the first time, and is surprised to find Mary, Jim's wife. Jim is called to Boston on business, and Donald arranges to have Mary accompany him to the theatre. Jim is detained unexpectedly, and finds Donald and Mary in a compromising situation. He turns Donald from his home, the derelict has remained with Jim and acts as his secretary. He informs Jim that his wife is not at fault, and forces Donald to tell the truth, after which confession he and Mary are united in happiness.

"Runaway Romany"

(*Ardsley Art Film-Pathe—Five Reels*)

Reviewed by Peter Milne

LONG-HERALDED and largely advertised "Runaway Romany" has finally come to the exhibitor offering a new star, Marion Davies, of musical comedy and roof-garden fame. She is pretty to look upon, has a certain amount of appeal in her personality and is sincere, at least, in her effort to bring to life the character which she created with her own pen. Her abilities in the dramatic line are not to be compared with those which have gained her popularity on New York's Broadway, but as an author she has conceived a plot which contains its share of incident that makes for popular approval.

It is the story of a girl, reared among gypsies, who is in reality the long-lost daughter of a millionaire miner. She is adopted by her own father, unaware of her identity. There is the by-plot of the imposter daughter and her ultimate exposure followed by Romany's instatement into the rights that are hers. Miss Davies, who is credited with the scenario as well as the story, has not succeeded as well in knitting her story together as she has in sketching the skeleton of it. Her own part turns out to be more incidental than stellar. The line of action concerning the imposter is but slimly attached to Romany's career while the climax does not possess the punch usually associated with such momentous points. Probably this latter lacking is partially due to the fact that the essentials of "Runaway Romany" are more or less familiar, but skilful treatment has oftentimes made much of mere conventionality.

George W. Lederer stands sponsor for the production furnished "Runaway Romany." An excellent cast has been gathered for the star's support. Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, and Gladden James are players well known by past performances and in general they acquit themselves

OPEN DAY AND NIGHT

PHONE { BEEKMAN 3881
" 3880

THE EMPIRE STATE ENGRAVING CO.

Makers of Half-Tone, Line and Color Work

165-167 William Street New York City

creditably under Mr. Lederer's direction. His work in the mechanical details, such as settings, locations, etc., is good, but the episode in the last reel, in which some of the action transpires on a river boat and which is intended as a thrill, is handled in rather poor style.

THE STORY AND PLAYERS

"Inky" Ames (Gladden James), theatrical press agent, at a loss for a story, suddenly conceives the idea of passing off Anitra St. Clair (Ormi Hawley), a show girl, as the long-lost daughter of Theodore True (Joseph Kilgour), a wealthy mining man. The necessary birthmark is painted on her arm, and True is well taken in with the result that "Inky" gains a big story. In the West with a band of gypsies is Romany (Marion Davies), who has made the acquaintance of Bud Haskel (Matt Moore), True's manager. On learning that she is to be forced to marry Zinga (Pedro de Cordoba), Roman becomes a runaway. She seeks Bud's protection. He gives her in charge of True, who takes her to the city. She is sent to boarding school, and returns a fine young lady. Hobart (Boyce Combe), True's nephew, a waster, steals from his uncle's safe. Suspicion falls on Romany, but instead of telling the truth she knows she leaves True's home. "Inky" suffers a change of heart, and informs True of his trick, and so exit Anitra. Zinga having trailed Romany from the West, lures her into a trap on board ship. She is rescued by Bud. Zinga, also relenting, gives the information that proves Romany True's daughter.

"The Film Fan"

(*Town and Country Films-Perfection—One Reel*)

Reviewed by Peter Milne

"THE FILM FAN," the first of "The Girls We Know" series, concerning the production of which James Montgomery Flagg, the artist is interested in, is a very good comedy, novel, and a welcome change from the general run of such pictures.

The opening scene shows Mr. Flagg at work drawing the "movie fan," the girl who always knows she'd be a much better actress than the highest priced star in the business. Following this the dream of the girl is pictured. She conjures up the life of the star as one of the greatest ease. The director is kind, even subordinate, her working hours are from two until two-thirty if she feels so inclined. Then she wakes up to get a taste of the real article and soon after runs to home and mother. The last scene shows Mr. Flagg completing his picture.

The reel might be described as burlesque, and it is burlesque the humor of which every fan will appreciate. Some of the subtitles are ridiculously funny. Jack Eaton, who directed, has turned out a product that bears marks of evidence that he was having just as good a time at his work as he expects an audience to have while watching it. It is done solely in a spirit of fun and it is our opinion that his work will be rewarded by the appreciation of all who witness it.

"Her Second Husband"

(*Mutual—Five Reels*)

Reviewed by Lisle M. Albright

THERE is something extremely satisfying about this story. When one gets up to leave there is no mystification, no uneasy wonder as to what it was all about, no feeling that the producers had said, "Go to, we've got to have something ready for our program this week," and had thrown sets around and made actors prance about until they had the cameraman shoot five thousand feet of film. Though the plot is very simple in its structure there is never a moment when the interest lags, for the story of Helen and John Kirby, their tribulations and their love for each other is a theme as big as life and one that finds its potentialities in every home.

Edna Goodrich as Helen Kirby and William B. Davidson as her spouse, with a dash of sporting blood in his veins, play the leading roles with fine interpretation. Miss Goodrich does some of the best work she has done on the screen and incidentally displays a number of gowns that ought to interest the women. Richard R. Neill as Richard Stone and Miriam Folger as Celeste Valdane, the pair that wreck the Kirby home, are well cast and do commendable work.

In short, "Her Second Husband" is an all-round good picture that ought to turn out pleased audiences wherever it is shown.

THE STORY AND PLAYERS

Helen and John Kirby think the world of each other, but their taste as to friends varies, and when John finally invites Richard Stone and a chicken friend of the latter to dinner Helen takes exception. She doesn't like them and tells her husband so. John is incensed when she leaves the table, and refuses to play the hostess. The two quarrel, and think that relief lies in divorce. After the tangle is started each is too proud to give in to the other. Helen seeks employment, and, finally driven to desperation, accepts a position with Richard Stone, a man of questionable reputation, who was her husband's former friend. John learns of his wife's whereabouts, and tries to get her to come back to him, but fails. He then warns Stone to always treat her like a lady or be careful. Later, however, Stone tries to take advantage of her, and, after escaping from his clutches, she secures a position as a model in a millinery establishment. Kirby accidentally discovers where she is working, and kidnaps her. He marches her in before a justice of the peace, and after the proceedings is her second husband.

"Without Honor"

(*Triangle—Five Reels*)

Reviewed by Peter Milne

FROM the narrow minded prejudices of a small town "pillar" and the selfishness of his son which predominates, when he is free from the stilted environment of his home, C. Gardner Sullivan has evolved a melodrama that possesses the elements of popular appeal in average proportions. The scenario done by George Elwood Jenks is not exactly what Mr. Sullivan would have provided himself, yet it serves to bring out the lights of the story, its elements of prejudice, selfishness, love and hate, that combined go to make a picture of interest and appeal.

Margery Wilson gives an appealing characterization of the little mother, so wickedly deceived by the man, Roy Hanford. This part is well carried by Darrel Foss. Walt Whitman is a convincing old hypocrite and Arthur Moon a good type for the traveling salesman aptly named "Breeze" Ballard.

E. Mason Hopper's direction is consistently good throughout the entire five reels. Charles Stumar photographed.

THE STORY AND PLAYERS

Driven from his country home by the narrow minded prejudices of his father (Walt Whitman) and wife (Laura Sears) Roy Hanford (Darrel Foss) seeks solace in the saloons of a big city. He is found by "Breeze" Ballard (Arthur Moon), leading salesman of a hardware company, who, out of the goodness of his heart finds him a position as bookkeeper with the concern. Jeannie McGregor (Margery Wilson), a clerk in the office takes an interest in Roy and is largely responsible for his regeneration. When he proposes



Geraldine Farrar's Screen Artistry Is Becoming More Pronounced with Each Artcraft Production, as Can Even Be Noted from "Stills" of Her Newest Feature

she accepts and for a year they live happily. Then word reaches Roy's father. He comes to the city bent on sending his son to the penitentiary. Roy's weakness shows itself when he swears to his father that he was never married to Jeannie. He returns to his home but is still unhappy. He takes to drink again and eventually sustains a fall which kills him. In the meantime Jeannie has found refuge with a kindly old lady, Mrs. Dawson (Anna Dodge), near the Hanford home. When the elder Ballard discovers her presence he determines to drive her away, but the arrival of Breeze, who makes known the true facts of the cast and scores Ballard and his ilk for their impossible prejudices, brings about a happier ending.

"Salt of the Earth"

(Edison-Pefection Pictures—Five Reels)

Reviewed by Peter Milne

"THE SALT OF THE EARTH" is a moderate comedy drama which Peter B. Kyne originally prepared in short story form for the Saturday Evening Post. It belongs to his series dealing with the adventures of Sinful John and Snowshoe Sam and these two old characters brought to life by Russell Simpson and William Wadsworth respectively are responsible for a good deal of quiet humor. Their activities in "Salt of the Earth" are confined to meting out justice to a crooked promoter who has swindled one of their friends. They return the compliment in a similar manner—by salting a mine and convincing him that it is the easiest proposition in the world.

There is also the love interest provided for by Marjorie, daughter of the swindled pal, and Wallace, son of the swindler, who, however, has nothing to do with his father's underhanded methods. So "The Salt of the Earth" provides a variety of entertainment and it is well welded together. The staging given it by the Edison company is simple yet adequate.

Peggy Adams, a vivacious little lead, and Chester Barnett handle the roles of the two lovers to good advantage.

THE STORY AND PLAYERS

Kincaid (Ivan Christie), mining prospecter is swindled in a deal with Hyde (William Chatterton), a promotor, and shortly afterward dies. His daughter, Marjorie (Peggy Adams), her faith in Wallace Hyde (Chester Barnett) shattered because of his father's duplicity, refuses to renew his acquaintance when he arrives at the mining town as doctor of the small hospital there. Sinful John (Russell Simpson) and Snowshoe Sam (William Wadsworth), old men who worship Marjorie, decide that Hyde must be paid back in kind. So they succeed in selling him a "salted" mine. The money they turn over to Marjorie, saying that they long owed it to her father, and assuring the girl that Wallace is entirely innocent of any misdeed, depart for another quarter of the West, leaving the young people alone.

"Blue Jeans"

(Rolfe-Metro Special—Seven Reels)

Reviewed by Peter Milne

THE caprices of romance, the suspense of the eternal triangle, the thrills of battle of hate and a sensational finale, a finale that in another day might have been here glaringly heralded as the "great saw mill scene" are present in "Blue Jeans," Metro's special production of the old melodrama by Joseph Arthur featuring Viola Dana. It is a picture that is always entertaining, that contains moments of power and a last minute adjustment of happiness that is executed with the greatest skill. This saw mill scene is one of the best climaxes that melodrama ever possessed. It is so realistic that the blood curdles. It is the type of scene that will make women want to cover their eyes and breathe a deep sigh of relief when hero and heroine are at last united. It shows the hero lying unconscious on the truck of a circular saw, momentarily nearing the keen edge of the revolving blade; the heroine locked outside vainly trying to batter down the door—it is a wonderful bit of sensationalism, well timed and so realistic that one can almost hear the screech of the saw.

"Blue Jeans" offers Viola Dana the part of June, one which gives full play to her varied capabilities. She has never been quite so appealing, so childish and unaffected, so mature and sympathetic as in this role. Robert Walker is a most satisfactory hero and Clifford Bruce and Sally Crute as deep dyed plotters as ever trod the studio boards.

John Collins directed the picture from a scenario prepared by June Mathis and Charles A. Taylor. His work included presenting the picture in an atmosphere suggestive of the latter part of the past century and he has created and preserved this atmosphere admirably well. An old-fashioned bicycle serves to throw the spectator back a few decades at the very opening of the picture and

HOLIDAY GREETINGS

TRIANGLE ENGRAVING CO. INC.

WORKMANSHIP SERVICE RELIANCE

229-239 WEST 28ST NEW YORK CITY

Engravers for Motion Picture News

Specialists in illustrating and engraving for the Motion Picture Trade

CORNELIUS K. SUTTON, *President*
VINCENT A. RHODES, *Vice-President*
ALLEN E. WALLS, *Treasurer*
ARTHUR SCHMIDT, *Secretary*

old costumes and settings serve to carry the impression through to a successful finish. Mr. Collins' work in other departments is always adequate.

The subtitles of "Blue Jeans" are unusual. A frame from the action has been thrown up as a background for the printed words. Thus has the artist endeavored to keep the spectator ever in the atmosphere of the picture but the method is not successful. Along comes a subtitle with its background of still picture. The action has stopped. A character speaks in the subtitle and then it is back to the moving action. Of course persons do not come to a standstill when they speak and so the method is not realistic. Perhaps a more definite description of these subtitles may be gotten by comparing them with a picture that suddenly gets stuck in the machine.

THE STORY AND PLAYERS

Perry Bascom (Robert Walker) arrives in the town of Rising Sun to take charge of the Bascom saw mills, but owing to the disrepute brought on the name by a distant relative poses as Jim Nelson. He first makes the acquaintance of June (Viola Dana), a homeless little waif who has been turned away from the state orphan asylum. He places her in charge of the Tutwilers (Russell Simpson and Margaret McWade), kindly old people of the town. June is the immediate cause of antagonism between Perry and Ben Boone (Clifford Bruce), political leader and bully of the town. Sue Eudaly (Sally Crute), who, it develops, had married Perry though already in possession of a husband, comes to Rising Sun. As Perry is running for congressman against Boone she blackmails him, threatening to reveal his true identity. On the eve of election she does so and also blackens his character by telling of their marriage. Perry, who has married June in secret, finds all turned against him save his trusting little wife. Even the Tutwilers, who realize that June is none other than their own granddaughter, child of the disreputable relative of Perry's, doubt him. The old man drives June from his home. Perry departs to obtain proof of Sue's earlier marriage and June suffers the hardships of poverty until his return. A year later he arrives with the proof. Learning how Boone has mistreated June in his absence, he rushes to the saw mill to punish him. A fight ensues and Boone knocks Perry unconscious. Placing him on the lumber truck, he starts the saw going and escapes. June arrives in the nick of time to save him from a horrible death.

Henry Hallam in the part of the staunch friend of Perry's, Colonel Henry Clay Risener, completes the cast with a fine performance.

"In the Balance"

(*Vitagraph—Five Reels*)

Reviewed by Joseph L. Kelley

"IN THE BALANCE" is an adaptation from E. Phillips Oppenheim's novel, "The Hillman." It is presented by Vitagraph and was produced under the direction of Paul Scardon. Earle Williams and Grace Darmond have the principal roles. In this feature, Vitagraph has an above-the average production. All classes will receive this screen version of Oppenheim's work, with a welcome. It is particularly suited to the theatre patronized by the more discriminating classes. There are sufficient melodramatic situations to insure this production a good reception by the class who desire action rather than well defined dramatic technique. The author has created sufficient plot material and dramatic situations for a feature of six or seven reels. By cutting it to five, as Vitagraph has done, the continuity has been affected and a noticeable break between several scenes is noted in the picture as it was shown for review.

With this one exception, "In the Balance," will stand as one of the best features Vitagraph has done and it reflects credit on the ability of Director Scardon. The detailed work in production is an outstanding feature. Not one detail has been overlooked. The disrupted continuity is the result of forced cutting, not the fault of direction. The drama presents a powerful theme and certain bits of originality in plot construction that distingnishes it as better-than-the-average pictorial.

The character of the "woman hater" has been given prominence by the author and the contrast it strikes with the character susceptible to the charms of women, is striking and gives rise to strong, convincing dramatic moments. A touch of the suggestive is intimated by a subtitle, and Director Scardon has given the slightest hint of it in a scene that in itself, might convey little if any thought of wrong.

The sub-titles have been done with appreciation for the more subtle, underlying motives which the author has suggested. The photography is clear and the exterior scenes disclose shots that would give due credit to the landscape artist.

Earle Williams, in the featured role, takes advantage of the many opportunities given him to portray dramatic action. He meets every situation with dramatic skill. Grace Darmond, opposite Mr. Williams in the leading feminine role, presents a striking picture and is seen in one of her best portrayals before the camera. Miss Darmond acts with an easy grace of movement and expression that registers. Never affective and never "acting," she makes Mr. Oppenheim's character of Louise Maurel a

"BOB" VIGNOLA SAYS---

New York City, December 8th, 1917.

Secretary, Chamber of Commerce,
Jacksonville, Fla.

Dear Sir:—

The Chamber of Commerce has indeed made a splendid move in securing a location man to look after the visiting Moving Picture Companies, and I personally want to express my appreciation for the assistance it has rendered me.

It has been my pleasure to work in Jacksonville perhaps longer than any other director up to date, having spent six winters and one summer here. When I arrived on this trip, I wasn't sure I could get exactly what I wanted, in which case it would have necessitated my going elsewhere. I menioned this to your representative who called to see me, and he immediately took me to an ideal location—exactly suited to my story—that I never thought existed here, thereby saving the Company considerable time, which means money.

Personally I want to thank the Chamber of Commerce for this consideration, and I know that other visiting Companies will appreciate having some one look after them in a like manner. To have a welcome and helping hand greet you on your arrival, one that will manage to get you what you want, is surely a strong incentive to bring other companies to Jacksonville. This should appeal especially to those directors who might otherwise hesitate in coming because they do not know the city.

Sincerely yours,

(Signed) Robert G. Vignola.

RV-B *FAMOUS PLAYERS COMPANY.*

WE'LL HELP YOU ALSO—WRITE, WIRE, PHONE OR COME AHEAD

JACKSONVILLE CHAMBER OF COMMERCE

Motion Picture Service Department JACKSONVILLE, FLORIDA



J. Warren Kerrigan's First Paralta Play, "A Man's Man," Is Ready for Distribution by W. W. Hodkinson



Taylor Holmes Has Incorporated His Smile Into the George K. Spoor Special, "Uneasy Money," for January Release

reality and one that leaves a lasting impression. She has three essentials which together assure a successful career before the camera-poise, personality and graceful lines. Mariam Miles does well in a supporting role. Denton Vane portrays the "social-villain" type in a convincing manner. Robert Gaillard justifies a heavy character role. Templar Saxe is good as theatrical producer.

THE STORY AND PLAYERS

Louise Maurel (Grace Darmond) is on her way to meet Prince of Seyre (Denton Vane) at his country estate. Her motor car meets with an accident near the home of John Strangeway (Earle Williams) and his brother, Stephen (Robert Gaillard). Stephen is a woman-hater. John offers to assist Louise and invites her to his home. She accepts his invitation. Stephen is annoyed for he has lived up to a tradition of his family that a woman should never enter his door. Louise returns to the city after being advised by John to shun the Prince. John soon follows. Louise is rehearsing for the leading part in a musical comedy show. John finds her at rehearsal. Her friend, Sophy Gerard (Miriam Miles) likes John. The Prince arranges a party and has John meet a notorious dancer, thinking to take his attention from Louise.

John proposes to Louise. The Prince makes a remark in public that compromises Louise. John asks her if what was said, was true. She does not deny it. He returns to the hills. A few months later he reads of the engagement of Louise to the Prince. As he is reading the announcement, Louise appears at the door. John and his brother receive her into the family.

"The Auction Block"

(Goldwyn—Seven Reels)

Reviewed by Joseph L. Kelley

REX BEACH'S "The Auction Block," produced by the Rex Beach company and released through Goldwyn, is a type of picture that none can avoid and all will enjoy. The title is a power in itself, it is one of the best works of Mr. Beach. Nor does it have to rely upon its popularity as a work of fiction for its praises, as it adapts itself to the screen. There is the appealing note, ever present, its dominance standing ready to demand reserved attention. Through it all runs the vein of suggestiveness, but handled with such a degree of subtleness by author, director and cast, that there is no loop-hole left for the finer sensibilities of any one to accept this mute appeal, as in any way, offensive. In "The Auction Block," the screen has been given a production that will hold from the flash of the title to the final dissolve. Not because it is a perfect production—it isn't—but it has the touch of the human which even though it may be the touch that some hold, should be reserved for fireside discussion, nevertheless is human, and what is human and natural whether it displays the shortcomings of the human race or its goodness, is, when dramatically portrayed, a subject to inspire interest and afford entertainment.

The cast which Director Larry Trimble has assembled is, with possibly the exception of one of its constituents, one of the strongest, most capable collection of players ever seen before the camera. And this is conceded with the fact in mind, that not one face seen in this production reflects the countenance of a star. Excellent types, strong convincing action, dramatic ability, natural movement and grace—all are seen here in true form. Ruby DeRemer is the featured player. Only flashes of the pic-

STORIES WANTED

In Synopsis Form Only

for

Baby Marie Osborne

FIVE REEL DRAMAS
AND COMEDY DRAMAS
FOR RELEASE ON
THE PATHE PROGRAM

ADDRESS

LEON T. OSBORNE

Box 98 GLENDALE, CAL.



Jane and Katherine Lee, William Fox Stars, Pose for a Special Lobby Display



Fatty Arbuckle, Who Is Engaged Making Comedy for Paramount. Enjoying a Sunny Afternoon on California's Sunny Strand

ture call for strong dramatic action from Miss DeRemer. She is not an emotional actress but one who reflects the person of Rex Beach's Lorelei Knight, with a true-to-life semblance. Miss DeRemer is an excellent type for the part and gives a performance that assures an audience that she appreciates every moment in the life of Lorelei Knight. Florence Deshon is rightly entitled to second honors, and if we sit in judgment with the purely dramatic as the decisive quality, Miss Deshon is entitled to first honors. She reaches the high spots in dramatic action, is emotional not to excess, and idealizes the author's creation of Lilas Lynn. Miss Deshon acts under the handicap of being always in the disfavor of her audience because she portrays the villainess. Lilas Lynn has reason to seek revenge and this fact should excuse her action. In the heavy character role Miss Deshon gives an excellent performance and one that will stand as par excellence. Dorothy Wheeler is the one member of the cast who overacts. Florence Johns in a minor role, does well. Tom Powers is seen in his usual good form. In the juvenile role Mr. Powers gives a performance that will defy adverse criticism. Walter Hitchcock registers in every flash. Alec Francis is a fine type, acts with appreciation and scores in every scene. George Cooper, seen in his usual portrayal of the "tough-guy," gives a fine performance. Mr. Cooper has few equals in the portrayal of the rough stuff. Bernard Randall is another excellent type and does not have to rest for his laurels on this point alone. He convinces in every scene and registers with every movement. Charles Graham and Peter Lang are in minor roles. It is a noticeable fact that the types have been selected with certain known characters in mind.

"The Auction Block" will register a good percentage wherever shown. Seven reels of drama that will find response in the most varied audience is shown. If cut to six, Mr. Trimble would have given to the screen a better production. Nothing has been spared in staging the production. Some of the sets used are wonders for detail and justified extravagance. David Calcagni appreciates position of camera and has operated the camera with the eye of an artist. The lighting effects were in evidence. The technical man was on the job.

"The Fair Barbarian"

(Lasky-Paramount—Five Reels)

Reviewed by Peter Milne

AS picture comedy goes, "The Fair Barbarian," featuring Vivian Martin, is excellent. It is full of spontaneous humor, breezy subtitles and good quick-action, and because of these merits so far surpasses the average five-reel light number of the day that a comparison is quite impossible. Miss Martin's Octavia Bassett is a most fascinating character and she plays the part with that fine degree of appreciation that stamps her an actress of wide versatility. Here she is the fashionable, tomboyish, slangy American cousin who drops like a bomb in the midst of the impossible quiet of an old English village and startles the various town characters out of their very skins. Her career is one shock after another to the natives and each shock is a laugh for the audience.

The story is from the pen of Frances Hodgson Burnett, who has given many gems to the screen, most of them of a more serious nature. "The Fair Barbarian," aside from its comedy and the lavish opportunities it gives to Miss Martin, contains an interesting thread of plot that knits the various incidents together into a firm whole. It was prepared for the screen by Edith M. Kennedy and directed by Robert Thornby, each of whom have done their share of the work after a fashion that leaves little or no room for improvement.

The support includes an array of character comedy types. Jane Wolff as an English aunt, William Hutchison as the minister and Josephine Crowell as the conventional Lady Theobold contribute effectively to the comedy of the picture. The many remaining roles are filled by players of true ability.

So if it is comedy that patrons crave, just permit "The Fair Barbarian" to lighten the screen before their eyes. It is high in its class and it is wholesome, and with Miss Martin in the title role should meet with great success.

THE STORY AND PLAYERS

Octavia Bassett (Vivian Martin) takes leave of her father (G. H. Geldert) and her fiance, Jack Belasys (Douglas MacLean), to visit her aunt (Jane Wolff), in a backward English town. This she succeeds in throwing generally out of order. All the old ladies take a dislike to her, but all the men capitulate, even the minister (William Hutchison). She succeeds in engineering the romance of Lucia (Mae Busch), granddaughter of a severe old lady, and Burmistone (Al Paget), a manufacturer, to a successful conclusion despite the interference offered by divers persons. Up to this time Captain Barold (Charlie Gerrard) believes himself in the good graces of Octavia, but the sudden arrival of her American fiance serves to definitely alter his opinion, and Octavia departs, leaving the good English people wondering whether they have been hit by a cyclone or an earthquake.

GET YOUR RELEASE DATES
IN BY SATURDAY

Among the Exchanges

Gordon Laurence Goes to Learn Flying Game

Gordon Laurence, sales promotion manager for the Greater Vitagraph distributing organization, of which Walter W. Irwin is general manager, has received orders to proceed to the Massachusetts Institute of Technology, where he will receive preliminary instruction in the theory of flying, the mechanics of airplane engines and other branches of aviation, after which he will begin practical training for his work in the service of Uncle Sam. He has been slated for provisional commission in the Naval Reserve Flying Corps.

Mr. Laurence is one of the best known of the younger men in the film business, having been with the Vitagraph distributing organization almost from the day of its organization more than two years ago.

Select Makes Office Changes in Denver

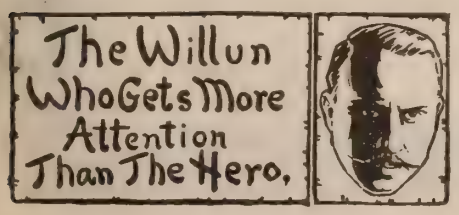
It was announced last week from Denver, Colo., that Hugh Rennie has resigned as manager of the Select Pictures Corporation in that city, and has been succeeded by H. L. Knappen, well known in that territory, in the South and on the Pacific Coast.

Mr. Knappen was formerly manager for Pathe in Denver, and later served in the same capacity for General Film in Atlanta and the International in San Francisco.

It is announced that Mr. Rennie has begun his new duties with a trip covering Utah as the manager of U. S. pictures in the territory coverel by the Foursquare Corporation of Colorado.

Moore Manages First National in Washington

The exchange office of the First National Exhibitors' Circuit in Washington, with Tom Moore as its manager, is located over the foyer of the Strand Theatre. A commodious suite of rooms has been constructed where the forces are already doing excellent business. Mr. Moore reports that the Mme. Petrova feature has a large advance booking, and that other stars on the First National's program are being sought as eagerly.



Here and There

Exhibitors of Omaha, Neb., heard last week that Frank B. Rodgers, national organizer for the Motion Picture Exhibitors' League of America, has been named manager of the Standard exchanges in Chicago.

In Minneapolis recently, E. H. Golstein, general manager of Universal exchanges, was the guest of Ben Judell, Laemmle Film Service manager there. In Detroit Mr. Goldstein appointed C. G. Kingsley manager of the Bluebird office to succeed W. W. Drumm.

F. W. Thiele has been appointed manager of the Triangle Exchange in Omaha, Neb., to succeed George F. Bromley, who has come East.

Barney Rosenthal, of the St. Louis Universal office, was called to Chicago recently to confer with E. H. Goldstein, general manager of Universal exchanges.

Foursquare Pictures Corporationin Denver has its offices there in full operation. The Princess theatre there is taking its first two releases.

D. T. McElhinny, of the Fox road forces out of Denver, has returned to the mile-high town from a trip in Black Hills territory, and has departed for a New Mexico journey.

W. S. Rand, Denver manager for Goldwyn, was last week in Idaho and Utah on business.

Clifford Announces New "Shorty" Film

In accordance with a statement made relative to the "Shorty Hamilton Comedies," consisting of twelve five-reel comedy-dramas per year, the W. H. Clifford Photoplay Company now announces another release entitled "The Snail," a Chinese-American story. From its very beginning and continuing through the entire unfolding of the tale, there is promised a rapid-fire of action and mirth-provoking incidents with the star in the lead. There is said to be an absence of the slap-stick methods or the over-acting in order to get a laugh.

The W. H. Clifford Photoplay Company operates in its own studios and laboratory and with every modern facility.

The marketing of the "Shorty Hamilton" series is being negotiated in the Ernest Shipman offices, 17 West 44th Street, both for the domestic and foreign rights.

Lewis Finishes Work on "Hidden Hand"

Sheldon Lewis, probably the best known villain on the screen, who is at present playing such a part in the Pathe serial "The Hidden Hand," finishes work on this picture the first of the year. He plans taking a short rest before looking into the various offers he has received. Mr. Lewis has taken the heavy part in previous Pathe serials. In the title role of "The Iron Claw" he created a lasting impression, while in one of the very first serials, "The Perils of Pauline," he laid the foundation for his present success.

Laemmle Service Joins Universal in Chicago

E. H. Goldstein, general manager of Universal Exchanges, returned recently from a two weeks' trip to Minneapolis, Detroit, Indianapolis and Chicago. In the latter place Mr. Goldstein achieved the consolidation of the Laemmle Film Service and the Universal Film Exchange, and saw the two factors housed under one roof at 220 South State street, before returning East. I. L. Lesserman will be in charge of the Universal office. C. R. Plough will father Bluebird affairs and I. Van Ronkel will handle Jewel products, and Alice Howell comedies.

"Exhibitors in Chicago, through the consolidation of the Laemmle Film Service and the Universal Film Exchange, will be insured the very finest degree of service," declared Mr. Goldstein, commenting on this change.

Edison Releases Flagg Social Satires

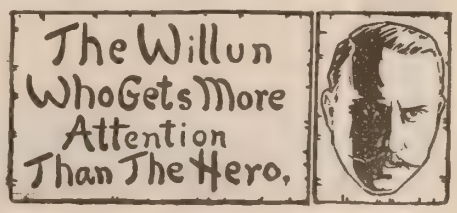
As announced in a previous issue of Motion Picture News, the Edison studios expect to release shortly a series of one-reel "social satires" to be known as "Girls You Know," written and produced under the direction of James Montgomery Flagg, the artist.

The series will consist of twelve life character sketches, each featuring a different type of attractive American girl personally selected for the part by Mr. Flagg.

The first of the satires will be released on January 2, and will be called "The Screen Fan." The balance of the series are to be released at two-week intervals, the titles of some of which are "The Bride," "The Superstitious Girl," "The Man Eater," "The Art Bug" and "The Blasé Miss."

Simplex in Cincinnati Sold by Dwyer Bros.

Dwyer Bros. and Company, formerly known as the Columbus Theatre Equipment Co., have opened a branch office at 631 Walnut street, Cincinnati. A complete line of Simplex projectors and theatre supplies will be carried in stock to supply the wants of exhibitors in Kentucky and Southern Ohio. Arthur H. Fix, well known to the trade in and around Cincinnati, will act as manager.





TAKE IT FROM ME

TITAN COMEDIES are the one best bet of the exhibitor

("Unquestionably the best line of one-reel comedies ever filmed."—Halperin, Variety).

In addition to the patriotic phase of these pictures (a fund realized goes to the American Military Relief Association) there are several straight-from-the-shoulder, practical reasons why they stand AT THE TOP. It's in the MATERIAL.

("Funnier and more artistic than any comedies I have ever seen."—Jack Lait, Chicago Tribune).

Here is the material: The principals are the best talent available—such names as Raymond Hitchcock, Ernest Truex, Josephine Harriman, Charles Grapewin. A high-priced, trained writer, Jo. Swerling, has written all the scripts. A high-priced, trained director, Rex Weber, has supervised all the productions. A high-priced, trained camera-man has turned out all the photography.

("Will make history for one-reelers."— L. Albright, Motion Picture News).

We haven't sloughed anything because these are one-reelers. There is as much care—as much thought in these comedies as in the most pretentious of spectacle pictures.

("Photography, direction, theme and execution in every one of the TITAN comedies are superb."—Einar Graf, Chicago Herald).

We're preparing to release. If you want to hear more, just drop a line to

Frederick Russell Clark

Century Building **TITAN PICTURES CORPORATION** CHICAGO

Features---Current and Coming

Art Dramas, Inc.

Oct. 1. (Undecided) Erbograph..... 5
Oct. 8. Unto the End (Crane Wilbur) Horsley 5

Bluebird Photoplays

Dec. 3. The Raggedy Queen (Violet Merserеau) 5
Dec. 10. The Door Between (Ruth Clifford). 5
Dec. 17. My Little Boy (Ella Hall)..... 5
Dec. 24. The Scarlet Car (Franklyn Farnum) —
Dec. 31. The Girl by the Roadside (Violet Mersereau) ..... —
Jan. 7. My Unmarried Wife (Carmel Myers) 5
Jan. 14. Face Value (Mae Murray)..... 5
Jan. 21. Broadway Love (Dorothy Philips). 5

Universal Productions

Dec. 3. Fighting Mad (Wm. Stowell, Helen Gibson, Betty Schade)..... 5
Dec. 10. The Silent Lady (Little Zoe Rae, Gretchen Lederer) 5
Dec. 15. Beloved Jim (Priscilla Dean, Harry Carter)..... 5
Dec. 24. Bucking Broadway (Harry Carey, Molly Malone) 5
Dec. 31. The High Sign (H. Rawlinson, Brownie Vernon). 5
Jan. 7. The Wolf and His Mate (Louise Lovely). 5

Fox Film Corporation

(Special Features)

Dec. 2. The Babes in the Wood (Carpenter-Corbin) 5
Dec. 9. The Pride of New York (George Walsh) 5
Dec. 16. Unknown 274 (June Caprice)..... 5
Dec. 23. The Kingdom of Love (Jewel Carmen) 5
Dec. 30. Stolen Honor (Virginia Pearson).... 5
Jan. 6. For Liberty (Gladys Brockwell).... 5
Jan. 13. Cupid's Roundup (Tom Mix)..... 5
Jan. 20. A Heart's Revenge (Sonia Markova). 5

Fox Standard Pictures

Nov. 4. The Rose of Blood (Theda Bara)... 6
Nov. 18. Treasure Island 6
Dec. 2. A Daughter of the Gods (Annette Kellerman) ..... —
Dec. 9. Troublemakers (Jane and Katherine Lee). 7
Dec. 16. The Heart of a Lion (William Farnum). 6
Dec. 30. Du Barry (Theda Bara)..... 7

Goldwyn Features Corp.

Nov. 4. Sunshine Alley (Mae Marsh)..... 6
Nov. 18. Nearly Married (Madge Kennedy).. 6
Dec. 2. The Auction Block..... 6
Dec. 16. The Cinderella Man (Mae Marsh).. 6
Dec. 30. Thais (Mary Garden)..... 7

Ivan Feature Productions

Mar. 18. Two Men and a Woman (James Morrison, Christine Mayo, Ruybe De Remer, Guy Coombs, John Reinhardt and Helen Arnold)..... 5
June — One Law for Both..... 9

Jewel Productions, Inc.

Sept. — Come Through (Drama)..... —
Sept. — Pay Me (Drama)..... —
Sept. — Sirens of the Sea (Drama)..... —
Oct. — Man Without a Country (Patriotic). —
Oct. — The Corespondent (Drama)..... —
Nov. — The Price of a Good Time (Drama).. —
Dec. — The Grand Passion (Drama)..... —
Dec. — K (Drama). ..... —

George Kleine System

(PERFECTION PICTURES)

Nov. 5. Two Bit Seats (Taylor Holmes) (Essanay). ..... —
Nov. 19. Kill Joy (Essanay)..... 5
Nov. 26. Gift o' Gab (Essanay)..... 5
Dec. 3. Small Town Guy (Essanay)..... 5
Dec. 10. The Dream Doll (Essanay)..... 5

Metro Pictures Corporation

Dec. 3. The Square Deceiver (Harold Lockwood), Yorke Film..... 5
Dec. 10. Alias Mrs. Jessop (Emily Stevens), Metro. 5
Dec. 10. (Special) Blue Jeans (Viola Dana). 7
Dec. 17. God's Outlaw (Francis Bushman, Beverly Bayne), Metro..... 5
Dec. 24. An American Widow (Ethel Barrymore), Metro. 5
Dec. 31. The Avenging Trail (Harold Lockwood), Yorke Film..... 5

Mutual Film Corporation

Nov. 5. A Game of Wits (Gail Kane)..... 5
Nov. 12. (Special) The Planter (Tyrone Power). 7
Nov. 12. Betty and the Buccaneers (American). 5
Nov. 19. Snap Judgment (William Russell), American. 5
Nov. 19. Please Help Emily (Ann Murdock), Frohman. 5
Nov. 26. The Mate of the Sally Ann (Mary Miles Minter). 5
Dec. 3. American Maid (Edna Goodrich)... 5
Dec. 10. Miss Jackie of the Army (Margarita Fischer). 5
Dec. 17. New York Luck (Wm. Russell), American. 5
Dec. 24. Her Sister (Olive Tell) Frohman.. 5
Dec. 31. Her Second Husband (Edna Goodrich). 5

Paramount Picture Corp.

Dec. 3. The Eternal Temptress (Lina Cavalieri). 5
Dec. 3. The Secret Game (Sessue Hayakawa) 5
Dec. 10. The Land of Promise (Billie Burke) 5
Dec. 10. Tom Sawyer (Jack Pickford)..... 5
Dec. 17. Nan of Music Mountain (Wallace Reid). 5
Dec. 17. The Fair Barbarian (Vivian Martin) 5
Dec. 24. Love Letters (Dorothy Dalton).... 5
Dec. 24. His Mother's Boy (Charles Ray)... 5
Dec. 31. The Seven Swans (Marguerite Clark) 5
Jan. 7. Mrs. Dane's Defense (Pauline Frederick). 5
Jan. 14. Jules of the Strong Heart (George Beban). 5
Jan. 14. The Spirit of '17 (Jack Pickford).. 5
Jan. 21. Rimrock Jones (Wallace Reid)..... 5
Jan. 21. Blackton's The World for Sale..... 5
Jan. 28. The Widow's Might (Julian Eltinge). 5
Jan. 28. The Hired Man (Charles Ray)..... 5

Artcraft Releases

(PARAMOUNT)

Dec. 17. The Devil Stone (Geraldine Farrar). 5
Dec. 31. A Modern Musketeer (Douglas Fairbanks). 5
Jan. 7. Rose of the World (Elsie Ferguson). 5
Jan. 14. Dead or Alive (Wm. S. Hart)..... 5
Jan. 21. Stella Maris (Mary Pickford)..... 5

Pathe Exchange, Inc.

Nov. 4. The Mark of Cain (Antonio Moreno, J. H. Gilmour, Olive Stokes, John Sainpolis). 5
Nov. 11. France in Arms (War Film)..... 5
Nov. 18. The Queen of Spades (Russian Special) (Mme. Shebueva, I. I. Mozukin, Mme. T. I. Ivan, Mme. Orlova), Astra. 5
Nov. 25. Sylvia of the Secret Service (Irene Castle, Elliott Dexter, Susanna Willa, T. W. Percival, J. H. Gilmour), Astra. 5
Dec. 2. The Little Patriot (Baby Marie Osborne, Marion Warner, Herbert Standing). 5
Dec. 9. Her Sister's Rival (Vera Colodonaya, L. M. Coronova, V. A. Polonsky) Russian 5
Dec. 16. Vengeance Is Mine (Irene Castle, Elliott Dexter, Edwin Hoyt, Frank Sheridan, Reginald Mason, Ethel Grey Terry) Astra..... 5
Dec. 23. Runaway Romany (Marion Davies, Joseph Kilgour, Matt Moore, Ormi Hawley, Gladden James), Ardsley. 5
Dec. 30. Over the Hill (Gladys Hulette, J. H. Gilmour, Daniel Mason, Wm. Parke, Jr.), Astra... 5

Select Pictures

— The Barrier. 7
— The Lone Wolf (Hazel Dawn and Bert Lytell). 6
Oct. — Public Be Damned (Charles Richman). 6
Oct. — The Wild Girl (Eva Tanguay)..... 5
Oct. — Over There (Anna Q. Nilsson and Charles Richman). 6
Oct. — The Moth (Norma Talmadge)..... 6
Oct. — Magda (Clara Kimball Young),..... 5
Oct. — Scandal (Constance Talmadge)..... 5
Nov. — Her Silent Sacrifice (Alice Brady).. 5
Nov. — Secret of the Storm Country (Norma Talmaddge). 5
Dec. — Shirley Kake (Clara Kimball Young). 5
Dec. — The Honeymoon (Constance Talmadge). 5
Jan. — Woman and Wife (Alice Brady..... —
Jan. — Ghosts of Yesterday (Norma Talmadge). ..... —
Jan. — The Marionettes (Clara Kimball Young). ..... —
Jan. — The Studio Girl (Constance Talmadge). ..... —

Triangle Distributing Corporation

Dec. 2. The Sudden Gentleman (Wm. Desmond) 5
Dec. 2. The Ship of Doom (Claire McDowell) 5
Dec. 9. Fanatics (J. Barney Sherry)..... 5
Dec. 9. The Learnin' of Jim Benton (Roy Stewart) 5
Dec. 16. Because of the Woman (Billie Bennett) 5
Dec. 16. The Maternal Spark (Irene Hunt).. 5
Dec. 23. Without Honor (Margery Wilson. 5
Dec. 23. Until They Get Me (Pauline Hart). 5
Dec. 30. The Gown of Destiny (Alma Ruebens) 5
Dec. 30. Framing Framers (Charles Gunn).. 5
Jan. 6. Betty Takes a Hand (Olive Thomas) 5
Jan. 6. Man Above the Law (Jack Richardson) 5
Jan. 13. I Love You (Alma Ruebens)..... 7
Jan. 13. Law's Outlaw (Roy Stewart)..... 5
Jan. 20. The Gun Woman (Texas Guinan).. 5
Jan. 20. Mr. Butterfly (Darrell Foss)..... 5
Jan. 27. Evidence (J. Barney Sherry)..... 5
Jan. 27. Real Folks (Jack Mulhall)..... 5

Vitagraph V-L-S-E.

Nov. 5. The Fetered Woman (Alice Joyce, Webster Campbell) 5
Nov. 12. I Will Repay (Corinne Griffith, Mary Maurice, William Dunn).... 5
Nov. 19. The Grell Mystery (Earle Williams, Miriam Miles) 5
Nov. 26. Who Goes There? (Harry Morey, Corinne Griffith) 5
Dec. 3. The Tenderfoot (William Duncan, Carol Holloway) 5
Dec. 10. The Marriage Speculation (Mildred Manning, Wallace MacDonald)... 5
Dec. 17. In the Balance (Earle Williams)... 5
Dec. 24. When Men Are Tempted (Mary Anderson, Alfred Whitman)..... 5
Dec. 31. His Own People (Harry Morey, Gladys Leslie) 5

Wholesome Films Corporation

The Penny Philanthropist (Peggy O'Neil and Ralph Morgan), D..... 5
Cinderella and the Magic Slipper (Special Children's Cast), Juv..... 4
His Awful Downfall (Rex Adams), 1,000 feet, C.
Little Red Riding Hood (Juvenile), 4,000 feet.

World Pictures

Oct. 15. Shall We Forgive Her (June Elvidge, Arthur Ashley)..... 5
Oct. 22. The Dormant Power (Ethel Clayton) 5
Oct. 29. The Burglar (Carlyle Blackwell, Madge Evans, Evelyn Greeley)... 5
Nov. 5. The Maid of Belgium (Alice Brady) 5
Nov. 12. The Adventures of Carol (Madge Evans) 5
Nov. 19. Easy Money (Ethel Clayton)..... 5
Nov. 26. Her Hour (Kitty Gordon)..... 5
Dec. 3. The Awakening (Montagu Love and Dorothy Kelly) 5
Dec. 10. The Good for Nothing (Carlyle Blackwell and Evelyn Greeley)... 5
Dec. 17. The Tenth Case (June Elvidge).... 5
Dec. 24. The Volunteer (Madge Evans and Henry Hull) 5
Dec. 31. The Wasp (Kitty Gordon)..... 5

Short Subjects Current and Coming

Educational Film Corp. of Amer.

SCENICS—EDUCATIONAL
Oct. 24. From Studio to Screen.
Oct. 31. A Trip Through Japan, No. 1.
Nov. 7. A Flying Trip Through the Hawaiian Islands, No. 1.
Nov. 14. A Flying Trip Through the Hawaiian Islands, No. 2.
Nov. 21. Me and My Dog.
Nov. 28. The Chain Gang.
Dec. 5. The Land of Enchantment (Yosemite Valley).
Dec. 12. Fishing for Fish.
Dec. 19. A Trip Through Japan, No. 2.
Dec. 26. Beside the Glimmer Glass.
DITMARS "LIVING BOOK OF NATURE"
Nov. 19. The Animals of Australia.
Nov. 26. The Smaller Monkeys.
Dec. 3. Enemies of the Garden.
Dec. 10. Our Vanishing Game.
Dec. 17. Nature's Weavers.
Dec. 24. Nature's Songsters.
Dec. 31. The Animals in Midsummer.

Fox Sunshine Comedies

Nov. 11. Roaring Lions and Wedding Bells..2 C
Nov. 18. A Milk-Fed Vamp.....2 C
Dec. 9. His Smashing Career.....2 C
Dec. 23. Damaged—No Goods .....2 C
Jan. 6. Shadows of Her Pest.....2 C
Jan. 13. Are Married Policemen Safe?.....2 C

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)
A Night in New Arabia (J. Frank Glendon, Patsy DeForest).....4 D
The Enchanted Kiss (Chet Ryan, Frances Parks .....2 C-D
The Renaissance at Charleroi (J. Frank Glendon, Agnes Eyre).....4 D
Hygeia at the Solito (Chet Ryan, W. L. Rogers) .....2 D
The Skylight Room (Jean Paige, Carlton King) .....4 D
One Dollar's Worth (Chet Ryan, Frances Parks) .....2 D
The Last Leaf (Mildred Manning, Bernard Siegel, Patsy De Forest).....2 D
Two Renegades (Chet Ryan, W. L. Rodgers) .....2 C-D
Whistling Dick's Christmas Stocking (George Cooper, Adele De Garde)....2 C-D
The Fourth in Salvador (Chet Ryan, W. L. Rodgers) .....2 C-D
The Clarion Call (Walter McGrail, Alice Terry) .....2 D

ESSANAY
("THE BLACK CAT STORIES")
The Long Green Trail (Virginia Valli, Rodney La Rock).....2 D
Don't Lose Your Coat.....2 C
Star Dust (Margaret Clayton).....C-D

GEORGE ADE FABLES
The Fable of All That Triangle Stuff as Sized Up by the Meal Ticket.....2 C
The Fable of the Film-Fed Family.....2 C
The Fable of the Uplifter and His Dandy Little Opus .....2 C
The Fable of the Girl Who Took Notes and Got Wise and Then Fell Down.....2 C
The Fable of the Toilsome Ascent and the Shining Table Land.....2 C
The Fable of the Back Trackers from the Hot Sidewalks.....2 C

ESSANAY COMEDIES (1 reel)
Hard Luck .....1 C
The General .....1 C
A Depot Romeo.....1 C
Make Your Eyes Behave.....1 C
Lunch .....1 C

ESSANAY SCENICS
Salmon Fishing in New Brunswick.....1 Sc.
Lake Louise .....1 Sc.
Banff National Park.....1 Sc.
The Great National Industries of Canada..1 Sc.
Water Powers of Western Canada.....1 Sc.
Through Canada from Coast to Coast.....1 Sc.
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.

CHAPLIN COMEDIES
The Champion .....2 C
A Jitney Elopement.....2 C
By the Sea.....1 C
In the Park.....1 C
Work .....2 R

FALCON FEATURES
Feet of Clay (Margaret Landis, R. Henry Grey) .....4 D
Brand's Daughter (Kathleen Kirkham, R. Henry Grey) .....4 D
His Old-Fashioned Dad (Daniel Gilfether, Mollie McConnell) .....4 D
Zollenstein (Vola Vale, Monroe Salisbury)..4 D

KALEM
(AMERICAN GIRL SERIES WITH MARIN SAIS)
The Man Hunt at San Remo.....2 D
The Door in the Mountain.....2 D
Sagebrush Law .....2 D
("THE FURTHER ADVENTURES OF STINGAREE" WITH TRUE BOARDMAN)
Through Fire and Water.....2 D
A Bushranger's Strategy.....2 D
The Stranger at Dumcrieff.....2 D
A Champion of the Law.....2 D

(HAM AND BUD COMEDIES)
The Boot and the Loot.....1 C
A Whirlwind of Whiskers.....1 C
The Onion Magnate's Revenge.....1 C
The Bath Tub Bandit.....1 C

GRANT, POLICE REPORTER SERIES
The Mystery of Room 422.....1 D
A Deal in Bonds.....1 D
The Sign of the Scarf.....1 D
The Man with the Limp.....1 D

.. A DAUGHTER OF DARING SERIES
A Race to the Drawbridge.....1 D
The Munitions Plot.....1 D
The Detective's Danger.....1 D
The Railroad Smugglers.....1 D
The Deserted Engine.....1 D

JAXON COMEDIES
Too Much Alike.....1 C
Barnyard Frolics .....1 C
Breaking In .....1 C
Blundering Boobs .....1 C
Disappointed Love .....1 C
He's In Again.....1 C
How It Worked.....1 C
Their Model Careers.....1 C
His Fishy Footsteps.....1 C

SPARKLE COMEDIES
Week End Shopping (Kate Price, Billy Ruge) 1 C
Pals .....1 C
Ambition .....1 C
In High Speed.....1 C
A Bargain, $37.50.....1 C
Monkey-Maid-Man .....1 C
On the Love Line.....1 C
The Detective .....1 C
Smashing the Plot.....1 C
After the Matinee.....1 C
Double Cross .....1 C
The Best of a Bad Bargain.....1 C

JOHNNY AND EMMA RAY COMEDIES
A Laundry Mix-Up.....1 C
A Peaceful Flat.....1 C
Cheating His Wife.....1 C
A Bathtub Marriage.....1 C

KLEINE
(GEORGE BICKEL COMEDIES
A Suit and a Suitor.....1 C
Nearly a Husband.....1 C
Some Statue .....1 C

SELIG
The Law North of 65.....2 D
Vengeance vs. Mercy.....1 D
Training Our Khaki-Clad Heroes.....2 Military
The Angel of Poverty Row.....1 D
The Rustler's Vindication.....2 D
The Witness for the State.....1 D

THREE C COMEDIES
His Watery Waterloo (Lou Marks).....1 C
Fat and Foolish (Hughey Mack).....1 C
A Harem Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
His Winning Ways (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Boarding House Battle (Lou Marks, Pearl Shepard) .....1 C
Stealing a Sweetheart (Lou Marks, Pearl Shepard, Oom Paul).....1 C
A Hash House Romance (Lou Marks, Pearl Shepard, Oom Paul).....1 C
The Hod Carrier's Million (Claude Cooper, Virginia Tracy Clark, Kenneth Claredon) .....1 C

HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D

PHYSICAL CULTURE PHOTO PLAYS CO.
Physical Culture Magazine (Issued Monthly) .....1 Edc.

PIEDMONT PICTURES CORPORATION
(SELBURN COMEDIES)
Hubby's Holiday.....2 C
Too Much Elephant.....1 C
His College Proxy.....1 C
Wedding Bells and Lunatics.....1 C

Inter-Allied Films

July 14. Cine Topics.....1 Ed.

Kleine Exchanges

ESSANAY SERIES—DO CHILDREN COUNT?
(Featuring Little Mary McAlister)
Aug. 1. The Season of Childhood.....2 D
Aug. 8. The Little White Girl.....2 D
Aug. 15. The Bridge of Fancy.....2 D
Aug. 22. The Kingdom of Hope.....2 D

SELIG-HOYT COMEDIES
Aug. 6. A Dog in the Manger.....2 C
Aug. 20. A Trip to Chinatown.....2 C
Sept. 3. A Midnight Bell.....2 C
Sept. 17. A Contented Woman.....2 C

Metro Pictures Corporation

METRO-DREW COMEDIES
Dec. 3. Too Much Henry.....1 C
Dec. 10. Wages No Object.....1 C
Dec. 17. The Spirit of Merry Christmas.....1 C
Dec. 24. The Unmarried Look.....1 C
Dec. 31. Shadowing Henry.....1 C

Mutual Film Corporation

Monday, December 24, 1917
MUTUAL—Mutual Weekly, No. 156.....1 Top
Thursday, December 27, 1917
CUB—Jerry's Best Friend (George Ovey)....1 C

STRAND (BILLIE RHODES)
Dec. 4. Just Kidding .....1 reel
Dec. 11. Putting One Over.....1 reel
Dec. 18. Little Miss Fixer.....1 reel
Dec. 25. Mary's Boomerang.....1 reel

Monday, December 31, 1917
MUTUAL—Mutual Weekly, No. 1.....1 Top
Jan. 1. Her Awfuul Fix.....1 reel

Serials

Dec. 3. The Lost Express, No. 12 (Daring Death) .....
Dec. 10. The Lost Express, No. 13 (The Escape) .....2 D
Dec. 17. The Lost Express, No. 14 (Unmasked) .....2 D
Dec. 24. The Lost Express, No. 15 (The Return of the Lost Express).....2 D

MUTUAL-CHAPLINS
Oct. 29. The Adventurer.....2 C

Paramount Pictures Corporation

KLEVER KOMEDIES (Victor Moore).
Dec. 3. Toothaches nad Heartaches.....1 C
Dec. 19. The Instalment Plan.....1 C
Dec. 31. O. U. Boat.....1 C

BLACK DIAMOND COMEDIES
Oct. 7. Susie Slips One Over.....1 C
Oct. 15. Nearly a Baker.....1 C
Nov. 12. A Society Scrimmage.....1 C

ARBUCKLE COMEDIES
Oct. 29. Fatty at Coney Island.....1 C
Dec. 10. A Country Hero.....1 C

BURTON HOLMES TRAVEL PICTURES
Dec. 3. Osaka to Nagasaki.....1 Trav.
Dec. 10. Canning Time in California.....1 Trav.
Dec. 17. In Glacier Park.....1 Trav.
Dec. 24. Going to the Sun.....1 Trav.
Dec. 31. On the Farm Where the Food Comes From.....1 Trav.

WHO IS NUMBER ONE? (Serial)
Dec. 3. Episode 6. The Flight of the Fury.2 D
Dec. 10. Episode 7. Hearts in Torment....2 D
Dec. 17. Episode 8. Walls of Gas.....2 D
Dec. 24. Episode 9. Struck Down.....2 D
Dec. 31. Episode 10. Wires of Wrath.....2 D
Jan. 7. Episode 11. The Rail Raiders.....2 D
Jan. 14. Episode 12. The Show Down.....2 D
Jan. 21. Episode 13. Cornered .....2 D
Jan. 28. Episode 14. No Surrender .....2 D
Feb. 4. Episode 15. The Round-Up.....2 D

MACK SENNETT COMEDIES
Nov. 4. Pullman Bride .....1 C
Nov. 18 Are Waitresses Safe?.....1 C
Dec. 2. An International Sneak.....1 C
Dec. 16. That Night .....1 C
Dec. 30. Taming Target Center.....1 C

PARAMOUNT-BRAY PICTOGRAPHS
Oct. 28. Adirondack Trails; Jewelry and Personality; A Potato Skyscraper; Bobby Bumps, Chef, by Earl Hurd.
Nov. 4. Harvesting War Timber; Uncle Sam's Hints, No. 4, to Housewives, The Fireless Cooker; Goodrich Dirt at the Training Camp.
Nov. 11. Most Beautiful of Far Eastern Arts; Farming for Furs; Putting Volcanoes to Work.
Nov. 18. Straw Weavers of the Tropics; Uncle Sam's Hints, No. 5, How to Preserve Eggs; Over the Jumps with Army Tractors; Bobby Bumps at Fido's Birthday Party.
Nov. 25. The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

(Continued on page 4597)

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

American News Weekly
One reel each week exclusively on Army and Navy activities.

American Standard M. P. Corp.
May 5. Jones' Jonah Day (Sunshine), C..1 reel
May 7. When Justice Errs, D.....5 reels
May 12. (Educational Subject) .....1 reel
May 14. The Daughter of Darkness, Episode No. 1, D.....2 reels
May 19. Ghosts (Sunshine), C.....1 reel
Sept. 17. My Country First.....6 parts
Oct. 7. The Mystery of the Boule.....5 parts
Oct. 15. Blackmailer .....5 parts

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels
Where D'ye Get That Stuff.....5 reels
Absinthe (King Baggott), Universal Reissue .....5 reels

Arizona Film Company
Should She Obey.....— reels

Arrow Film Corporation
The Deemster (Derwent Hall Caine).....7 reels

Rex Beach Pictures Co.
The Barrier .....9 reels

Bernstein Film Production
June —. Who Knows?.....6 reels

Bluebird Extraordinary
Sept. 3. Mother o' Mine (Rupert Julian and Ruth Clifford) .....5 reels
The Eagle's Wings (Herbert Rawlinson).
Hell Morgan's Girl (Dorothy Phillips).
Mother o' Mine (Rupert Julian, Ruth Clifford, Ruby La Fayette).

Brenon Productions
Lone Wolf .....7 parts
Fall of the Romanoffs .....8 parts
Empty Pockets .....7 parts
JULES BURNSTEIN
Shame .....7 parts

Cardinal Film Corporation
Joan the Woman (Geraldine Farrar).....11 reels

Century Comedies
(FEATURING ALICE HOWELL)
Balloonatics .....2 reels
Automaniacs .....2 reels
Neptune's Naughty Daughter.....2 reels

Benjamin Cahpin Productions
(CHAPTER FEATURES CORP.)
My Mother .....2 reels
My Father .....2 reels
Myself .....2 reels
The Call to Arms.....2 reels

Christie Film Company
Father's Bright Idea.....1 reel
With the Mummies' Help.....1 reel
The Magic Maid.....1 reel
The Milky Way.....1 reel
His Last Pill.....1 reel
The Fourteenth Man.....1 reel
Down by the Sea.....1 reel
Skirts .....1 reel
Won in a Cabaret.....1 reel
His Merry Mix-Up.....1 reel
A Smoky Love Affair.....1 reel

Cinema Distributing Corp.
The 13th Labor of Hercules.

Claridge Films, Inc.
The Birth of Character.....5 reels
The Heart of New York.....5 reels

Clune Productions
Ramona .....8 reels
Eyes of the World.....9 reels

Commonwealth Pictures Corp.
Charlotte.
The Frozen Warning.

Corona Cinema Company
The Curse of Eve (Enid Markey).....7 reels

Coronet Film Corporation
LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company
Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
On 18 .....4 reels
His Vindication .....5 reels
I Believe .....7 reels

Creative Film Corporation
The Girl Who Didn't Think (Jane Gail)..6 reels

Dixie Films
Tempest and Sunshine (Evelyn Greely)..5 reels
Just a Song at Twilight.....5 reels

Frank P. Donovan Productions
July—Billy, the Governess (Billy Quirk)..1 reel
Aug.—Butting in Society (Lou Marks)...1 reel
Aug.—After Her Dough (Lou Marks)....1 reel
Aug.—Bunked in Bunkville (Geo. Ross)..1 reel
Aug.—His Dirty Career (Lou Marks).....1 reel
Aug.—Trying it Twice (Mabel Trinneer)..1 reel
Aug.—Helen of Troy (All-Star Cast).....5 reels
Sept.—His Foolish Way (Geo. Thelian)...1 reel
Sept.—At the Barber's Ball (Lou Marks).2 reels
Sept.—Was She to Blame? (in prep.).
Sept.—In and Out (Tammany Young).....1 reel
Sept.—His Flying Flivver (C. J. Van Duesen and Pearl Shepard).....2 reels

Ebony Film Corporation
A Natural Born Shooter.....1 reel
Dat Blackhand Waitah Man.....1 reel
Shine Johnson and the Rabbit's Foot.....1 reel

E. I. S. Motion Picture Corp.
Trooper 44 .....5 reels

Elmont Feature Film Co.
People vs. John Doe.....6 reels
God's Law .....6 reels

Enlightment Corporation
Enlighten Thy Daughter.....7 reels

Eugenic Film Company
Birth .....6 reels

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where Is My Father?.....7 reels

Export and Import Film Co.
Robespierre .....— reels
Ivan the Terrible.....— reels

Fairmount Film Corporation
Hate .....7 reels

Flora Finch Film Co.
War Prides .....2 reels

First National Exhibitors' Circuit, Inc.
On Trial.
Charles Chaplin.

Bud Fisher Film Corporation
July 9. Cows and Caws.
July 16. Submarine Chasers.
July 23. Cheese Tamers.
July 30. Janitors.
Aug. 6. A Chemical Calamity.
Aug. 13. As Prospectors.

Fort Pitt Corporation
The Italian Battlefront.

Fox Film Corp.
(Standard Pictures)
The Spy.
The Honor System.
Jack and the Beanstalk.
The Conqueror.
Camille.
Oct. 18. Aladdin and the Wonderful Lamp.
Nov. 18. The Babes in the Wood.

Fraternity Films, Inc.
The Devil's Playground (Vera Michelena)— reels

Frieder Film Corporation
The Birds' Christmas Carol (Mary Louise).5 reels
A Bit O' Heaven (Mary Louise).....5 reels

Friedman Enterprises
A Mormon Maid (Mae Murray).....6 reels

Frohman Amusement Corp.
The Witching Hour (C. Aubrey Smith, Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness.....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels

Joseph M. Gaites
The Italian Battlefront.

General Enterprises, Inc.
Mother (Elizabeth Risdon, McClure)....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)...6 parts

Gold Medal Photoplays
The Web of Life (Hilda Nord, James Cruze, George Spencer).....5 reels

Golden Features
A Bit of Life.....1 reel

Grand Feature Film Company
Rex Beach on the Spanish Main.....5 reels
Rex Beach in Pirate Haunts.....5 reels
Rex Beach in Footsteps of Capt. Kidd....5 reels

Graphic Features
The Woman and the Beast.....5 reels

D. W. Griffith
Intolerance .....9 reels

Frank Hall Productions, Inc.
(A. H. Jacobs, Prod.)
Her Fighting Chance (Jane Grey).....— reels
The Bar Sinister.....— reels

Hanover Film Company
Maciste .....— reels
How Uncle Sam Prepares.....4 reels

William S. Hart
The Cold Deck .....5 D
The Two Gun Man.....5 D

Hawk Film Corporation
Monster of Fate.....— reels

Herald Film Corporation
Around the World in 80 Days.....6 reels

Hiller & Wilk, Inc.
The Battle of Gettysburg.....— reels
The Wrath of the Gods (Sessue Hayakawa).5 reels

Hippodrome Film Co.
At the Front with the Allies.

Historic Features
Christus .....8 reels

M. H. Hoffman, Inc.
The Fringe of Society (Ruth Roland and Milton Sills) .....7 reels
One Hour (Zeena Keefe and Alan Hale).6 reels
The Silent Witness (Gertrude McCoy)...6 reels
A Trip Through China (Brodsky's Art Pictures) .....8 reels
Her Fighting Chance (Jane Grey).....6 reels
Should She Obey? (Alice Wilson, Gene Genung and Norbert Myles).....6 reels
Whither Thou Goest (Rhea Mitchell and Orrin Johnson) .....5 reels
The Great White Trail (Doris Kenyon)..6 reels

Iliodor Picture Corporation
The Fall of the Romanoffs (Iliodor, Nance O'Neil, Ekaterina Galanta, Alfred Hickman and Conway Tearle).....— reels

Inter Ocean Film Corp.
Enlighten Thy Daughter.....— reels

Ivan Film Productions
One Law for Both.....8 reels
Babbling Tongues .....6 reels

Juvenile Film Corporation
World War in Kidland.....1 reel
A Chip Off the Old Block.....1 reel
Chip's Elopement .....1 reel
Chip's Backyard Barn-Stormers.....2 reels
Chip's Rivals .....1 reel
For Sale, a Daddy.....1 reel
Chip's Carmen .....2 reels

(Continued on page 4597)

Business Offerings

Upper or lower sprockets for Powers and Simplex, $1.75 each. Intermittent sprockets, $2.00 each. George A. Buckley, Pittsfield, Mass.

FOR LEASE — Moving Picture Theatre fully equipped, in business section of Staten Island. Moderate terms. Weinstock 720 West 181st St., New York.

FOR SALE—2, 3, 4, 5 and 6 reel features, with posters, in first class condition. Big A Film, 145 West 45th street, New York City.

WANTED: First class, reliable pianist, must be thorough musician with moving picture experience. 30 miles from New York. No Sunday work. Box 98, Motion Picture News.

MOTION PICTURE CAMERAS

Now At Your Disposal Bass Tested and Guaranteed.

Used Universals; latest models, complete with 50 mm. Tessar F; 3.5 lens $225. Universal Pan and Tilt tripod; list $90; slightly used, $50 Ernemann, $85; Urbans, $75; Prestwich Professional, $110. Write or Wire.

Get complete list and catalogue. America's motion picture camera headquarters.

BASS CAMERA COMPANY

108 North Dearborn St. Chicago, U. S. A.

Capacity and Art Laboratories

Capacity is closely related to Quality.

Our Capacity is small,—this means that every job gets full attention and that every foot of work is personally inspected by our Superintendent.

This insures Quality. Therefore, we guarantee satisfaction.

ART LABORATORIES

316 East 48th Street

Murray Hill 6973 Edmond Kuhn, Supt.

Office:

Bryant 8324 1476 Broadway

NEW YORK

"The Hand of the Hun"

(Harry Raver—Four Reels)

Reviewed by Joseph L. Kelley

"THE HAND OF THE HUN" was produced in Italy under the direction of Giovanni Pastrone, who was responsible for "Cabiria." The North American rights are controlled by Harry Raver. It is in four reels.

The opening reel is devoted to straight dramatic work, showing the interior of a household in Italy and its occupants waiting patiently for news from their loved-ones at the front. An old man, his daughter-in-law and a youngster are shown. The long expected letter comes and while the old man reads it, the description which his son, at the front, gives of the happenings, is portrayed in pictures. He tells of the heroism of a little Italian boy in defending his mother against the attacks of the Germans. The youngster at home gets an inspiration from the recital of the deeds of the little boy at the front and goes to the nursery and arrays his toy soldiers in battle array.

Tired from play the youngster falls asleep and dreams of the battles between his toy soldiers.

Here, the producer has made the youngster's dream serve as the basis of the action of the remaining three reels of the picture. The toy soldiers are endowed with life, the Germans on the one side and the Allies on the other. They prepare for war. Trenches are dug, guns are set, the air squadron is shown, the use of poisonous gases, and the dropping of bombs from the aeroplanes—all enacted in miniature with hundreds of toy soldiers, come to life, and engaging in all of the hazardous pursuits of war. The youngster dreams and his dreams become a reality.

As a novelty, this production should interest any and all audiences. A process similar to the ones employed in animating cartoons, has been used, but the animation and the drama have been combined in this production and herein lies the novelty. The action is life-like, the miniature settings are marvelous for their true proportions and perspective and the effects obtained in reproducing the action on a battle field, are due praise.

The cast is composed of foreign artists. Allesandro Bernard, Ernesto Gemelli and Teresa Margoni, three members of the cast which enacted "Cabiria," are seen in this production. Gabriele Caruso, a youngster of about twelve years, is an artist before the camera and is due high praise for his work in the straight dramatic scenes of this production.

Some beautiful exterior scenes, taken in the mountainous region of Italy, are shown. The photography is clear. The production is recommended for the program of small-town and big-town exhibitors. It is a corking good feature for the children and will be enjoyed by the grown-ups.

A Dollar Saved

is not only a dollar earned, but it's

An Earning Dollar

All supplies for the M. P. Theatre at fairer prices than you'll pay elsewhere

IT PAYS TO DEAL HERE

Send for Price List "X"

INDEPENDENT MOVIE SUPPLY CO.

6th Floor 729 7th Ave., New York

THE WEST COAST

Service Plus—to Readers

Circulation Plus—to Advertisers

TAKE ADVANTAGE OF IT

WANTED: EXCHANGE MANAGERS

EFFICIENT and enterprising men whose records bear investigation, who understand film merchandising and who have every qualification, by an established and responsible film distributing organization, for positions at several important operating points.

Write, stating frankly what you know and what you can do. Tell all, and omit camouflage. No confidences will be violated. Prompt consideration given all responses. Box 16, care of Motion Picture News.

ADVERTISERS BY PRODUCTS

CAMERAS
- Bass Camera Co. 4596
- Burke & James. 4596

CARBONS
- National Carbon Co. 4611
- Speer Carbon Co. 4605

ELECTRICAL EQUIPMENT
- Cooper-Hewitt Elec. Co. 4609
- Edison Lamp Works. 4606
- Hertner Electric & Mfg. Co. . 4596

FILMS
- Art Laboratories. 4596
- Eastman Kodak Co. 4608
- Evans Film Mfg. Co. 4608
- Empire City Film Co. 4608

LENS MANUFACTURERS
- Crown Optical Co. 4604

LOBBY DISPLAY
- Newman Mfg. Co. 4622

MISCELLANEOUS
- A. B. C. Film. 4596
- Automatic System 4596
- Barker Bros. 4611
- Big A Film Co. 4596
- Brookins Co. 4623
- George Buckley. 4596
- Cahill-Igoe Co. 4618
- Motion Picture Directory Co. 4610
- Radio Mat Slide Co. 4604
- Universal Motor Car 4623
- Louis Weinstock. 4596

MUSIC & MUSICAL INSTRUMENTS
- American Photoplayer Co. 4622
- Bartola Musical Inst. Co. 4618
- Echo Music Co. 4614
- Forster Music Pub., Inc. 4614
- Arthur Siebrecht. 4618
- Vandersloot Music Pub. Co. 4618
- R. C. Young Music Co. 4618

PROJECTION MACHINES
- De Vry Corp. 4604
- Enterprise Optical Co. 4599
- Precision Machine Co. 4625
- Nicholas Power Co. 4624
- Lewis M. Swaab. 4610

SUPPLY DEALERS
- Amusement Supply Co. 4610
- Independent Movie Supply Co. 4596

VENTILATING
- Typhoon Fan Co. 4622

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC & MFG. CO.

W. 114th St., Cleveland, Ohio, U.S.A.

We EXPORT Films all over the Globe.

What have you to offer?

Only honorable business considered.

Let us hear from you.

A. B. C. FILM CO.
145 W. 45th Street
New York

Unless You Have The

Automaticket System

You Are Losing Money

1733 Broadway, New York

UNIVERSAL

Motion Picture Camera

more speed, better results, at half the price.

Write for 6 new features

Burke & James, Inc.

240 E. Ontario St., Chicago

(Continued from page 4595)

A. Kay Co.

Twenty Thousand Feats Under the Sea....
Golden Spoon Mary.....1 C
Some Barrier .....1 C
His Trial .....1 C
(Terry Human Interest Reels)
No. 1. Character as Revealed in the Face...Ed.
No. 2. Character as Revealed in the Eyes...1d.

King Bee Comedies

June 1. Back Stage.....2 reels
June 15. The Hero .....2 reels
July 1. Doughnuts .....2 reels
July 15. Cupid's Rival .....2 reels
Aug. 1. The Villain .....2 reels
Aug. 15. The Millionaire .....2 reels
Sept. 1. The Goat .....2 reels
Sept. 15. The Fly Cop.....2 reels
Oct. 1. The Chief Cook.....2 reels
Oct. 15. The Candy Kid.....2 reels
Nov. 1. The Hobo .....2 reels
Nov. 15. The Pest .....2 reels
Dec. 1. The Bandmaster .....2 reels

Klotz and Streimer

Whither Thou Goest.....5 reels
The Secret Treaty.....5 reels

Lincoln Motion Picture Company

The Realization of a Negro's Ambitions...2 reels
Trooper of Troop K.....3 reels

Marine Film Co.

Lorelei of the Sea.....— reels

C. Post Marion Enterprises

The Wonder City of the World (Greater N. Y. by Day and Night).....4 reels

Masterpiece Drama Productions

Who's Your Neighbor?..... —

Masterpictures

LION COMEDIES

Oct. 29. Nathan Busts Into the Movies....1 C
Nov. 5. A Village Villain.....1 C
Nov. 12. Her Fatal Resemblance.....1 C
Nov. 19. An Account of a No-Account Count.1 C
Nov. 26. Hicks and Hornets.....1 C
Dec. 3. Waves and Wimmen.....1 C
Dec. 10. Fizzled Finance .....1 C

Mayfair Film Corp.

Persuasive Peggy.....— reels

Moral Uplifht Society of America

It May Be Your Daughter..... —

Mo-Toy Comedies

Midnight Frolic.
Jimmy Gets the Pennant.
Out in the Rain.
In Jungle Land.
A Kitchen Romance.
Mary and Gretel.
Dinkling of the Circus.
A Trip to the Moon.
Goldie Locks and the Three Bears.
Dolly Doings.
School Days.

B. S. Moss M. P. Corporation

Birth Control .....6 reels
The Power of Evil.....5 reels
Boots and Saddles.....5 reels
The Girl Who Doesn't Know.....5 reels
In the Hands of the Law.....5 reels
One Hour (Sequel to "Three Weeks").. ....

Nevada Motion Picture Corp.

The Planter .....— reels

Newfields Producing Co.

Alma, Where Do You Live?.....6 reels

Ogden Pictures Corp.

The Lust of the Ages.....— reels

Paragon Films

The Whip .....8 reels

Peter Pan Film Corporation

(Mo-toy Troupe)

July 19. Little Red Riding Hood.....1 reel
July 26. Puss in Boots.....1 reel
Aug. 2. Jimmy the Soldier Boy.....1 reel
Aug. 9. Jimmie and Jam.....1 reel
Aug. 16. In Japoland .....1 reel
Photoplay Magazine—Screen Supplement—One-reel releases, giving intimate interviews of all the stars. (Through independent exchanges.)

Popular Picture Corporation

Corruption .....6 reels

Private Feature Film

Ignorance (Earle Metcalfe).....6 reels

Public Rights Film Corporation

The Public Be Damned (Charles Richman and Mary Fuller).....5 reels

Purkall Film Co.

The Liar .....6 reels

Radio Film Company

Satan the Destroyer of Humanity.....7 reels
The Spirit of 1917 (James J. Harkness and Carl Sturmer).....— reels

Renowned Pictures Corporation

In Treason's Grasp (Grace Cunard and Francis Ford) .....5 reels
Weavers of Life.....5 reels

Select Photoplay Co.

Humanity .....6 reels

Selig Special

Bewar of Strangers.....7 reels
The Ne'er-Do-Well.....8 reels
The Garden of Allah (Selig).....10 reels
Who Shall Take My Life?.....— reels

Frank J. Seng

Parentage .....7 reels

Sherman Eliot, Inc.

The Crisis .....10 reels

Sherman Pictures Corporation

I Believe .....7 reels
The Land of the Rising Sun

Signet Film Corporation

The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Demons of the Air.....2 reels

Julius Steger

Redemption .....6 reels

Moe Streimer

A Daughter of the Don.....10 reels

Submarine Film Corporation

The Submarine Eye.....7 reels

Ultra Film Co.

A Day at West Point.....
West Is West.....
The Rustler's Frame-up at Big Horn.....

Unity Sales Corporation

The Bishop's Secret.....4 reels
The Lottery Man.....5 reels
The Marriage Bond.....5 reels

Universal Film Mfg. Company

Robinson Crusoe (Robert Leonard and Margarita Fischer).....4 reels
Hell Morgan's Girl.....5 reels
Come Through .....7 reels

Variety Films Corporation

My Country First.....6 reels
The Pursuing Vengeance.....5 reels
The Price of Her Soul.....7 reels

Victoria Feature Films

The Fated Hour.....6 reels
The Slave Mart.....5 reels

World Pictures

Over Here .....5 reels

RELEASES IN SHORT SUBJECTS

(Continued from page 4594)

Pathe Exchange, Inc.

Sunday, December 23, 1917

The Seven Pearls, No. 15. "The Seventh Pearl" (Mollie King, Creighton Hale, Leon Bary), Astra.....2 D
The Hidden Hand, No. 5. "The Air Lock" (Doris Kenyon, Sheldon Lewis, Arline Pretty, Mahlon Hamilton), Pathe.....2 D
Bashful (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin .....1 C
The Pearl of the Atlantic (Colored), Belle Isle, Picturesque Brittany (Trav.) and Strange Fresh Water Insects (Colored), Educ. .....Split Reel
Katzenjammer Kids, "Fast and Furious" (Cart.), International, and Indiana Limestone (Educ.), Industrial .....Split Reel

Wednesday, December 26, 1917

Hearst-Pathe News, No. 104.....1 top

Saturday, December 29, 1917

Hearst-Pathe News, No. 105.....1 top

Sunday, December 30, 1917

The Hidden Hand, No. 6. "The Flower of Death" (Doris Kenyon, Sheldon Lewis, Arline Pretty, Mahlon Hamilton), Pathe.2 D
The Eighth Annual Round-Up, Pendleton, Oregon .....3 top
Argus Pictorial, No. 4.....1 Ed.
Step Lively (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin .....1 C
Rocky Mountain Park (Combitone), Earle 1 Trav.
Katzenjammer Kids, "Peace and Quiet" (Cart); "Making the Comic Section," International, Ed. .....Split reel

Wednesday, January 2, 1918

Hearst-Pathe News, No. 2.....1 top

Saturday, January 5, 1918

Hearst-Pathe News, No. 3.....1 top

Triangle Distributing Corp.

TRIANGLE COMEDIES

Jan. 6. Matrimonial Breaker.....1 C
Jan. 6. His Day of Doom.....1 C
Jan. 13. A Straight Crook.....1 C
Jan. 13. A Marriage Not.....1 C
Jan. 20. Their Indian Uncle.....1 C
Jan. 20. The Price of His Head.....1 C
Jan. 27. A Butler Bust-Up.....1 C
Jan. 27. Too Many Husbands.....1 C

KEYSTONE RELEASES

Jan. 6. His Hidden Shame (Max Asher, Dora Rogers, Alice Davenport, Alatia Morton, Marianne Delatorre).....2 C
Jan. 13. His Punctured Reputation (Wm. Franey, Dale Fuller, Maude Wayne, Milt Sims) .....2 C
Jan. 20. Dimples and Dangers (Harry Gribbon, Dora Rogers, Frank Bond, Claire Anderson) .....2 C
Jan. 27. Courts and Cab Ants (Peggy Pearce, Baldy Belmont, Marianne Delatorre, Max Asher) .....2 C

Universal Film Company

Monday, December 31, 1917

NESTOR—Busted Hearts and Buttermilk (Hayward Mack, Roberto Wilson).....1 C

Wednesday, January 2, 1918

L-KO—Carnivals and Cannibals (Merta Sterling, Al Forbes).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 5.

Saturday, January 5, 1918

UNIVERSAL SCREEN MAGAZINE—Issue No. 52.
UNIVERSAL CURRENT EVENTS—Issue No. 34 (Shipping date, December 29).
UNIVERSAL SPECIAL—Overboard (Twelfth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—Treachery (Sixth Episode of "The Mystery Ship" Serial).2 D

Monday, January 7, 1918

NESTOR—Cave Man Stuff (Gale Henry, William Franey) .....1 C

Wednesday, January 9, 1918

L-KO—Torpedo Pirates (Hughie Mack).....2 C
UNIVERSAL ANIMATED WEEKLY—Weekly No. 6.

Saturday, January 12, 1918

UNIVERSAL SCREEN MAGAZINE—Issue No. 53.
UNIVERSAL CURRENT EVENTS—Issue No. 35 (Shipping date, January 5).
UNIVERSAL SPECIAL—New Enemies (Thirteenth Episode of "The Red Ace" Serial) .....2 D
UNIVERSAL SPECIAL—One Minute to Live (Seventh Episode of "The Mystery Ship" Serial) .....2 D

Vitagraph

BOBBY CONNELLY SERIES

Nov. 5. Bobby to the Rescue.
Nov. 12. Bobby's Country Adventure.
Nov. 19. Bobby Takes a Wife.
Nov. 26. Bobby the Magician.

THE FIGHTING TRAIL SERIES

Dec. 3. Epi. 13. The Water Trap.....2 parts
Dec. 10. Epi. 14. The Trestle of Hororrs.2 parts
Dec. 17. Epi. 15. Out of the Flame.....2 parts
Dec. 3. Spooks and Spasms.

BIG V COMEDIES

Dec. 10. Frauds and Free Lunch.
Dec. 17. Noisy Naggers and Nosey Neighbors.

VITAGRAPH COMEDIES

Dec. 3. A Family Flivver (Edward Earle, Agnes Ayres).
Dec. 10. Paging Page Two (Edward Earle, Agnes Ayres).

VENGEANCE AND THE WOMAN (Serial)

Dec.24. The Oak (First Episode) (Wm. Duncan, Carol Holloway).
Dec. 31. Loaded Dice (Second Episode) (Wm. Duncan, Carol Holloway).

Favorite Film Features

Dec. 3. The Golden Pathway (Mary Charleson, Jane Fearnley, Naomi Childers, Maurice Costello, Robert Gaillard, Brinsley Shaw).....2 D
Dec. 3. His Little Page (Norma Talmadge, Leo Delaney, Van Dyke Brooke).1 C
Dec. 10. Mrs. Bingle's Melodrama (Flora Finch, Kate Price, James Lackaye, Hughie Mack, William Shea, William Humphrey) .....2 C
Dec. 10. Tim Grogan's Foundling (Norma Talmadge, Kate Price, Helen Costello, Van Dyke Brooke, Courtnay Foote) .....1 D
Dec. 17. The Call (Edith Storey, E. K. Lincoln, Gladden James, Ralph Ince).2 D
Dec. 17. No Sweets (Flora Finch, Kate Price, Hughie Mack, Charles Eldridge) .....1 C

AN UNHONORED CRAFTSMAN

THERE'S a man we never see
Given no publicity
Working on so you may view
All the movies that are new
Without flickering or break
Though his tired arms may ache
Ever watching through his "peep"
Into darkness broad and deep
Save where penetrating ray
Lights the screen as bright as day
Toiling ever on his feet
In the blinding glare and heat
Threading film in a machine
That projects it on the screen
Keeping carbon lights aglow
Cleaning after every show
Looking out for censor's seals
Or rewinding all the reels
Mending breaks by clever patches
Blamed for laboratory scratches
Unseen is the part that's his
This unhonored craftsman is

THE MOVIE OPERATOR

ALVIN RICHARD PLOUGH
1 9 1 7

Accessory News

— SECTION OF MOTION PICTURE NEWS —

CHOOSE YOUR PROJECTOR AS YOU CHOOSE YOUR HELP

YOU buy labor on one standard only—ABILITY—to deliver the service you want.

Then we say: "Choose your Projector as you choose your help." Mere possession brings neither profit nor satisfaction. You want projection Service—A Machine that will do the greatest amount of work for the least expenditure of money, energy and time.

If this is the basis of your choice, MOTIOGRAPH must command consideration.

Perfect projection with small upkeep cost has always been the principle behind MOTIOGRAPH CONSTRUCTION.

Its SERVICE is spoken of by every user.

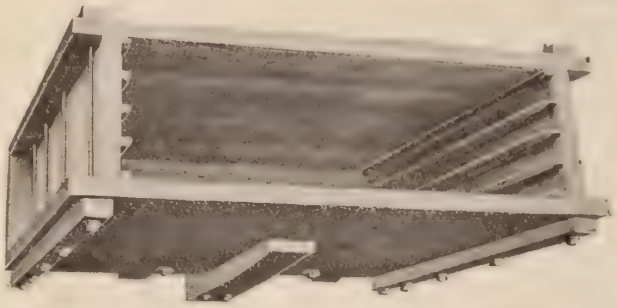


Write for Literature

ENTERPRISE OPTICAL MANUFACTURING CO.
564-572 W. Randolph Street
Chicago, Illinois
Western Office: 833 Market Street
San Francisco, California

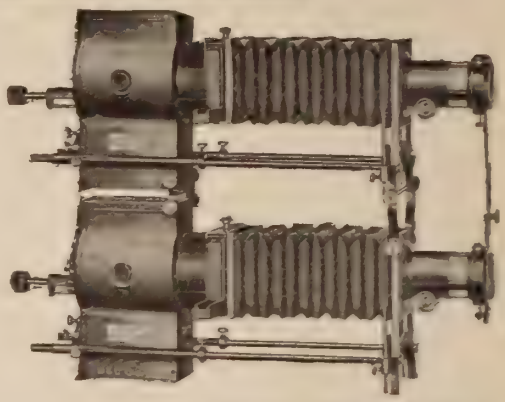
ACCESSORY SUGGESTIONS

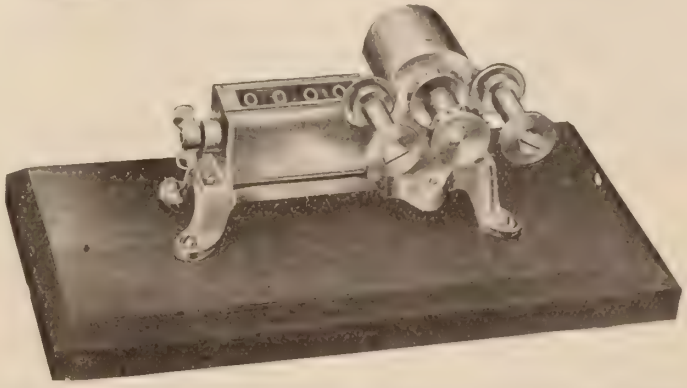
See Note Below



ABOVE illustration shows a leak-proof tank for use in film laboraties.

THE illustration on the right shows a double dissolve stereopticon, a necessity in the up-to-date operating room.





FILM measuring machine. Capacity is 10,000 feet; can be reset to zero at will; sprocket stops immediately after film passes through, eliminating any error of footage.



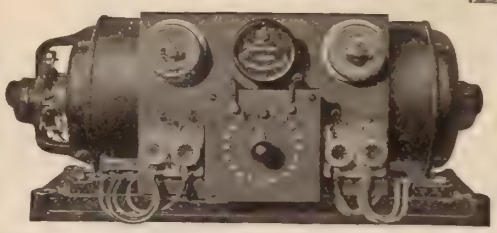
AN attractive set of brass frames will brighten your lobby and attract the passer-by.



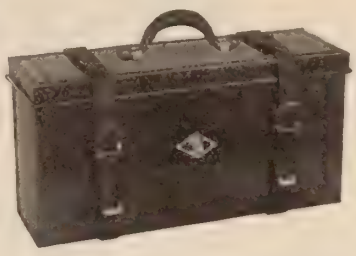
THIS Pop Corn Machine is practically automatic; requires little attention and is a money maker for many theatres where it is now installed.



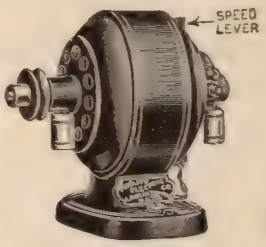
THE above shows a program printed in three colors; ample room on the inside for your entire week's bill. Also enough room for local advertising.



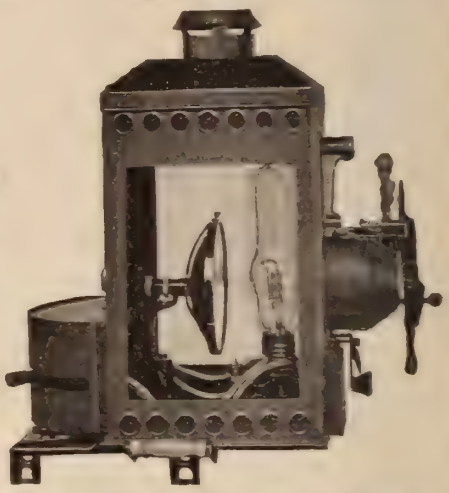
THIS device produces a D. C. arc with all its advantages from A. C. current.



FIBRE lined metal carrying case, made in sizes to accommodate any number of reels.



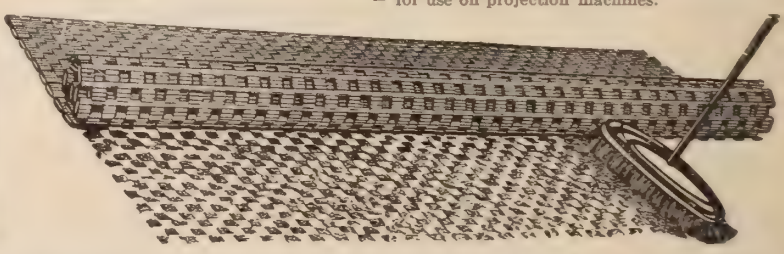
PROJECTOR A. C. Motor. The lever as shown in the illustration provides a wide speed range.



INCANDESCENT lamp house with lamps for use on projection machines.



AN enclosed film rewinder, approved by the National Board of Fire Underwriters.



FLOOR Mats and Runners made of remnants of selected sole leather. Can be used on both sides and give long wear. Made in all sizes and shapes.

NOTE—You will no doubt want some of these useful accessories in your business. We shall be glad to send you the price and the names and addresses of firms selling these articles. Address your letter to Service Dept., Motion Picture News, Inc., 729 Seventh Avenue, New York.

Accessory News

SECTION OF MOTION PICTURE NEWS

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

N. A.-M. F. L. and Exchanges

LAST week letters were sent out to the exchange managers of the various large exchange systems calling attention to the National Anti-Misframe League and the strength which it is assuming in the industry.

Three replies from these letters have come in. They show that the endeavors of our organization are appreciated and that the co-operation which we are lending to improve the physical condition of film has a definite value, which was inevitable.

The first two of these letters to be received are printed below:

December 10, 1917.

Mr. E. K. Gillett,
MOTION PICTURE NEWS, Inc.,
729 Seventh avenue,
New York City.

Dear Mr. Gillett: I have for acknowledgment your esteemed favor of the 6th instant in reference to the National Anti-Misframe League.

The improvement of service to exhibitors, and through them to the public, is indeed a step in the right direction. To have a paper of the importance of MOTION PICTURE NEWS take this up, and obtain the co-operation of operators of America in the movement, assures its success. There is no doubt that it will eradicate some of the difficulties which have been experienced in the past and which still exist today in the exhibition of motion pictures.

In speaking for the exchange managers of the Paramount and Artcraft Pictures Corporation, I want to say that we appreciate the co-operation of the operators as well as that of the MOTION PICTURE NEWS, and we stand ready at all times when called upon to do our share of anything necessary and consistent to the attaining of the object of the National Anti-Misframe League.

It is the earnest desire of our company to perfect to the highest degree the caliber of the service rendered to the exhibitor in every particular.

One of the most important things that we can accomplish is to give the exhibitor, regardless of the size of his community and theatre, films in good condition.

Although we have tried to establish an efficient Film Inspection Department in every exchange and our exchange managers receive daily reports as to the condition of all films at each exchange, most of this work is of little value unless we receive *the full co-operation of every operator who exhibits our pictures.*

We believe that all exhibitors should encourage their operators.

We wish to extend our gratitude to the operators comprising the National Anti-Misframe League as well as the MOTION PICTURE NEWS in this enterprise, and we pledge them our hearty support.

Very truly yours,
(Signed) A. LICHTMAN,
General Sales Manager,
Paramount Pictures Corporation.

December 10, 1917.

Mr. E. Kendall Gillett,
MOTION PICTURE NEWS, Inc.,
729 Seventh avenue.

My Dear Mr. Gillett: The writer was very happy to receive your letter of December 6, and learn of the good work being done by the National Anti-Misframe League.

We wish to state that the New York Exchange of the General Film Company will gladly co-operate with the operators so that their film will be in as perfect condition as possible.

Since the 1st of November we have added four inspectors to our crew, and will at all times adopt any method which will tend to improve conditions.

Very truly yours,
(Signed) P. A. BLOCH,
Resident Manager,
General Film Company.

There is no need of comment. The letters speak for themselves. The men who sign the letters would be glad to receive complaints direct if there are any to be made against their exchanges, or they can be made through the National Anti-Misframe League as in the past.

There is real progress and we feel sure that exchange managers of all the various systems will co-operate just as enthusiastically as have those from whom letters have already been received.

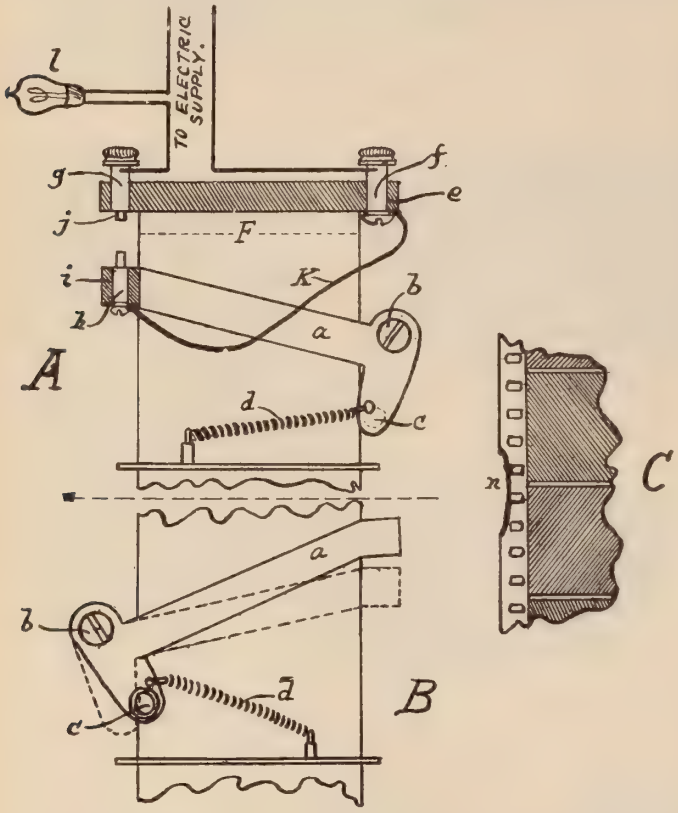
E. K. GILLETT.

Equipment Operating — **Projection** — Questions Answered

An Automatic Change-Over Signal

THROUGH the efforts of the National Anti-Misframe League, and by the co-operation of its members, marked improvement in the condition of films has become manifest in recent months, but the removal of misframes and the elimination of bad spots are not the only self-imposed tasks which confront the careful operator who desires to produce a flawless performance on the screen. A source of great annoyance to the operator who takes pride in his work is the punched and mutilated condition in which the ends of the films of multiple-reel subjects are frequently found.

This practice of punching holes, or making scratch marks, near the end of the film is, as is generally known, indulged in by careless operators who desire some readily visible signal which will apprise them that the reel being projected is nearly run through the machine—this being the cue to "change over" from one machine to the next. The punch mark evil has assumed such extensive proportions within the last year that numerous methods have been proposed for notifying the operator when a reel is about concluded, and very numerous indeed have been the requests from managers and operators for the publication of some method of accomplishing this end without sensible damage to the film.



The Society of Motion Picture Engineers, at their New York meeting in October, adopted what is probably the best change-over signal that can be devised, *i. e.*, concluding each reel with a sub-title and commencing the succeeding reel with the same sub-title. From his cue sheet and a strict observance of the screen, the operator then knows when the end of a reel is imminent, and by starting the other machine the identical sub-titles are momentarily superimposed on the screen while the first projector is unobtrusively stopped. The practical value of this suggestion of the Engineers is self-evident, but as it will probably be some time before the suggestion is adopted by all laboratories and producers of multiple-reel pictures, we are prompted to submit to operators and other readers a description of an automatic mechanical (*or electrical*) device whereby the operator may be notified, at any desired distance from the end of a reel, that the reel is nearing its conclusion.

The device consists, roughly speaking, of a small electric light globe mounted on the projector mechanism or near the lookout port of the projection-room. The globe is controlled by the film in its passage throught the projector, and may be caused to light up momentarily at any desired instant during the running of a film, through the medium of a shallow notch cut out along the extreme edge of the film. No originality is claimed for the device to be described, as it has been long employed on the Duplex positive printer, and is reproduced herewith through the courtesy of the Duplex Machine Company. The device can be constructed by an operator or mechanic of average ability, and may be installed on several standard makes of projection machines. It is shown diagrammatically in the annexed figure, in which A represents the device as attached to the mechanism at the back of the aperture plate (*between the aperture plate and projection lens*); B is a view of the device as it would appear from the film side of the aperture if the aperture plate were removed; C is a section of film showing the manner in which the edge is to be notched in order that it may operate the device (*and light the globe momentarily*) as the film traverses the aperture plate. In Figures A and B like reference letters designate like parts of the attachment.

Referring, therefore, to Fig. A, an L-shaped metal arm *a* is pivoted to the mechanism at one side of the aperture plate by the screw *b*. At the lowest extremity of the arm *a* is a hardened steel boss *c* which bears against the *edge* of the film strip in its passage across the aperture plate. The arm *a* is normally (*when no film is in the machine*) forced up by the spring *d* to the position shown in Fig. B, but when the edge of the film strip is in contact with the boss *c* the arm is maintained in the position shown by Fig. A. In the figures, the distance F represents the full width of a standard cine film, although it is drawn slightly oversize to facilitate the description.

At the top of the mechanism, or in any convenient location, is mounted a plate *e*, of rubber, fiber, or other insulating material, and attached to the insulating plate are the binding-posts *f* and *g*. From the binding posts *f* and *g*, wires are run to any convenient source of electric current, and to one of these wires a small incandescent lamp *l* is connected as shown.

Returning, now, to the arm *a*, it will be noted that it is provided at the uppermost extremity with a metal contact point *h* mounted in a piece of insulating material *i*. By further reference to Fig. A, it will also be seen that the binding post *g* is provided at its lower end with a metal contact *j*. To complete the mechanical arrangements, the contact point *h* (*on the arm a*) is connected to the lower end of the binding post *f* by the wire *k*.

If, now, we take the film to be projected, and cut a shallow, curved notch along the edge as shown by Fig. C (*where n is the notch*), it is apparent that when the notch *n* comes into contact with the boss *c* (*which bears against the edge of the film*) the arm *a* will be momentarily released and will be forced upwards by the spring *d*, so that a contact will be made between the metal contact points *h* and *j*. The lamp *l* will therefore be lighted for an instant, giving the operator his change-over signal, and the length of time which the lamp remains lighted will be governed by the length of the notch *n*, in the edge of the film.

The device will also be put into operation if the boss *c* comes into contact with other notches, or places where the edge of the film is torn away, but can do no harm to the torn edge of the film as it is round and very smooth. It is also assumed that a competent operator will watch the performance with sufficient attention that he will know when the reel is nearing its close, and will, therefore, not be misled by other accidental flashings of the signal light.

It might further be objected that notching the edge of the film is bad practice, and we go on record as certainly opposed to any mutilation or injury of films; but if shallow-curved notches (*as shown in the drawing*) are used, it will be found that the film does

not suffer any subsequent deterioration at these points. We have examined valuable negatives, notched in this manner, which have been run through printing machines some hundreds of times with no breaking down of the film around the notches.

Suggestions for the Operation of Mazda C Motion Picture Lamps

BY L. C. PORTER

Edison Lamp Works of Gen'l. Elec. Co.

THE introduction of the Mazda lamp as a light source for moving picture machines means steadier pictures of better color value, lower operation cost, less wear and tear on machines and films, a cooler operating booth and much simpler control. To obtain these advantages, however, it is highly important that the new equipment be correctly set up. Once the Mazda lamp and its accompanying optical train are properly set in relation to each other, no further adjustments are necessary throughout the life of the lamp.

The optical train consists of the objective lens, the aperture plate, the corrugated condenser, the Mazda lamp and the spherical mirror. The centers of all of these devices should be on a straight line starting at the center of the spherical mirror and terminating at the center of the motion picture screen.

When the machines are shipped from the factory the condenser, aperture plate and objective lens should be in proper alignment. There are adjustments in three directions on the lamp holder and mirror holder, allowing these elements to be also brought into line. If, however, for any reason, the various elements are not properly lined up they may be put in place as follows:

Install the Mazda lamp and place its filament opposite the center of the convex face of the corrugated condenser and 2½" back from the edge thereof. The corrugated face of the condenser should be about 7" in back of the aperture plate. Light the lamp by means of the switch on the control device supplied for the lamp. *Do not use the switch on the lamp housing to light or extinguish the lamp.* There is a special protectve device in the control equipment operated by the switch thereon. If this is not used short lamp life may result. Turn the rotating shutter so that one of the wings is nearly half way across the face of the objective lens. A very faint image of the corrugations on the condenser will now appear on the motion picture screen. It is fairly easy to tell if the center of this image is in the center of the lighted screen. If it is not, move the condenser until it becomes so.

If difficulty is experienced in observing the image the result may be accomplished as follows:

Let one man, provided with a piece of dark glass, place his head in the light beam about 10 feet in front of the projector and look through the dark glass directly into the objective lens. The observer's head should be in such a position that its shadow falls on the center of the lighted part of the motion picture screen. Looking into the objective lens through the dark glass, the corrugations on the condenser become clearly visible. An assistant should then move the condenser until these rings are concentric with and centered in the objective lens. With the condenser properly lined up by either of the above methods, the next thing to do is to focus the lamp.

This is accomplished as follows:

Set the lamp with its filament approximately 2½ inches back of the edge of the condenser and opposite the center thereof. A circular spot of light will be thrown onto the aperture plate. The lamp should be moved up and down by the adjustments provided for this purpose until the width of the spot of light above the top of the center of the aperture is exactly the same as that at the bottom. The lamp should then be similarly adjusted sidewise. In making either of these adjustments care should be used to see that the plane of lamp filament or broad face is *parallel with the face of the condenser.* Turn the mirror to one side or place an opaque screen between it and the lamp. Next, place one wing of the rotating shutter in front of the objective lens. An image of the lamp filament will appear on this wing. Move the lamp forward and backward until this image becomes sharpest, *i. e.,* where the individual turns of the filament coils show up most clearly.

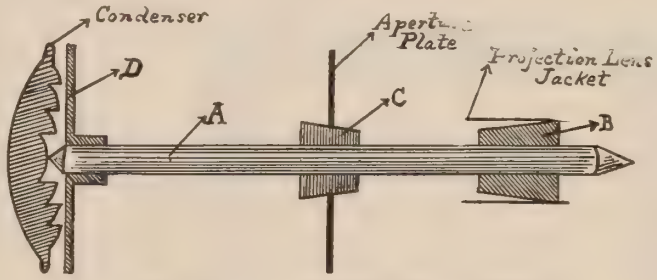
This will be the correct operating position for the lamp. The next move is to adjust the mirror.

Proper adjustment of the mirror is very important. With correct setting it will add to the screen illumination between 40 and 60 per cent. To set the mirror proceed as follows:

Turn the mirror so that the plane of its face is parallel with that of the condenser and adjust the height until the center of the mirror is opposite the center of the condenser and the center of the lamp filament. Move the mirror forward and back until the spot of light projected on the aperture plate by the mirror becomes the same size and coincides exactly with the spot projected by the condenser. Next move the mirror sideways or rotate it slightly according to the type of adjustment provided until the dark spaces between the filament images on the rotating shutter are filled with light. This setting is very important because should the filament images reflected by the mirror fall on the filament coils themselves instead of between them, not only is much of this light lost but also the life of the lamp may be shortened due to overheating. The use of an opaque screen quickly inserted and quickly removed between the lamp and mirror, will make its effect as observed on the shutter, more evident.

If the lamp housing contains two or more lamps and a single mirror, all of the lamps should be focused first without the mirror and then the mirror set to the last lamp. After this setting the first lamp should be swung back in place. If for any reason the mirror images do not exactly fill the spaces between the condenscer images of the lamp filament coils *do not change the mirror setting,* but move the lamp slightly sideways until the desired result is obtained.

If preferred, focusing of the lamp and mirror may be done by removing the objective lens and with the rotating shutter open. The images of the filament coils will then appear on the motion picture screen. This method of focusing probably results in a slightly more uniform screen illumination of not quite so high an intensity as if focusing were done on the shutter.



Section of Assembling Device in place in a Projecting Machine.

If one is to line up quite a number of machines time may be saved by having a simple mechanical device made for this purpose. The device consists of a straight rod (A) pointed at each end. A section of a cone (B) of such a diameter that its center will fit snugly into the objective lens jacket after the lens tube has been removed. This cone-shaped piece also has a hole through it fitting snugly to the rod (A). A tapered rectangular piece (C) is also provided to fit snugly into the aperture plate. This piece also has a hole in it fitting rod (A) snugly. A cylindrical plate (D) is provided with a good substantial shoulder bored to fit rod (A). These parts may be made of steel or wood, preferably steel. In using them remove the lens tube from the objective lens and insert cone (B) in the jacket. Insert rectangular block (C) in the aperture plate and pass rod (A) through them. It then becomes a simple matter to place the center of the condenser against the pointed end of the rod and thus centering it perfectly with the aperture plate and projection lens.

The plane of the condenser is made parallel to the plane of the aperture by placing disc (D) on the end of the rod and having the face of the condenser touch the disc on its entire circumference. If desired, the mirror may be similarly centered before the condenser is put in place.

Watch the Crowd

if you have any doubts as to the value of the best obtainable projection equipment.

While some persons like one kind of pictures, and some prefer another, the theatres where the crowd continues to go *regularly* are the ones where the pictures are always evenly illuminated with the details sharply defined.

Marlux

lenses give that uniformity of illumination and clean-cut definition.

Although a lens may seem a small thing in size and cost, it is a big thing in its relation to your box office receipts.

The Marlux costs no more than any *good* lens, and gives better results.

Ask your dealer, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

RADIO MAT SLIDE
PATENT APPLIED FOR

Mr. Exhibitor!

Radio Slides enable you to effectively co-operate with the government in keeping the public informed as to what service and sacrifices are most important in the successful prosecution of the war, and what efforts on the part of those at home will be of the greatest value to those "over there."

RADIO MAT SLIDE CO MAKERS — NEW YORK

For Sale by all Leading Dealers

Radio Slides can be written on any typewriter like a letter.

$1.75 Box of 50

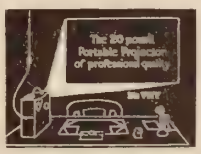
For Sale by All Leading Dealers.

Send for Sample—Take No Substitute.
RADIO MAT SLIDE CO., 121 WEST 42nd ST. NEW YORK CITY



Motor Drive
Size 17" x 17" x 7" over all
Weighs but Twenty Pounds
Takes Standard Size Reels and Film

Previewing or Screening Film



at your convenience with

THE DE VRY PORTABLE M. P. PROJECTOR

Operates at the touch of a button

Used by—Majestic Theatre, Detroit; Schade Theatre, Sandusky; Empire Theatre, Detroit, and many film manufacturers and exchanges.

THE DE VRY CORPORATION, 117 North Fifth Ave., Chicago, Ill., U. S. A.

Mazda Lamp Projection Demonstrated at Edison Studio

THURSDAY evening, December 13, was the occasion of a special meeting of the Illuminating Engineering Society, at the Edison Studio, Bedford Park, N. Y., the object of the meeting being the presentation of a paper on "Motion Picture Projection with Tungsten-Filament Lamps," with a subsequent demonstration of these new light sources for motion picture projection.

The papers which formed the feature of the evening were prepared by Mr. J. T. Caldwell of the National Lamp Works, Cleveland, O.; Mr. A. R. Dennington of the Westinghouse Lamp Works, Bloomfield, N. J.; Mr. J. A. Orange of the General Electric Research Laboratory, Schenectady, N. Y., and Mr. L. C. Porter of the Edison Lamp Works, Harrison, N. J.

An informal dinner was served in the studio; during which the guests were surreptitiously photographed by a battery of movie cameras stationed in the flies. Afterwards a member of the Edison producing staff regaled the audience with a series of anecdotes illustrative of the film directors' joys and sorrows.

The feature of the evening, the paper on the Mazda projection lamps, was next in order, and as printed copies of the complete article had been furnished to all present, Mr. J. A. Orange merely recounted and emphasized the principle items which it dealt with. It is hardly necessary for us to reprint the paper, as a great deal of its contents has already appeared in the Projection Department in the recent articles by Messrs. Burrows and Caldwell, of Cleveland. Following Mr. Orange's remarks came the demonstration of Mazda projection, which was studied with interest by the many motion picture technicians present.

A picture said to be 15 feet wide was projected upon an aluminized screen from a distance of 90 feet. The light source used was an Edison 750 watt lamp operating on A. C.; the machine a Power 6B, and the lens a ½ size objective of presumably 4 inch E. F. The screen results showed very satisfactory brilliancy and opinion was about equally divided as to whether or not the Mazda lamp was a satisfactory substitute for the arc lamp in motion picture projection. While we considered the demonstration very satisfactory as regards screen brightness, we consider that the Mazda equipment is not in the first rank of projection light sources until it can achieve satisfactory screen brightness with projection lenses of smaller and more rational effective apertures than those at present advocated. By this we mean that there are sound and readily demonstrable grounds for prejudice against extra-aperture lenses when the E. F. is less than 6 inches.

A most deliciously mirthful and exciting feature of the demonstrational projecting was the exhibition of an utterly ludicrous film taken at less than half normal speed of the guests while they were innocently eating dinner. This comic masterpiece of cinematography put all of the spectators in the necessary good humor to proceed with the discussion of Messrs. Caldwell, Dennington, Porter and Orange's paper, which came next in the order of the evening's business. The remarks made upon the paper were of a slender nature, and the various comments were replied to by Mr. J. A. Orange. Many of those present would have discussed the paper and demonstration but for the lateness of the hour, and some interesting written discussions will doubtless accompany the paper upon its publication in the I. E. S. Transactions.

In spite of the inclement weather the trip to the Edison Studio and the Mazda lamp demonstration proved interesting to all who were fortunate in being present.

New Westinghouse Catalogue of Industrial Motors

THE second of a series of catalogues of industrial motors has just been distributed by the Westinghouse Electric and Manufacturing Company of East Pittsburgh, Pa. This is known as Catalogue 30 and covers the company's complete line of direct current motors and generators. for industrial service.

It contains complete description, rating and dimensions for type SK commutating-pole motors, various modifications of type SK elevator motors, reversing planer motor equipment, type CD motors, headstock equipment for woodworking plants, types SK and CD motor generators and arc welding equipment. Much new information is given, especially on such subjects as arc welding, headstock equipment, motion picture service and battery charging service.

National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Leon P. Vars	Providence, R. I.
Robert Teeson	Camas, Wash.
Joseph Breen	Troy, N. Y.
Joseph D. Mitchell	Vienna, Ga.
L. D. Chapman	Elgin, Nebr.
A. O. Hansen	Vancouver, B. C.
John R. Foster	Vancouver, B. C.
William Tenney	Vancouver, B. C.
Joseph Lowdon	Vancouver, B. C.
William Woolridge	Vancouver, B. C.
J. E. Schmidt	Vancouver, B. C.
Roy Geldart	Vancouver, B. C.
Samuel W. Haigh	Vancouver, B. C.
Wm. J. Clayton	Vancouver, B. C.
J. W. Roberts	Vancouver, B. C.
J. F. Boothroyd	Vancouver, B. C.
Robert D. Freeman	Vancouver, B. C.
R. G. Pollock	Vancouver, B. C.
C. B. Starr	Vancouver, B. C.
J. H. Lucas	Vancouver, B. C.
C. L. Kerr	New Westminster, B. C.
James W. McGibbon	New Westminster, B. C.
John N. Bloom	Primghar, Iowa
George W. Sailer	Hartford, Conn.
H. J. Campbell	Hartford, Conn.
F. L. McKiel	Tyler, Texas.

Members Previously Recorded	630
Members Recorded This Week	26
Total Membership to Date	656

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's name .....

Home address .....

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

Camp McClellan Installs Simplex

Two more Simplex projectors have been added to the projector equipment of Camp McClellan, thus making six Simplex projectors now in use there.

NECESSITY

is the

MOTHER OF INVENTION

SPEER ALTERNO CARBONS

FOR A.C. WORK

AND

SPEER HOLD-ARK CARBONS

FOR D.C. WORK

Are not only two of the latest inventions of the Motion Picture Industry, but also a necessary means whereby your projection can be vastly improved and perfected.

PARAMOUNT FEATURES—

ALTERNO CARBONS

Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

ESSENTIAL ADVANTAGES

HOLD-ARK CARBONS

Permanent Arc — Longer Life
Perfect Crater — Minimum Adjustment
Hard Core and Metal Coating
Elimination of Projection Difficulties

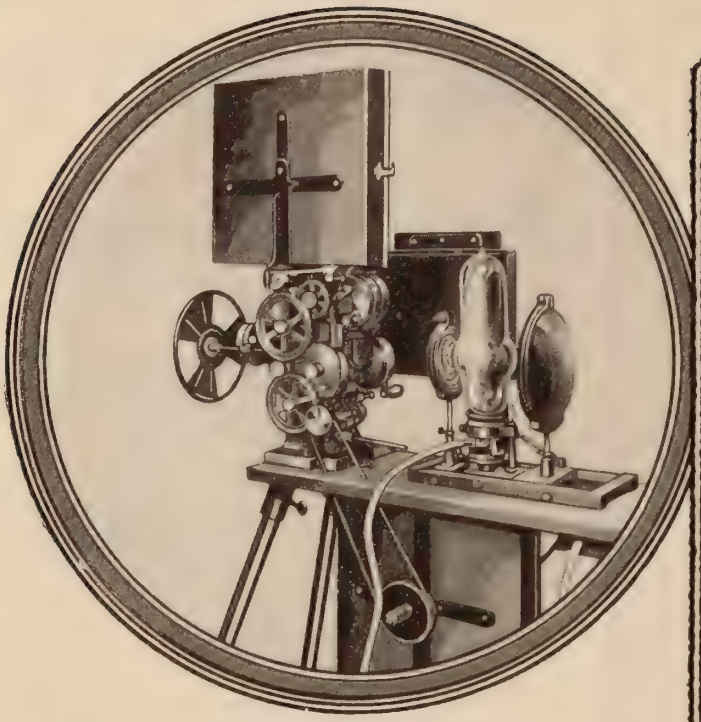
When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY

ST. MARYS, PA.





A Lamp that means better Pictures and Decreased Operating Costs

IT'S not often that you can improve the quality of your pictures and at the same time lower your operating costs. But that's just what this new Edison MAZDA C Lamp does.

The focus is permanent. The light is of an even intensity—no flicker.

There is less heat; the absence of all carbon ash means less wear and tear on machines and film (carbon and carbon troubles are eliminated).

The results are better pictures, a better show. And don't forget that operating costs are greatly reduced by a marked reduction in current consumption. Get in touch with our nearest distributor. Send for Bulletin containing full information.

EDISON LAMP WORKS of General Electric Co.
HARRISON, N. J.

Partial List of Distributors:

NEW YORK
United Theatre Equipment Corp.
729 Seventh Ave.
Independent Movie Supply Co.
729 Seventh Ave.
Chas. Beseler Co.
131 E. 23d St.

BOSTON
A. T. Thompson
15 Tremont St.
United Theatre Equipment Corp.
129 Pleasant St.

PHILADELPHIA
Phil. Elec. Co., Supply Dept.
132 So. 11th St.
United Theatre Equipment Corp.
1233 Vine St.
Williams, Brown & Earle
918 Chestnut St.

ATLANTA
Southern Theatre Equipment Co.
Atlanta, Ga.

DALLAS
Southern Theatre Equipment Co.
1815 Main St.

PITTSBURGH
United Theatre Equipment Corp.
940 Penn Ave.

OMAHA
United Theatre Equipment Corp.
13th and Harney Sts.

CLEVELAND
United Theatre Equipment Corp.
314 Columbia Bldg.

CINCINNATI
United Theatre Equipment Corp.
115 W. 7th St.

CHICAGO
E. E. Fulton Co.
3208 Carroll Ave.

DETROIT
Erker Bros. Optical Co.
511 N. Grand Ave.
United Theatre Equipment Corp.
409 Peter Smith Bldg.

MINNEAPOLIS
United Theatre Equipment Corp.
16 N. 7th St.

KANSAS CITY
Kansas City Mach. & Supply Co.
813 Walnut St.

DES MOINES
Kansas City Mach. & Supply Co.
Utica Bldg.

ST. LOUIS
Erker Bros. Optical Co.
608 Olive St.

SAN FRANCISCO
G. A. Metcalf
117 Golden Gate St.

7523

EDISON MAZDA C MOTION PICTURE LAMPS

The Camera

The Distribution of Light Intensity in Photographic Images

(Continued from last week.)

THE exact decrease in illumination at increasing distances away from the axis has been calculated by Dr. H. Harting[1] for various degrees of obliquity, and as these data are of interest to students of photographic optics, and are also applicable to certain phases of optical projection, we reproduce Dr. Harting's table

Dr. H. Harting's Evaluation of $I \cos^4 \alpha$.

α	$I\cos^4\alpha$ per cent.	α	$I\cos^4\alpha$ per cent.	α	$I\cos^4\alpha$ per cent.
0°	100.0	30°	56.2	60°	6.2
5°	98.5	35°	45.0	65°	3.2
10°	94.1	40°	34.4	70°	1.4
15°	87.1	45°	25.0	75°	0.4
20°	78.0	50°	17.1		
25°	67.5	55°	10.8		

herewith. The various angles *a* represent only one-half of the actual angle of view, and this table emphasizes the reason why the edges of negatives photographed with wide-angle lenses are frequently much underexposed—if the central portion of the image has received just the right exposure. With a Busch "Pantoskop" (*angle of view* 110°), for instance, the edges of the image receive only about one-tenth the exposure of the center, while with a Goerz "Hypergon" (*angle of view* 140°) the edges of the image receive only about 1 per cent of the axial illumination. It is therefore readily apparent why some sort of an equalizing device, such as the rotating star stop of the Hypergon, is required when working with extreme wide-angle objectives.

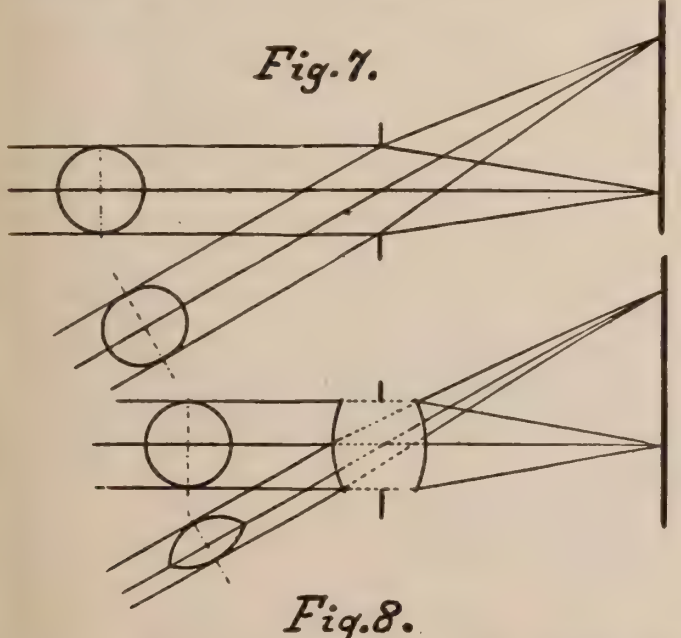


Fig. 7.

Fig. 8.

Continuing our study of the intensity of the illumination at the focal-plane, we find that it is diminished in still other ways besides those which we have previously considered, and we now return to the instructive paper of Dr. Zschokke, as the details of his investigation of the factors influencing the rapidity of lenses are most interesting to study.

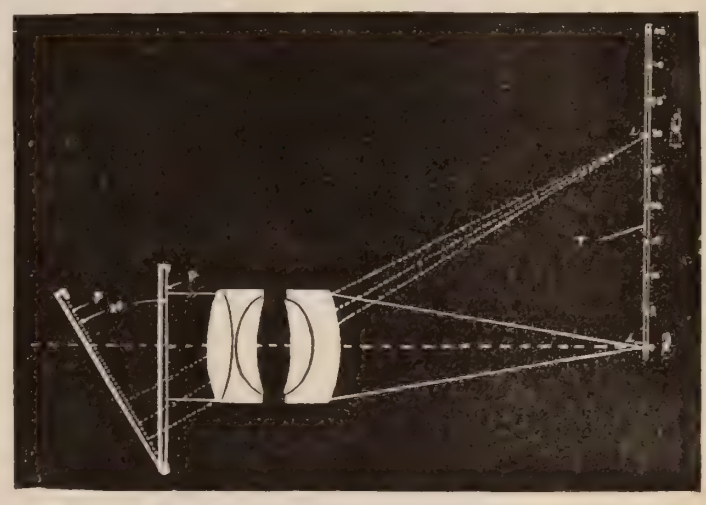


FIG. 9

Dr. Zschokke says:

"Another factor comes into play in the case of actual lenses, and this is the partial cutting off of the rays of oblique pencils by the lens mount. This is shown by Figures 7 and 8. In Figure 7 are shown the cross-sections of two pencils of rays traversing an *ideal* lens. The cross-section of the axial pencil is, of course, a circle, while the cross-section of the oblique pencil is an ellipse. Fig. 8 shows, however, the case of an *actual* lens, and the drawing was made from actual observation. In this case (*Fig.* 8) the cross-section of the pencil of rays parallel to the axis is still a circle; but it is no longer the diaphragm which limits the cross-sectional area of the oblique pencil. As Fig. 8 shows, the lens mounting does this, with the result that the cross-section of the oblique pencil has the shape of a cross-section of a bi-convex lens."

Dr. Zschokke has devised an apparatus which enables him to record upon a photographic plate the exact shape and relative size of the cross-sections of pencils at various degrees of obliquity (*from the axis*), and this apparatus is shown diagrammatically in Fig. 9.



Fig. 10.



Fig. 11.

"The objective to be examined is first focused for infinity, and a metal screen T (*Fig 9*), pierced with a row of small holes, is placed at the customary position of the ground-glass, or focusing screen. Through the medium of a special centering device (*a rack and a pinion presumably.*—Ed.) it is possible to bring the first of these small holes right in line with the axis of the lens, and the other holes are so spaced that they correspond to half-angles of field increasing by 5 degree intervals. Behind the hole L_m, which

[1] "Optisches Hülfsbuch für Photographierende," Berlin, 1909.

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

IT CONCERNS YOU!

If you are interested in securing better results and more prompt service in the DEVELOPING and PRINTING of your productions you will be interested to know that EVANS is in a position to assure both.

We combine modern facilities with years of experience, which together with the personal interest taken in the work we do assure you of the utmost satisfaction.

EVANS FILM MFG. CO.
416-24 West 216th Street New York City
Telephone—St. Nicholas 3443-44

Printing, Developing, Toning, Tinting

Titles
Domestic Foreign

Empire City Film Laboratories, Inc.
345 West 40th Street New York

is on the axis of the lens, is placed a source of light. The rays which traverse the small aperture L_m, fall upon the lens as a parallel pencil of rays. Continuing through the lens they reach the photographic plate P and the exposure thus made gives (*upon development*) the size of the cross-section of the axial pencil, *i.e.*, the working aperture of the lens. The cross-sectional shapes and sizes of oblique pencils are recorded in a similar manner; the light source, in this case, being placed behind one of the small holes away from the axis (L_{30} in the drawing) and the photographic plate tilted to the corresponding degree of obliquity (30° *in this instance*), so that it receives the rays at normal incidence. The cross-sections of pencils traversing a lens at various degrees of obliquity from 0° (*for the axial pencil*) to 40°, as recorded by Dr. Zschokke's apparatus, are shown in Figs. 10 and 11; the photographs representing the forms of the luminous pencils passing through the "Dagor" lens at full aperture *f* 6.8 and at *f* 15.5 respectively."

The experimental results of Dr. Zschokke, as represented in Figs. 10 and 11, will serve to prove that the illumination of the photographic plate is considerably equalized by the use of a small stop in the lens. It is stated in all treatises on photographic optics, and also in many lens makers' catalogs, that even illumination over the entire plate may be secured by stopping down the lens, but as no explanation is given of how this is brought about, we may be permitted to digress for a moment to demonstrate the action of small stops in equalizing the intensity at various parts of the image.

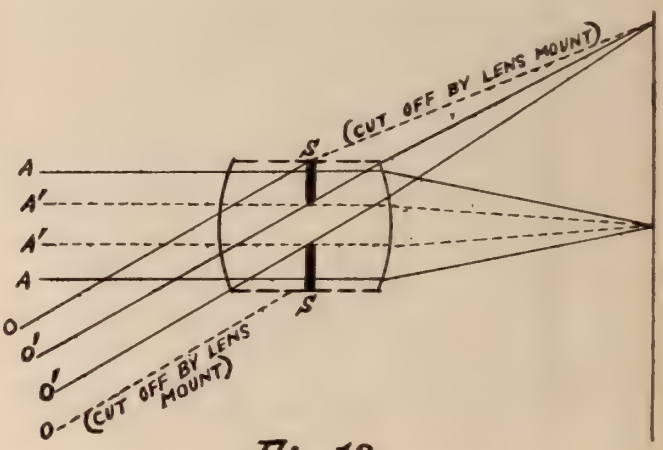


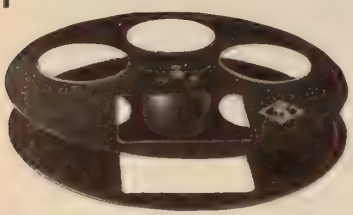
Fig. 12.

In Fig. 12 we see two pencils of rays of equal cross-section incident upon a lens. Assuming, for the moment, that the diaphragm is wide open, we note that the axial pencil A—A is transmitted at full intensity, while the oblique pencil O—O can not traverse the lens at full intensity because part of its rays are intercepted by the *outside* of the lens mount on one side (*shown by dotted lines*), while an additional part of the rays of the same oblique pencil are intercepted by the *inside* of the lens mount at the other side (*also shown by dotted lines*). The largest part of the oblique pencil which can pass through the lens, even when no stop is inserted, is, therefore, the section bounded by O'—O'. Now, we see that we can insert a very small stop S—S and still not intercept any further portion of the oblique pencil O'—O', although the insertion of this small stop has cut down the axial pencil to the size A'—A', which, it will be noted, is identical in cross section (*or intensity*) with the oblique pencil O'—O'. This is, therefore, the explanation of why the illumination of the image-field is rendered more even by the use of small stops, but the intensity is, of course, not *perfectly* equalized from center to edge. This is shown by Dr. Zschokke's photographs, Figs. 10 and 11, and it will also be appreciated that we cannot expect absolutely equal intensity from center to edge of a wide-angled (*photographic*) image, since the illumination decreases with increasing obliquity of the image-forming rays in proportion to the fourth power of cosine *a*.

(*To be continued next week*)


A MERRY CHRISTMAS
and PROSPEROUS NEW YEAR
is guaranteed all producers using
COOPER HEWITTS
A HUNDRED STUDIOS NOW EQUIPPED
HAVE YOU WRITTEN TO SANTA CLAUS FOR YOURS?
The PERFECT PHOTOGRAPHIC LIGHT
ALLIED ART SERVICE
Write for BULLETIN no.77
BETTER THAN DAYLIGHT
COOPER HEWITT LIGHT
INCREASES PRODUCTION
Cooper Hewitt Electric Company
HOBOKEN, NEW JERSEY

Metal Carrying Cases



Approved Fibre Lined Metal Carrying Cases For Shipping Films. All Sizes For Any Number of Reels. The Strongest and Best on the Market.

Manufacturers of Portable, Asbestos and Sheet Metal Motion Picture Booths, Metal Slide Carriers, Film Reels, Film Cans, Film Cabinets, Carrying Cases, Metal Re-Winding Tables, Racks and Shelves.



Sharlow Brothers Company
440-442 WEST FORTY-SECOND ST.
439-441 WEST FORTY-FIRST ST.
NEW YORK CITY

IT HAS PAID OTHERS. IT WILL PAY YOU
to investigate our system of selling machines on the PARTIAL PAYMENT PLAN.

We will sell you a latest type MOTIOGRAPH, SIMPLEX or STANDARD Moving Picture Machine on a SMALL PAYMENT DOWN, BALANCE on MONTHLY INSTALLMENT.

Write today for information and catalog.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade.

Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and Everything Pertaining to the Moving Picture Theatres

Third Floor, Mallers Building, Corner Madison Street and Wabash Avenue, Chicago, Illinois

WE SELL ON THE INSTALLMENT PLAN

SIMPLEX

SIMPLEX

Motion Picture Machines, not merely as good but far superior to any other. We are exclusive agents for Pennsylvania, New Jersey, Delaware and Maryland.

Motor Generators and General Supplies

MINUSA Gold Fibre Screens

SPEER CARBONS for Perfect Projection

We are equipped to give you expert service. We repair machines with tools made by the factories. No other concern can offer better service than we. *Try us.*

Lewis M. Swaab 1327 VINE STREET PHILADELPHIA, PA.
DISTRIBUTOR

A Cine Camera of 800 Feet Capacity

The cameraman engaged in regular production work often wishes for a camera of greater film capacity than the customary 400 foot professional instrument, and while cameras of large capacity are perhaps not needed for the majority of scenes, there are times when one could certainly keep right on photographing with advantage to the length of 800 or 1,000 feet.

Appreciating this fact Mr. Jackson J. Rose, cameraman for the Commonwealth Pictures Corporation of Chicago, has had his Bell-Howell camera equipped with 800-foot film magazines, and as Mr. Rose's camera has numerous other special attachments we requested him to prepare a description of the outfit for Camera Department readers.

This, Mr. Rose has kindly supplied, and we will therefore let his letter tell the story, reference being had to the accompanying illustration:

"To begin with I will give you a little biography of myself. Until recently I was with the Essanay Company for the past seven years as their feature camera man and have worked with over twenty-five different directors. I have photographed over 225 productions. I am now with the Commonwealth Pictures Corporation, Chicago, and have just completed the 'Frozen Warning,' featuring Charlotte (the great woman ice skater) which will be on the market very shortly. I mention the above biography merely to substantiate the statements that follow regarding the improvements on my camera.



"I use a Bell and Howell camera, and the photo shows a few of my improvements, although I have had more put on since the picture was taken. My camera is now equipped as follows: 800 ft. magazines with two of the ordinary spring belts put together and crossed, so as to make take-up easy. They are crossed in that manner, because in using an 800 ft. magazine, the take-up is very hard toward the last 200 feet, but by arranging them in this manner, one belt loosens the film, while the other takes it up.

"My 6-in. and 3-in. lenses are equipped with sun shields that have a thread on the inside, so additional sections may be put on or taken off as the diaphragm stop demands.

"I have the ordinary Bausch and Lomb Diaphragm attached to my 2-in. lens, to cut round corners, and also a full equipment of the Goerz Vignetting outfit. The arm which is attached to the tripod is longer than the average, thereby enabling me to 'spot in' from a needle point; also by using the sliding eccentric attachment 'spotting in' may be done from the sides instead of the center.

"My 32 mm. as well as all other lenses are accurately scaled off by single feet from 4 to infinity, which does away with the necessity of focusing. I always measure the distance with a steel tape, thereby eliminating any chance of out of focus pictures.

"I also had all of my lenses scaled off by single feet from 4 feet to infinity, on the back of the lens collar, which corresponds with side markings, and a sight mark on the camera enables me to change focus with my left hand while grinding with my right, and also to note the change from the rear, without changing hands as is now done when changing focus while grinding.

"The magnifying barrel is threaded so it can be unscrewed from the camera, when absolute marking is necessary on the ground glass, in making dissolves.

"I also had a large gear with a handle put on the shutter control button, by which I can make any length dissolve.

I use a Bell and Howell Studio tripod which ensures rigidity at all times. It is equipped with end stops and two levels.

I trust that I have not bored you with this lengthy letter, and assure you that I will be only too glad to be of service to you at any time, as I am a subscriber to the NEWS and enjoy reading it."

Cooper Hewitt Lights in Great Demand

DURING the past two weeks the Cooper Hewitt Electric Company have closed contracts with four producers for full studio lighting equipment as follows: one in New York City; one in Fort Lee and two on the West Coast. Notwithstanding the factory's working overtime deliveries are rather slow.

One producer ordered part of his Cooper Hewitts shipped by express and the bill was $1,250—but he saved two weeks.

Over a hundred studios now depend upon Cooper Hewitts—the perfect photographic light.

Frisco Has Novel Simplex Installation

KAHN & GREENFIELD'S remodeled New Mission theatre, San Francisco, Cal., which has just recently reopened, now has a seating capacity of 3,000. One of the very interesting innovations is the operating room on the main floor, with a large plate glass window in the rear of it, so that the theatre patrons may walk around and view the Simplex projectors in operation from a large foyer back of the booth especially designed for this purpose.

HERE IT IS!

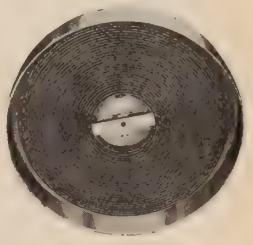
—The K-B Camera
—The Tilting Top Tripod
—The Stineman Tank





—An Entire Equipment for making your own Weekly.

—How many times have you wished for this outfit at a price to fit your needs?



WRITE TODAY FOR PARTICULARS

Barker Bros
ESTABLISHED 1880

Motion Picture Camera Department

724-738 S. Broadway Los Angeles, Cal.

WHITE A. C. SPECIAL CARBONS

Require No Change in Lamp Fixtures
Give Pure White, Noiseless Light

To get the benefit of the pure white, noiseless light given by the new White A. C. Special Carbons, no expensive change in lamp fixtures is necessary. All you need to do is to install these new carbons in the place of the old ones and you have that pure white light which gives perfect screen definition.

The operation with these carbons is so quiet that operators have frequently been convinced that direct current must have been used. In the trade they are known as "the carbons which change alternating current to direct current."

Let us send you a booklet describing the advantages of this new carbon in detail. It will highly repay you to read it carefully.

FOR D. C. OPERATION

For long throw, direct current operation, which is so common today, there is no carbon that gives the results which are obtained with Silvertips. This carbon used as a negative, insures a steady, non-flickering light which gives perfect pictures.

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio

Music and the Picture

Christmas Is Not Every Day

IT is with particular pleasure that we note an ever increasing tendency on the part of Orchestra Leaders throughout the country to use a better and higher grade of music wherever opportunity presents itself.

Judging from innumerable programs which reach our office constantly, the days of the common "clap trap" musicians, which have ruined public taste for years, are rapidly becoming a thing of the past.

"Christmas is coming"—every Motion Picture Theatre in the world will present, if not several, at least one "Christmas production," every exhibitor is trying to make a "Specialty" (in trying to offer his patrons something exceptional) for the Christmas Holidays.

We all know that the exhibitor is making special efforts for this occasion—"How about us Musicians?" Are we also trying to give the public something that does not cling to every-day "clap trap"?

What Christmas Compositions have you got in your library? Have you any at all? Have you realized the fact that your boss is advertising a "Christmas Production," and that the public expects that your musical accompaniment take the place of the spoken word?

Do you know that music in the motion show provides atmosphere and establishes mood, and that your music program infuses the mute action of the motion drama with the life of tone and harmony?

We of the MOTION PICTURE NEWS have realized this fact that Christmas is not every day. Our Music Department in this issue contains everything for this occasion.

Read the Music Review and provide for this special occasion by obtaining the right music if you do not possess same.

With a Merry Christmas to all my friend Musicians, I am,

Yours truly,
THE MUSIC EDITOR.

Musical Review of Latest Compositions Suitable for "Christmas Productions"

1 —"Snowflakes Song" and "Christmas Chimes." Two exceptional songs of rare tonal beauty. Two songs which in years to come will attain the same popularity as "Adeste Fidelis" or other famous Christmas songs. (Published by Vandersloot Music Co., Williamsport, Pa.)

2 —"Just a Little Empty Stocking," Christmas song, by Charles Bishop. A pretty little Christmas song, easy and very effective—it is an entertaining novelty and never fails to make a very successful performance for the public. (Published by the McKinley Music Co., Chicago, Ill.)

3 —Four pieces from the suite, "The Christmas Tree" (arranged by Gaston Borch), by W. Releikoff. 1. "March of the Gnomes." 2. "Silent Night." 3. "Dance of the Chinese Dolls." 4. "Dance of the Clowns." (Published by G. Schirmer.)

4 —"Christmas Dreams" (Waltz), by Bach. A novelty, in which favorite Christmas songs are introduced with surprising effectiveness. (Published by Carl Fischer, New York City.)

5 —"Sunday Morning Chimes" (Reverie), by Klickman. A novelty, with wonderful chime effects in the piano part—most appropriate for scenes of pathetic character. (Published by Frank K. Root & Co., Chicago, Ill.)

6 ——"Christmas Chimes" (Reverie), by F. W. Vandersloot. One of the most appropriate and beautiful compositions for Christmas scenes and Christmas pictures; arranged with chimes effect. (Vandersloot Music Co., Williamsport, Pa.)

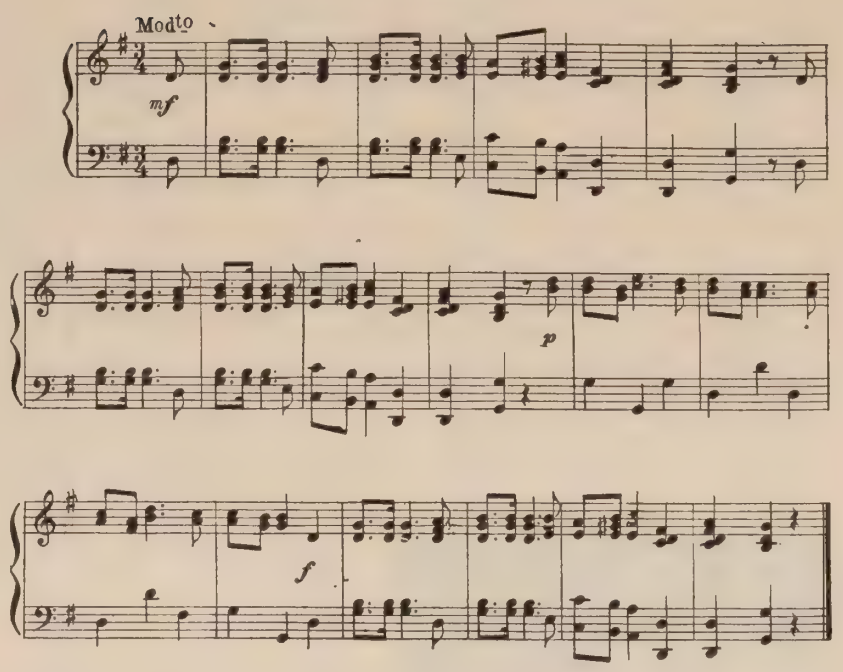
7 —Andante Appassionato, by Soro Enrique. A broad cantilena piano melody, sonorous, intense and richly colored harmonically, with a fine development and climax. It is a number the full-toned beauty of which makes it most grateful to play and one which listeners will enjoy. (G. Schirmer Edition.)

8 —"Dream Chimes" (Intermezzo), by E. Wyatt. A melodious composition opening with a 4/4 Andante Moderato, followed by a Valse Lente movement of exceptional tonal beauty; the next movement is a 6/8 Allegretto Giocoso. The entire number is cleverly arranged, with bell and chimes effects, and is most appropriate as an opening number for Christmas pictures. (Published by Ed. Schubert, N. Y. C.)

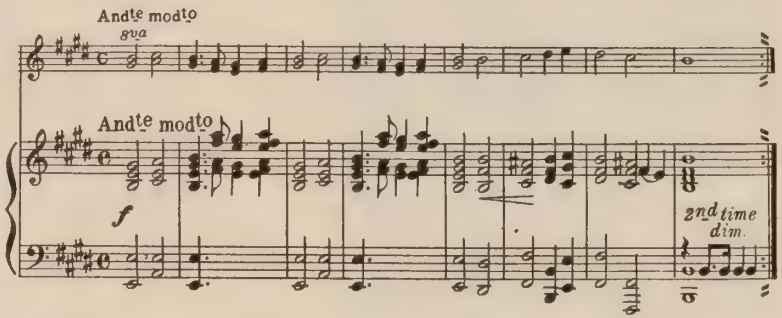
9 —The McKinley Music Co. is also publishing a series of Christmas songs under the title of "Cathedral Gems."

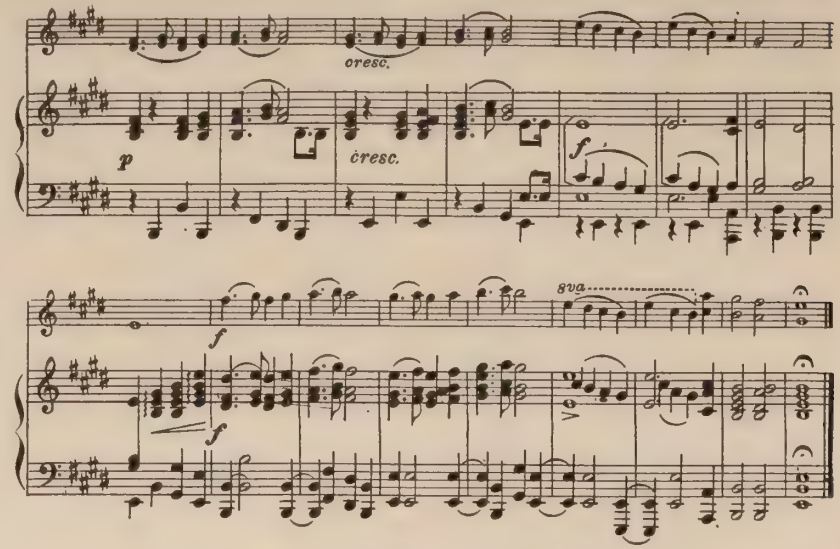
O Faithful Pine.

O Tannebaum.



O, Sanctissima.





Sacred Night, Holy Night.



December 29, 1917 (Accessory) 4613

"MISSOURI-WALTZ"

The World's Greatest
and
Most Popular Waltz

For Piano - - - 30c Per Copy
For Orchestra - 11 and Piano 25c
For Orchestra - Full and Piano 35c

Forster Music Publisher, Inc.
509 So. Wabash Avenue
CHICAGO, ILL.

TWO STRIKING SONGS

My Hawaii, You're Calling Me

The big Western ballad hit; over 200,000 copies sold. A great Fox Trot.

After The War Is Over

The most stirring war song on the market. Going over big everywhere. A fine one step.

Songs 15c each. Orchestrations 25c each.

ECHO MUSIC PUBLISHING COMPANY
(FROM COAST TO COAST)
143 West 45th Street, New York
Peoples Bank Building, Seattle, Washington

The entire edition consists of religious songs—most appropriate for the holidays. (A list of these songs will be mailed to you on request.)

10—"Vesper Chimes" (Reverie), by Lincoln. This number is unquestionably one of the greatest emanations of the pen of this gifted composer. It is most appropriate for Christmas productions and we believe it indispensable to the musician who is striving to play the proper music for the ,film. (Published by Vandersloot Music Co.)

11—"Willow Blossoms" (a legend), by Sousa. We do not think it is necessary to write any comments on this number. Sousa composed it and that's enough. (Published by T. Harms & Francis Day & Hunter, N. Y. C.)

12—"A Sleigh Ride Party," by Michaelis. A jolly, lively number, which is specially suited for performances during Christmas. (Carl Fischer Edition.)

13—"The Pleiades," Concert Study in C, by Homer Bartlett. A finely sonorous piece of piano work, sufficiently difficult to justify its sub-title, yet, because of its andante movement, within the reach of most players. There is a broad melody and rich harmonization with majestic breadth of movement. (G. Schirmer Edition.)

14—The Vandersloot Music Co., Williamsport, Pa., is also publishing the following numbers, suitable for Christmas productions: 1. "Garden of Dreams" (Reverie Serenade), by Lincoln; 2. "Harbor of Dreams" (Reverie), by Shannon; 3. "Cradle Time" (Reverie), by Shannon; 4. "Garden of Memories" (Reverie, Serenade), by F. W. Vandersloot; 5, "Garden of Flowers" (Reverie, Serenade), by F. W. Vandersloot; 6. "Love's Melody" (Reverie), by Shannon.

15—The McKinley Music Co., Chicago, is also publishing the following numbers: 1, "Jingle Bells" or "Children's Sleighride," by Fearns; 2, "Jolly Jingles" or "Song of the Sleighbells," by Sawyer; 3, "Hurrah for Good Old Santa Claus" (song), by Sawyer; 4, "The Story Santa Claus Told" (song), by Sawyer; 5, "Hurrah, Hurrah, for the Christmas Ship" (song), by Sawyer.

16 "Fifteen Minutes in the Land of Romance." A suite of four standard concert numbers. Illustrating romance from its lighter to most serious conception in consecutive musical form. (Obtainable from J. W. Stern, 102 W. 38th St., N. Y. C.

17—"Fifteen Serious Minutes." A suite of three numbers. Illustrating the most serious screen requirements in music. Two of the numbers have effective harp accompaniment which can be played on organ in absence of harp. (Obtainable from J. W. Stern.)

18—"Supplication," by McKee. An unusually interesting orchestra number, in a splendidly effective arrangement. It opens with a melodious 4 4 "andante cantabile introduction," followed by a cello movement of exceptional musical treatment, and ends as a violin solo most appropriate for dramatic situations. (Published by M. Witmark.)

19—"Melody," by Charles Huerter. A number which will fit in well with any program. A sweet melody, a fine arrangement and a favorite which always takes; most appropriate for pathetic and dramatic situations. (Published by the Boston Music Co.)

20—"Fifteen Minutes of Regal Splendor." A suite of four numbers, each number expressing a different musical temperament befitting the requirements of a photoplay costumed in regal fashion. All four numbers are melodious, while maintaining the majestic in music. (Obtainable from J. W. Stern, 102 W. 38th St., N. Y. C.)

21—"Pathetic Andante," by Paul Vely. A rich, deep, melodious composition that can be effectively worked out; most appropriate for situations of a pathetic character. (Cinema Music Co., Columbia Theatre Bldg., N. Y. C.)

22—"Impressions of the Orient," by Otto Langey. Three captivating numbers which will appeal to every orchestra leader: No. 1, "Among the Arabs"; No. 2, "A Chinese Tea Room"; No. 3, "Persian March." (G. Schirmer Edition.)

23—"When Shadows Fall." A beautiful and melodious Reverie, adapted from the concert ballad by Rrost and Keithley. (McKinley Edition.)

24—"Adagio Cantabile," from "Sonata Pathetique," by Beethoven, arranged by Irene Berge. A wonderful orchestra arrangement of this fine work. It will add class to your program. (S. M. Berg's Edition.)

25—"A Russian Pansy" (Flower Song), by Otto Langey. Once in a decade some composer is really inspired to write a wondrously beautiful melody, but only once in years is such a beautiful theme born.. "This is the once." "A Russian Pansy" is a most valuable addition to any musician's library and is most appropriate for picture playing. (G. Schirmer Edition.)

26—"With all My Heart and Soul," by Ernest Ball. A wonderful expressive moderato movement, by a composer of international reputation; it is a dramatic narrative most appropriate for scenes of reminiscence. (Leo Feist Edition.)

27—"The Rainbow March," by Louis Maurice. A striking and effective military march most appropriate for military scenes, and opening for News Weeklies. (Leo Feist Edition).

28—"Twilight Songs," by Allen Gregg. An expressive melody in a class by itself; most appropriate for love themes and scenes. (Stark Music Co., St. Louis.)

29—"Polly with a Past" (Valse de Salon), by Louis Maurice. One of the finest musical accompaniments for reception and banquet scenes of the modern society drama. (Leo Feist Edition.)

30—"Reflections" (Waltz), by G. Foster. For garden scenes, reception scenes, and scenes of happy outdoor life; this composition can not be surpassed. (Published by W. O. Quincke & Co., Los Angeles, Cal.)

31—"Liberty Lads" (March), by Lee Orean Smith. The title of this composition signifies the purpose; it is a national flavored number which will assure applause, no matter how often you play it. (Leo Feist Edition).

32—"Over There." At Leo Feist's you will also find the following hits recently published: 1, "My Red Cross Girlie," by Morse. 2, "It's a Long Way to Berlin," by Flatow. 3, "Homeward Bound," by Meyer. 4, "I Don't Want to Get Well," by Jentes. 5, "We'll Knock Heligo-out of Helgoland," by Morse. 6, "When We Wind Up the Watch on the Rhine," by Thompson. 7, "When There is Peace on Earth Again," by Lewis, Crawford and Santly.

33—Watch for our Music Review in the next issue.

What and When to Play

THE wise musician is like a live retailer in any commercial line of business—both make a specialty of handling the commodities that are properly exploited and advertised by the producers. Sometimes it costs a little more to get hold of these goods, but the results approximately always justify the additional expenditure. The sagacious popular publisher figures on spending a certain amount of money on every song. He knows that he has to create a demand for his wares before he can look for profit, and he usually begins by exploiting his publications through the theatrical world. If a song does not show up well after being tried out by vaudeville performers, the song is shelved, with the publisher and staff concentrating their attention on something else. Before a song has any value to the average picture pianist its success is practically assured; the publisher has already spent many dollars advertising it in trade journals and in the incidentals entailed by keeping the singers properly supplied.

It is almost an impossibility for a publisher to force a poor song on the public. He might sell fifty thousand copies of a poor song by spending large sums in advertising, but the returns would not justify it, and no wise publisher would attempt it more than once. One of the biggest popular publishers in the business tried it a year ago. He spent $10,000 advertising a song, which sold just one thousand copies. It cost him just $10 to sell a copy for which he received seven cents. To continue with this method would soon put a publisher out of business. So when you see a publisher keeping after his song you can rest assured it has hit the public's fancy, and is the kind that your patrons will like—the song has appealed to the average lover of light music. And if it appeals to the average person in New York or Chicago, it will have the same effect on the average person in any part of the country. Live musicians and dealers have reasoned this out for themselves, just as the cigar dealer has done concerning certain brands that are well advertised, and as a result the live musicians keep adding to their stock the numbers, vocal and instrumental, they see properly advertised. "Missouri Waltz," now being featured all over the world, became a hit because it had merit, which many could not see in the begin-

The Manager

Need Not Pay The Tax

—on music—

IN response to numerous inquiries regarding our attitude in the matter of taxable music, we have decided and do hereby announce that we shall not exact an additional fee for the public performance of our publications, but that payment of the purchase price shall be considered to include the performing fee. In other words, possession of a G. Schirmer publication implies a license to perform it anywhere, at any time, as often as desired, without any liability.

G. SCHIRMER (INC.)
Music Publisher.

For Orchestra the following series are included:

1. The Galaxy of Orchestra Music.
2. The Miscellany of Orchestra Music.
3. Dance Music.
4. Song Orchestrations.
5. Special Series.
6. String Orchestra.
7. Incidental Motion Picture Music.
8. Concert Albums.
9. Dance Album.

For Piano or Organ:

All music contained in our Piano and Organ catalogs is also free from tax.

Send for complete catalogs, prices and free sample Violin parts

G. SCHIRMER,
3 East 43rd Street - - - New York

G. SCHIRMER, 3 EAST 43rd STREET, NEW YORK
Please send free—complete catalogs, prices and sample violin parts—non-taxable music.

ning, and also because the publisher had sufficient faith in his judgment to keep after it through all channels of publicity.

Too many small publishers start on a shoe string and expect others to roll up a fortune for them. Most of them complain about the phonograph companies sidestepping their numbers. The phonograph companies are in business to make money, and they have no desire to stock themselves with records of songs that will never sell. The record makers expect the publishers to do their share in creating a demand. Of course, there are times when a song is so good, one put out by a small publisher, that the phonograph companies make records, knowing that it will sell on its merits, but such songs are far and few between, like springs on a desert. When a publisher has a good number he should get behind it, and when he does he won't have much to camplain about. Fortunes are made from songs, but it takes a great deal of work and some money to gather the fortune. Whether it be songs or shoes, it takes money to make money. And when real money it put behind a real song the musicians throughout the country get the benefit of it. They do not have to experiment like the publishers, but they are handed something for which a demand has already been created.

At the present time some small publishers are making the mistake of trying to capitalize on the Red Cross Society by issuing songs having to do with the Red Cross. There is a law on the statute books that prohibits the use of the name Red Cross or the cross itself for advertising purposes in any form, and all publishers, large or small, will do well to consult the Red Cross before investing money in Red Cross numbers.

E. M. Wickes.

"NEARLY MARRIED"

(Goldwyn Production)

(Reviewed on page 4224)

Theme: Illusion (2/4 Moderato, Intermezzo Characteristic), by Bustanoby

1—"Your Voice Came Back to Me," Song (Frank K. Root Ed.) until—T: "Every wedding requires a bridegroom."
2—"Vanity" (Allegro Caprice) by Jackson until—S: Dickie escapes in automobile.
3—Galop to action until—T: "Oh! That Mendelssohn Wedding March."
4—"Wedding March" from "Midsummer Night's Dream" by Mendelssohn until—S: Interior of Police Court.
5—"When Shadows Fall," Reverie by Keithley (Frank K. Root Ed.) until—T: "Ready for the Honeymoon Express."
6—"Pastel Menuet" (Allegro Giocoso) by Paradis until—T: "I'll get him to bail him out."
7—Theme until—S: Interior of Police Court.
8—"By the River" (12/8 Characteristic Romance) by Norse until—T: "I didn't marry him."
9—"Dramatic Recitative No. 1" by Sol. P. Levy until—T: "I know you love me, Harry."
10—Theme ff until—T: "In the cold light morning."
11—Gavotte and Musette (Allegro) by Raff until—T: "Convinced that Betty's future, etc."
12—"The Vampire" (A Dramatic Theme) by Sol. P. Levy until—T: "And promptly at 6:30 p. m."
13—Theme until—T: "So they both spent a perfectly," etc.
14—"Dawn of Love" (Melodious Allegretto) by Bendix until—T: "Where is my sister."
15—Galop to action until—T: "Nightfall somewhere on the Hudson."
16—"Evening Breeze" (Characteristic Allegretto Idyl) by Langey until—T: "We hardly go, etc."
17—Theme until—T: "This is Harry's car."
18—"Dramatic Agitato No. 1" by Henry Hough until—T: "Mr. Doolin, our landlord."
19—"Le Retour" (Allegro) by Bizet until—T: "We've forgotten to put the cars, etc."
20—"Heavy Mysterioso No. 1" by Sol. P. Levy until—T: "I have a room which I was."
Note.—Ad. lib. Tympany Rolls during exterior Storm Scenes.
21—"Petite Serenade" (6/8 Allegretto) by Horton until—T: "Fire, Fire, the garage is on fire!"
22—Hurry for fire scenes until—T: "You can never explain, etc."
23—Theme until—T: "There comes that crazy Irishman."
24—Hurry to action (for general use) until * * * END.

"THE LOVE CHASE"

Theme: Love Theme (Dramatic), by Herzberg

1—"Gavotte" by Gossec until—S: Interior of office.
2—"Melody" (4/4 Moderato) by Kretschmer until—T: "Donald Bruce spelled Romance."
3—Theme until—T: "That night Donald made, etc."
4—"Heavy Mysterioso" by Sol. P. Levy until—S: Duel.
5—Continue to action until—T: "So far candidate, you have."
6—"Dramatic Agitato" by H. Hough until—T: "And too quickly, etc."
7—"In Lovers' Lane" (Characteristic Intermezzo) by Pryor until T: "Neither his expulsion, etc."
8—Theme until T: "Back in his rooms, etc."
9—"Dramatic Theme" by Sol. P. Levy until—T: "Look here, you're free, etc."
10—"Dramatic Maestoso" by E. Ascher until—T: "With his romanze, etc."
11—"Stolen Sweets" waltz (Harry von Tilzer) until—T: "The day before their steamship, etc."
12—"Dramatic Recitative" by Sol. P. Levy until—T: "We are gathered, etc."
13—"Dramatic Tension" by Reissiger until—T: "Then something went wrong."
14—"Dramatic Agitato" ff by H. Hough until—S: "After the fight."
15—Theme until—T: "The sleepy little kingdom."
16—"March Grotesque" (Characteristic) by Boccalari until—T: "Then the Prince arrived."
17—"Coronation March" (Maestoso) by Eilenberg until—S: Interior of bedroom.
18—"Rosine," Intermezzo by Warde (Vandersloot Ed.) until T: "Never was there a more handsome, etc."
19—Repeat "Marche Grotesque" (same as Cut No. 16) until—T: "It's too late to back out."
20—Ad lib. Fanfare calls (Announcing arrival of the Princess) until followed by
21—"Maximilian" (Overture-Maestoso) by E. Ascher until—T: "Down with Prince Arno."
22—"Dramatic Maestoso" by Loraine until—T: "Riot scene—in front of palace."
23—Hurry by Rob. Edwards until—S: Bomb explosion.
24—Effect "Explosion" until followed by
25—"Dramatic Agitato" by H. Hough until—S: Escaping in automobile.
26—Galop to action until * * * * * END.

"THE CO-RESPONDENT"

(Jewel Production)

Theme: "Garden of Dreams," Reverie by Lincoln (Vandersloot Edition)

1—"Land of Dreams" (Idyl) by Driffill until—T: "And now let us leave New York."
2—"La Lisonjera" (Caprice) by Chaminade until—T: "Ann's Aunt Abigail."
3—"Abide with Me," Hymn, until—T: "She's my own sister's child."
4—Repeat "La Lisonjera" by Chaminade until—T: "At it again! Love stories, etc."
5—Theme until—S: "Ann near letter-box."
6—"Vanity" (Allegro Caprice) by Jackson (Schirmer Edition) until—T: "Mr. Van Kreel's flirtation maxims, etc."
7—Continue pp until—T: "The one thing that reconciled, etc."
8—"Oh, Babe!" (Fox Trot—McKinley Ed.) *(Important Note—This is a direct Piano Cue)* until—T: "Stop playing that sinful City Music."
9—Silence until—S: Girl again begins to play.
10—Piano improvise on "Hymn" *(Important Note—It would be a great effect—to play the Piano as an imitation of Chimes pp)* until—S: Girl walking to window.
11—Silence until—S: Girl again at piano.
12—Piano to action *(Very Important Effect—Watch carefully action on screen, particularly how girl is playing)* until—S: Girl with young man in garden.
13—Short 3/4 Intermezzo until—S: Close up of handwriting—on paper.
14—"Canzonetta" (6/8 And.) by Pirani *(Note—Watch for railroad effects and steam whistle)* until T: "Her home life was unhappy."
15—Theme until—T: "It's all right, Ann. I have arranged everything."
16—"Love's Sweet Unrest" (Intermezzo) by Myddleton until—T: "We represent the National Detective Agency."
17—"Dramatic Tension No. 1" by Reisiger until—S: Railroad in view.
18—Silence—with ad. lib. Railroad effects—until—S: Girl leaving the house.
19—Repeat "Dramatic Tension" Cue No. 17, with ad lib. Railroad effects until—T: "Ann's first day in the great city."
20—Pathetic Andante by Paul Vely until—T: "For several days Ann haunted, etc."
21—Theme until—T: "Ann was a born reporter."
22—Short rest, "Neutral Scene"—Organ improvise until—T: "Miss Grace Spotswell, social parasite."
23—"Valley Rose" (Ballad," Branon Ed.) until—T: "Send Carson to interview Kreel."
24—"Moderato Agitato" by Becker to action pp or ff until—T: "Mr. Craig Stevenson, etc."
25—"L'Adieu" by Favarger until—T: "The Ledger's divorce story."
26—Prelude to "Eva" by Massenet until—T: "We're in some jam, etc."
27—Theme until—T: "Remember, Ann, I'm relying on you."
28—Silence until—S: Woman at piano.
29—Improvise to action until—S: Close up—of Ann's visiting card.
30—Reverie by Vieuxtemps until—T: "You say you came for news."
31—Continue ff until—S: Interior of Ann's room.
32—Theme until—T: "We're holding up the next edition."
33—Serenade by Widor pp *(Important Effect—Watch for Telephone Bells, etc.)* until—S: Ann entering editor's room.
34—Theme until—T: "Van Kreel, you don't win!"
35—Agitato to action pp or ff until—S: After the fight when Van Kreel and Editor leave office.
36—Theme ff until * * * * * END.

"THE SUDDEN GENTLEMAN"

(Triangle Production)

(Reviewed on page 4040)

Theme: "Sweet Revery" (Melodious Moderato), by Tschaikowsky

1—"Anvil Chorus" from "Il Trovatore" by Verdi until—S: Blacksmith with his mother.
2—"Petite Serenade" (6/8 Allegretto) by Horton until—T: "Lad, this is wonderful, etc."
3—"Echoes from Ireland" (Characteristic Overture) by Schlepegrell until—T: "Louise Evans, motherless stepdaughter."
4—"Schelm Amour" (Intermezzo) by Eilenberg until—T: "As attorney's representing, etc."

5—"Melody" (4/4 Moderato) by Kretschmer until—T: "Five millions? I understand."
6—Theme until—T: "You misunderstand me."
7—"Baby Sweetheart" (6/8 Allegretto) by Corri until—T: The new Lord of the Manor.
8—"Capricious Anette" (Moderato) by Borch until——T: "This is Louise."
9—Theme until—S: Count buying books.
10—"Caressing Butterfly" (4/4 Allegretto) by Barthelemy until—T: "As a dinner companion, etc."
11—Continue to action until—S: Carry smoking his pipe.
12—"Souvenir" Waltz by Carson (Howley Ed.) until—T: Her last possession seized.
13—"Dramatic Recitative No. 1" by Sol. P. Levy until—T: The change of time.
14—Theme until—T: "I think you've made a little mistake." think you've made a little mistake."
15—"The Vampire" (A dramatic theme) by S. P. Levy until—T: "Hearts of youth."
16—Theme until—T: "The smart set gathers for a frolic."
17—"Vanity" (Allegro Caprice) by Jackson until—T: "Isn't it doll, I haven't heard, etc."
18—"Love Song" (Moderato) by Puerner until—T: "I forgot, sir, the telephone, etc."
19—Continue ff until—S: The fight.
20—"Dramatic Agitato No. 1" by Henry Hough until—T: Seeking sympathy.
21—Love Song (Dramatic) by Flegier until—T: Not provided for in the book.
22—Pathetic Andante No. 1 by Paul Vely until—T: "Caminette framed up that affair."
23—Dramatic Tension No. 1 by Reissiger until—S: The fight.
24—Repeat "Dramatic Agitato" by Henry Hough (same as Cue No. 20) until—S: After the fight.
25—Theme until * * * * * END.

"THE SHIP OF DOOM"

(Triangle Production)

(Reviewed on page 4040)

Theme: "Dramatic Recitative," by Sol. P. Levy

1—"A Musical Scene" (Characteristic) by Ziegler until—T: And the Golden Day, etc.
2—Theme until—T: The Elder Sister, etc."
3—"The Vampire" (A Dramatic Theme) by Sol. Levy until—T: She is to marry me.
4—"Dramatic Agitato" by Hough until—T: I just found it under the cliff.
5—"Ein Maerchen" (Dramatic Fantasia) by Bach until—T: Martin is going away.
6—Hurry, by Becker, until—T: For them that go down.
7—Storm Furioso to action until—T: The Jessie A. Hall.
8—Dramatic Tension by Andino until—T: Bully Haynes, the mate.
9—"Le Retour" (Allegro) by Bizet until—T: You are authorized to perform, etc.
10—Theme until—T: The tropic night.
11—"Dramatic Tension No. 1" by Reissiger until—T: Four bells, and all's well.
12—Produce effect (strike four) followed by
13—"Rustles of Spring" (Dramatic Agitato) by Sinding until—S: The fight.
14—"Hurry" by Lake until—S: Ship is burning.
15—Furioso to action until—T: Desolation.
16—"Pathetic Andante" by Paul Vely until—T: Boys, there's land over there.
17—"Dramatic Andante" by Ascher until—T: The lottery of death.
18—"Prelude" (Heavy Dramatic) by Rachmaninoff until—T: The everlasting mercy.
19—"L'Adieu" (12/8 Dramatic) by Favarger until—T: The damnation of Martin.
20—"Ave Maria" (Dramatic Andante) by Ascher until—T: Thy will be done.
21—Theme until—T: The miracle.
22—"Pastel Menuet" (Allegro Giocoso) by Paradis until * * * END.

"THE GIRL BY THE ROADSIDE"

(Bluebird Production)

Theme: "Dawn of Love" (Melodious Moderato), by Bendix

Opening: Atonement (Dramatic Andante) by Zamecnik.
T: "I am afraid we're up against it" "Martinique" (Moderato Intermezzo) by Gottschalk.
S: "Cloud Scene" "Dramatic Tension" by Funck.
T: "My name is Pendleton. Continue to action.
T: "The world of make believe." Theme.
T: "Good Night, Little Sister." Storm Furioso.
S: Interior of office. "Among the Roses" (Andante) by Lake.
T: "Take this to Mr. Pendleton." "Dramatic Mysterioso" by Bach.
S: "The Fight." Agitato to action.
T: "Why do these men want you?" "Moderato Agitato" by Becker.
T: "We'll hear the lady's story." "Ecstasy" (Allegro) by Zamecnik.
T: "May I speak to one of your prisoners." "Andante Cantabile" by Tschaikowsky.
T: "Will you come to the jail?" "Le Retour" (Allegro) by Bizet. *Note—Watch for railroad effects.*
T: "That night on the boat." "Les Sylphes" (Valse Lente) by Bahmann.
T: "While the jailers slept." "Three Graces" (Allegro Intermezzo) by Herman.
T: "The home of Bud Ralston." "Love Song" (Dramatic) by Flegier.
T: "Why did you run away?" Theme.
T: "Get this off quietly." Continue ff.
T: "Cartwright proves, etc." Piano solo to action.
T: "Mr. Atkins wants you." "Albumleaf" (4/4 Moderato) by Kretschmer.
T: "Go with him." "Mysterioso" to action.
T: "Keep out of this." Hurry to action.
T: "It may comfort you to know." Theme until * * * END.

"THE REGENERATES"

(Triangle Production)

Reviewed on page 3861

Theme: "Dramatic Recitative No. 1," by Sol. P. Levy

1—"Valley Rose," Ballad (Jeff Branen Edition) until—S: "Church bell ringing."
2—Produce effect—Followed by
3—"After Sunset" (Dramatic Moderato) by Pryor until—S: "Exterior scene near church." *Note: Watch Church Bell-Ring.*
4—Organ improvise to action (Church Scene) until—S: "Interior of bedroom."
5—"Home from the Club" (Characteristic) by Laurendear until—S: "Interior of church." *Note: "Home from the Club" opens with the old Song, "We won't come home 'till morning."*
6—Organ improvise to action (Church Scene) until—S: "Flashback to former scene."
7—Theme until—S: "Exterior scene—near church."
8—Organ improvise to action (Church Scene) until—S: "Beginning of Part 2," "Interior of room."
9—"Ein Maerchen" (Dramatic Fantaisa) by Bach until—T: "Monday morning."
10—"Romanze" (Dramatic) by Karganoff until—T: "Sir, I wish permission, etc."
11—Theme until—T: "Destiny's tangled, etc."
12—"Pathetic Andante" by Paul Vely until—T: "Month after month flings itself, etc."
13—"Just as Your Mother Was," song (Harry von Tilzer Ed.) until—S: "Girl at piano."
14—Piano improvise to action until—S: "Girl reading letter again."
15—Silence until—S: "Girl begins to play."
16—Piano improvise to action until—T: "When you are sane, etc."
17—Repeat "Just as Your Mother Was" (same as Cue No. 13) until—S: "Dancing."
18—"Slippery Hank," One Step (Vandersloot Edition), until—S: "The fight."
19—Hurry to action until—S: "After the fight."
20—"Garden of Love" (Caprice) by Ascher until—T: "I saw a woman insulted."
21—Theme until—T: "Morning's announcement."
22—"Dawn of Hope" (Dramatic) by Casella until—T: "One by one of the laws."
23—"Heart Wounds" (Dramatic) by Grieg until—T: "Some one is waiting to see you."
24—Theme until—T: "Send that child away."
25—Continue pp until—S: "Interior of Chinese store."
26—"Chinese Allegretto" by Winkler until—T: "Life's illimitable emptiness."
27—"Cavatine" (Dramatic Moderato) by Bohm until—S: "Interior of church." *Note: Tympany Rolls ff during short fights.*
28—Organ improvise to action until—T: "Year's frolic on, etc.'
29—"Sweet Jasmine" (Moderato Allegretto) by Bendix until—S: "Grind organ in view."
30—Organ to action, imitation of grind organ until—T: "We are going to a great castle."
31—"Love Song" (Dramatic) by Flegler until— * * * END.

"THE GREAT WHITE TRAIL"

(Hoffman Foursquare Production)

Three themes are necessary for this production.

White Trail Theme: "Springtime Overture," by Ziegler

"Love Theme" is "Broken Melody," by Aug. van Biene

"Baby Theme" is "Baby Sweetheart," by Corri

1—"White Trail" Theme until—T: "The Rev. Arthur Dean, etc."
2—Continue pp. until—T: "One cloud had been, etc."
3—Baby Theme until—"Change of scene to Father standing alone in room."
4—Love Theme until—T: "George Ware foregoes his first impulse."
5—"Musette" (4/4 Allegro non troppo) by Offenbach (for String Orchestra only) until—T: "George! George! dear, you are mad."
6—Continue ff. until—T: "Cast out by the two inhuman beings."
7—Love Theme until—T: "A few months later."
8—"Romance of a Rose" (4/4 Moderato) by O'Connor until—S: "Charles near lamp post."
9—Mysterioso to action until—T: "It was all a terrible mistake."
10—"Dreams of Devotion" (Heavy Dramatic) by Langey until—T: "By such simple things, etc."
11—"Dramatic Andante" by Ascher until—T: "Thirteen years during which, etc."
12—Orchestra Rest of about 7½ minutes (organ improvise to action until—T: "Where the trail begins."
13—White Trail Theme until—T: "Still following the faint clue."
14—Continue to action until—T: "One month later."
15—"Legende" (9/8 Moderato) by Friml until—T: "Near the end of the trail."
16—"Dramatic Adagio No. 43" by Borch until—S: "Interior of Room (George is saved)."
17—"It was a Dream" (Song) by Lassen until—T: "As the months pass.
18—Love Theme until—T: "The Rev. Arthur Dean remembers, etc."
19—Piano improvise to action (barroom scene) until—S: "The fight."
20—Ad lib. ff. Tympany Rolls for about 10 seconds until—S: "Exterior Ice Scene."
21—Orchestra Rest (about 10 minutes) until—T: "The bad man lures, etc."
22—Hurry to action (Note shots) until—T: "Jimmie on the trail."
23—White Trail Theme until—T: "Hello, Santa Claus, waiting for the Parson?"
24—"Lullaby" (Lento) by Kjerulf until—S: "Room on fire."
25—Hurry to until—T: "The world is small indeed."
26—Baby Theme until—T: "Where duty calls."
27—"Finlandia" (Fantasia) by Sibelius until—S: "The fight."
28—Long Hurry or "Classic Galop" (lasting about 5 minutes) (Note Shots) until—T: "How far is it to the Great White Trail?"
29—Silence until—S: "Interior of room—old man near wall."
30—Baby Theme until—T: "The Moving Finger writes, etc."
31—Continue ff until * * * * * END.

Jack Silverman Joins "Reeland"

ANNOUNCEMENT was made this week that Jack Silverman, pioneer salesman of Magazine Program of this city had completed arrangements for future connections with Reeland Publishing Company, Inc., of 150 Lafayette street. Mr. Silverman has severed all relations with Magazine Program and he believes that he will have a much wider field. He has a wide acquaintance among the exhibitors of the country and he is expected to bring a large number of new clients to the already important list of Reeland, a clever program that is supplied to dozens of houses.

Mr. Silverman is a real live wire with a big command of ideas. In order to be in the heart of the motion picture district he will shortly open an office uptown.

THE GREAT PATRIOTIC HOME SONG HIT

Song 15c **Orchestra, 11 and Piano 25c** **Band 25c**
Waltz 15c **Full Orchestra and Piano 35c**

VICTOR RECORD BY PAUL REIMERS — PATRIOTIC VERSION BY ED ROSE

I Wonder How The Old Folks Are At Home

With Patriotic Version
Companion to
BACK AT DEAR OLD HOME SWEET HOME
By Same Composers

Words by HERBERT S. LAMBERT
Music by F. W. VANDERSLOOT
Patriotic Version by Ed. Rose.
VICTOR RECORD No 65134
By Paul Reimers Issued Nov 1917



I Wonder etc. 2 Patriotic Version by Ed. Rose. Copyright MCMXVII by Vandersloot Music Pub. Co., Williamsport, Pa.

VANDERSLOOT MUSIC PUB. CO.
Williamsport, Pa.

MOVIE PIANISTS

Join our "Movie Club." $1.00 entitles you to everything we publish for one year (Vocal and Instrumental).
ARTHUR M. SIEBRECHT & CO., LEXINGTON, KENTUCKY

General Comments

FREDERICK KNIGHT LOGAN, composer of "Missouri Waltz," and "Blue Rose Waltz," is coming from his home in Oskaloosa, Iowa, to play Santa Claus to about thirty poor kiddies in New York City. The Christmas party will be held at the Hotel Majestic on Christmas day.

Gilbert & Friedland are receiving many complimentary letters from picture musicians concerning their new ballad, "Are You from Heaven?" It is an ideal number for quiet and romantic situations in photoplays.

Jos. W. Stern & Co. report that their war songs, "When the Moon Is Shining," "I'm in the Army Now" and "Send Back Dear Daddy to Me" are becoming real favorites with military musicians.

In "They Go Wild Over Me" Fisher & McCarthy have a fine number for comedies and comedy-dramas. They have just issued an "Alsace-Loraine" number that looks like a winner.

The orders coming in for "We'll Knock the Heligo Out of Heligo Into Heligoland" convinces Feist that he has another big hit.

Fred Vandersloot's "Christmas Chimes" is now being featured by thousands of picture musicians.

"THE RISE OF JENNIE CUSHING"

(Artcraft Production)
(Reviewed on page 3857)

Theme: "Dramatic Recitative," by Sol P. Levy

1—Silence until—S: Organ Grinder in view.
2—Organ—Imitation of Organ Grinder until—T: "The less said about Gramma."
3—"Menuet No. 2" in G—by Beethoven, until—T: "Listen to me, you kids."
4—"Electric Galop," by Wohanke until—T: "The Grist of the law, Milles."
5—"Romance" (6/8 Allegretto) by Rubens until—T: "So for three years the Reformatory."
6—"Love's Melody" by Shannon (Vandersloot Edition) until—T: "Jennie took charge of the Doanes."
7—"Bonds of Love" waltz by Roth until—T: "Miss Carrie's nephew."
8—Theme until—T: "Mary's story was simple."
9—Orchestra Rest Organ Improvise until—T: "For a year Jennie fought."
10—"Pathetic Andante" by Paul Vely until—T: "The portrait progressed but slowly."
11—"Chanson D'Amour" (Melodious) by Saar until—T: "As though inspired, day after day."
12—Theme until—T: "The fruits of inspiration."
13—"Rosine," Intermezzo by Warde (Vandersloot Ed.) until—T: "In distant America."
14—Continue to action until—T: "The fame of his brush, etc."
15—Orch. Rest, Organ Improvise until—T: "And then something happened."
16—"Morning on the Zuyder Zee" (Characteristic) by Kriens until—T: "From the encounter there came, etc."
17—"Serenade" (3/4 Mod.) by Karganoff until—T: "Donelson, your poor mother," etc.
18—Theme until T: "Turning naturally to old paths."
19—"Dying Poet" by Gottschalk until—T: "Her Alma Mater."
20—"Pathetic Andante" by Paul Vely until—T: "Primrose Farm in human blossom."
21—"Stray Sunbeams" (Novelette) by Hattfield until—S: "Interior of room."
22—Continue pp until—S: Flashback to exterior.
23—Continue ff until—S: Elsie re-enters the room and sees Don.
24—Silence until—T: "Yes, Don, I was afraid."
25—Theme until—T: "He was gone."
26—Continue ff until * * * * * * * * END.

"Greatest March Song of the Season" That will touch the heart of every true American

"WE'LL FOLLOW PERSHING INTO OLD BERLIN"

Single copy 15c; Band arrangement, 24 parts 32c; Orchestration, 10 parts and Piano 25c. Professionals send Program and stamps.

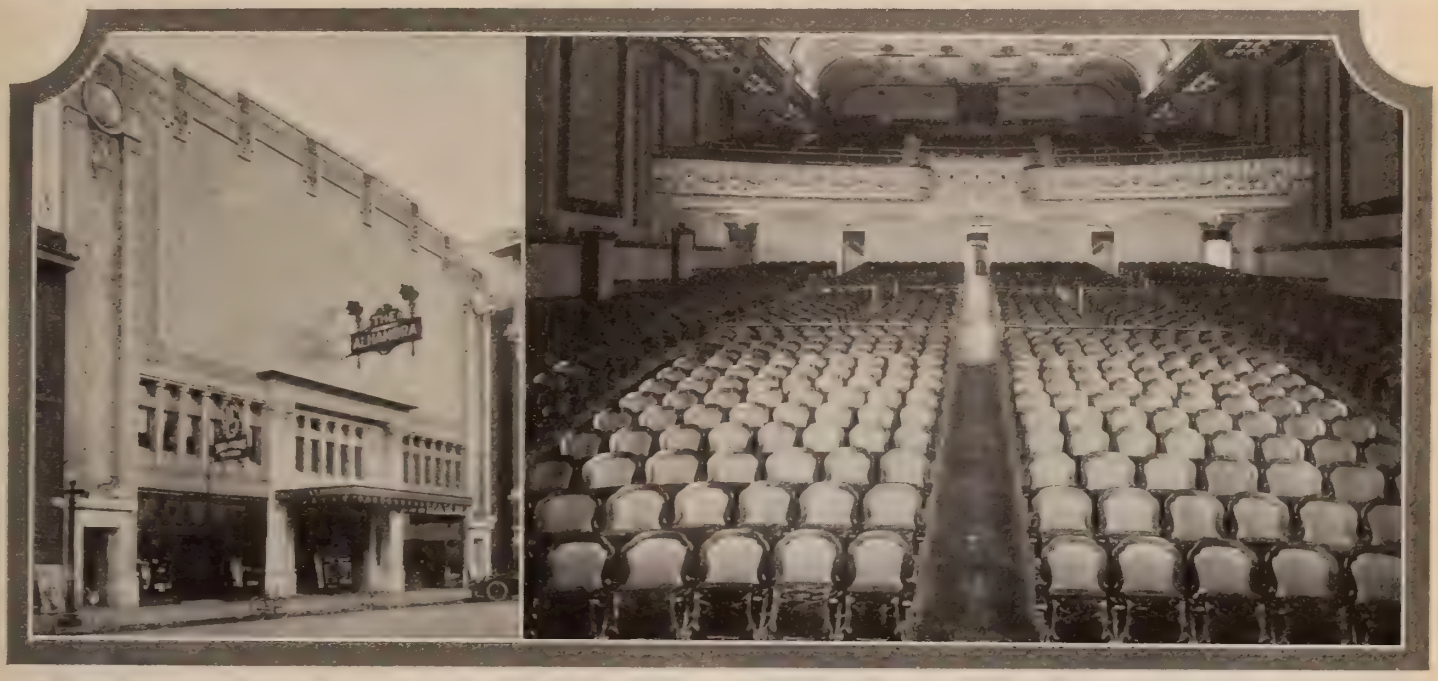
R. C. YOUNG MUSIC CO.
Columbus, Ohio, U. S. A.

THE BARTOLA

Mr. A. W. Moore, who is building the $200,000.00 Forest Hill Theatre, Newark, N. J., said the Bartola is far superior to any other musical instrument. He bought one of our biggest ones. *Write for Catalogue.*

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

Theatres Worth While



Front and Interior View of the Alhambra Theatre, Ogden, Utah

Scowcroft Becomes Virtual Owner of Alhambra

ANNOUNCEMENT has just been made of a transaction by which Albert Scowcroft, Ogden capitalist and president of the Ogden Pictures Corporation, becomes virtually sole owner of the Alhambra theatre, the largest motion picture house in Ogden, Utah, and also one of the finest show houses in the West. The principal owners of stock in the Alhambra Theatrical Company who have released their stock to Mr. Scowcroft are Charles Zeimer and Harry A. Sims, two of the original organizers of the company.

Mr. Scowcroft declined to discuss the details of the transaction involving new ownership of the Alhambra except to say that the matter was largely one of an exchange of stocks. He added that he had planned to bring other interests into the business and would reorganize the Alhambra Company at an early date. In addition to the theatre, the company's interests include a motion picture supply concern which serves the entire inter-mountain region.

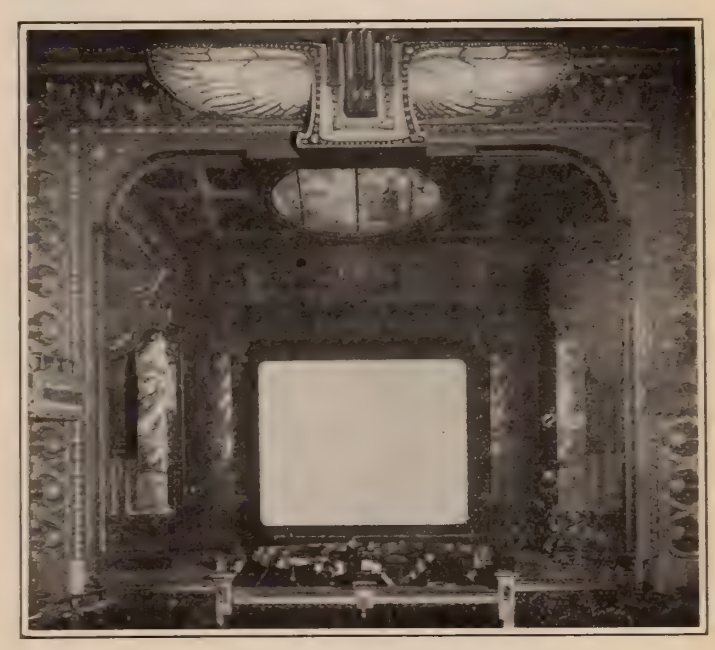
The Alhambra theatre was erected less than two years ago at a cost of approximately $200,000. With a seating capacity of 2,100 persons it is the second largest motion picture theatre in Utah, the American theatre in Salt Lake City having a slightly larger seating capacity. The Alhambra is so admirably situated as to site that the architects found it possible to provide twenty exits, with which the house has been emptied in three minutes with every seat occupied.

In addition to every modern feature as to equipment, the house is provided with a full section Kimball organ costing $20,000 and a complete stage equipment that permits of staging the largest road productions. H. E. Skinner, manager, is now furnishing the complete Paramount-Artcraft program.

Imperial Makes a Fine Record

FIVE years of the greatest success is just being closed by the Imperial theatre, San Francisco. The house, which is owned by the Chicago and San Francisco Amusement Company, is under the able management of J. A. Partington.

The house is in the heart of the business district, on Market street, between Fifth and Sixth. It occupies a plot 75 by 167 feet and was constructed of concrete and steel, making it thoroughly fireproof. Over five thousand lights are used on the front of the house, making it stand out as one of the best illuminated theatres in the country.



Interior Imperial Theatre, San Francisco

There are 1,600 seats, the orchestra chairs having been supplied by Weber & Co. and the loge chairs by Peck & Hill. The interior of the theatre is finished in blue, gold and old rose, producing a most charming effect.

Latest model cream enamel Simplex machines are used for the throw 120 feet to a Diamond Crystal screen. Three operators are employed. The lighting system is indirect, the building heated with steam and the mushroom ventilating system employed.

The lobby is a particularly attractive part of the theatre, being 25 by 40 feet and equipped with twenty frames for holding cards and photos. No posters are used in the lobby under any circumstances, the effect being simplicity and dignity.

One of the big features of the Imperial is the twelve-piece orchestra and big Kimball organ.

The Imperial used Paramount and Artcraft Pictures for week runs. There are seven shows a day of seven reels each. Ten, fifteen and twenty-five cents is charged in the afternoon and fifteen, twenty-five and thirty-five in the evening. The theatre used newspapers and billboards for advertising.

Columbia Fine Phoenix House

COLUMBIA THEATRE is the largest and finest in Phoenix, Ariz., costing in the neighborhood of $50,000. A three story reinforced concrete building patterned from the famous Corinthinian architecture. The front entrance is solid marble with real mahogany frames for displaying photos, one sheets, etc. The upper part of the lobby is art glass beautifully arranged with lights behind it. In the evening when the lights are lit to the patrons



Exterior of Columbia Theatre, Phoenix, Ariz.

it makes a rich effect as the lights are all hidden and there is none to blind the eyes.

The inner lobby is a large picturesque place in which we display large paintings and potted plants, and the floor is covered with a fine green Brussels rug. This answers the purpose of a rest room. The stairway leads on each side of the room to the balcony and one each side are two large mirrors six feet high, which make a big hit with the ladies. Settees and chairs are provided for the company.

On the second floor which is the first landing is another rest room; it is always cool and nice for those who are fatigued to stop and rest and talk while waiting. There are three rooms in front on this same floor that comprises the office of the Phoenix Amusement Company.

Another flight of stairs and one is in the balcony which has 300 seats and nicely arranged so every seat is valuable.

The booth is situated in the center of the house at the top of the balcony and is twelve feet wide and about thirty feet long. This booth is large enough for four machines, a dissolver, spot light and rectifier. At present we are using one Power's 6B machine and a late Simplex, one dissolver and a spot light, which is controlled by one rectifier. The distance to the screen is 80 feet; our picture is 14 feet 6 inches by 19 feet 9 inches projected on a screen that is leased from a firm in Los Angeles.

The lower floor has a capacity of 700 seats and the chairs are equipped with spring seats upholstered in Spanish leather and finished in Circassian walnut; they are large and comfortable with plenty of space between seats.

One big feature of this theatre is the ventilating system. When the thermometer registers 120 degrees on the outside with this cooling system in operation the mercury never gets above 82 or 83 degrees inside. This system is installed in the basement about 50 feet from the front, 4 feet wide and full width of the building. This tapers off and when it gets to the top it is about 2 feet high and 12 feet long on each side; this is the air chamber. In the center of this hallway is an opening which lets the air through and under the floor. The opening is 9 feet high and 12 feet wide leading under the false floor where the seats are. Coke about three inches thick covers the entire opening, and at the top a water pipe is laid with holes to let the water drip equally down over this coke so when the air is sucked through this opening it is not only purified but cooled at the same time. Directly under each seat is a three inch hole and this air is constantly forced by a pressure under every seat on the lower floor and the foul air is forced out through domes built in the ceiling of the auditorium by a 7 foot fan run by electricity.

The music is furnished by a three-piece orchestra.

This theatre is now under the management of Edward J. Cooper, a theater man of wide experience, who at one time operated a string of houses in Colorado and who most recently came from southern California where he managed several of the large houses in that territory.

Dailey Out for Business



Jas. F. Dailey

JAMES F. DAILEY, otherwise known as "Typhoon Dailey," of the Typhoon Fan Company, is off on another of his flying trips, this time covering Philadelphia, Washington, Baltimore and Allentown, Pa.

From present indications it looks as though all the theatres which the Government is erecting at the several army cantonments will be cooled and ventilated by the Typhoon Cooling System.

"Typhoon Dailey" is right on the job. If he keeps up the pace at which he has been going of late he will have Charley Schwab looking after his laurels as the country's "Star Salesman," which is going some.

New House to Replace Marietta Theatre

AS the result of the destruction by fire of the Hippodrome theatre, Marietta, O., is to have a handsome new vaudeville and motion picture house. Work will be started just as

soon as the ruins of the burned building can be removed. The Hippodrome, which was owned by the C. & M. Amusement Company, which controls four houses in Marietta and Cambridge, was burned early Saturday morning, November 24. The building and its contents were almost an entire loss, the only things saved being fifteen reels of pictures and a few costumes belonging to a vaudeville company then playing at the theatre.

Manager O. J. Seybert, who was at the scene of the fire shortly after the alarm was spread, was responsible for the rescue of the only effects saved by the company. Seybert succeeded in breaking in the front door of the theatre and then crawled into the second lobby, where the picture reels were stored. By reaching through a broken glass in the second lobby door he drew forth the reels, which included one Triangle feature, one Paramount feature, and one Burton-Holmes travellogue.

The total loss was about $25,000.

One of Orleans Better Neighborhood Houses

HERE is an example of the better class of neighborhood houses in New Orleans, a city famous for the number and the character of its community theatres. The Ideal, under the management of M. Marx, has built up a high-class trade that yields a fixed income because of the regularity of the patronage.

The Ideal is located at the corner of Dryades and Cadiz streets, and is an attractive frame structure. It seats 450 people in comfortable opera chairs. It is splendidly ventilated during the long New Orleans summers and steam heated in winter.

As a general proposition each picture is shown but a single day and the performances are given only in the evening, except on special occasions when there is an additional matinee. The theatre



Ideal Theatre, New Orleans Neighborhood House

is equipped with two Simplex machines, and has modern appointments throughout.

Triangle, Metro, Vitagraph and most of the super pictures are shown at the Ideal, such productions as "Civilization" and "The Battle Cry of Peace" having been seen there. In fact, on some occasions Mr. Marx has been able to get the first run showing in New Orleans of a number of big pictures, and the fact that he uses the daily and Sunday papers to advertise his house keeps him well in the limelight.

Handsome New Theatre for Racine

ANNOUNCEMENT is made that the Arthur Friedman Company, which has so successfully conducted the Palace theatre, Racine, Wis., has leased a new 2,000 seat house now in course of construction on Lake avenue, between Fifth and Sixth streets. This is in the same block with the Palace. The latter theatre will be continued under the same policies as at present.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1. Arc Controllers
2. Advertising Novelties
3. Brass Rails
4. Building Materials
5. Cameras
6. Camera Lenses
7. Carbons
8. Chairs
9. Chair Upholstery
10. Change Making Machines
11. Condensers
12. Converters and Transformers
13. Developing and Printing
14. Developing Materials
15. Developing Tanks
16. Disinfectants and Perfumes
17. Economizers and Rheostats
18. Electric Signs
19. Elevators and Escalators
20. Exterior Lighting
21. Film Cabinets
22. Film Carriers
23. Film Cleaners
24. Film Dyes
25. Film Stock
26. Fire Extinguishers
27. Floral Decorations
28. Gas Engines
29. Heating
30. Heralds
31. Interior Lighting
32. Interior Telephones
33. Lithographs
34. Lobby Display
35. Metal Ceilings
36. Motors
37. Mural Paintings
38. Musical Instruments
39. Paints
40. Perforating Machines
41. Printing Machines
42. Programs
43. Projection Booths
44. Projection Lenses
45. Projection Machines
46. Projection Machines (Home)
47. Reels
48. Rewinders
49. Safety Exit Locks
50. Screens
51. Slides
52. Stage Settings
53. Studio Lights
54. Ticket Selling Machines
55. Ticket Taking Machines
56. Uniforms
57. Ventilating and Fans
58. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

The "NEWS" advertisers believe YOU worth while; justify them.

Tell The Truth

Trying to "put one over" on your patrons in your advertising doesn't pay in the long run. But what is an Exhibitor to do? He has no information on his pictures—he simply must get up his advertising the best way he can, and fill it full of "hot air" to attract the multitude. There is only one way out—If you want to advertise your pictures and your theatre intelligently, subscribe for

"Screen Opinions"

The Independent, Comprehensive Reviewing Service

Endorsed by

Mr. F. J. Rembusch, *Shelbyville, Indiana.*
Mr. George K. Spoor, *President of the Essanay Film Co.*
Ascher Bros. Theatrical Enterprises, *Chicago, Illinois*
Mr. George Kleine, *President of the Kleine System.*

and High Class, Conscientious Exhibitors all over the country.

Write In for Full Information

Cahill-Igoe Co. Chicago
117 W. Harrison St. THE HOME OF "CICO" PRODUCTS

THEATRE AND EXCHANGE MAILING LIST SERVICE

We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

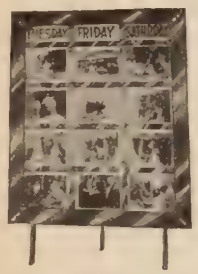
N 143

MOTION PICTURE DIRECTORY CO.

80 FIFTH AVENUE, NEW YORK Phone, 3227 Chelsea
425 ASHLAND BLOCK, CHICAGO Phone, 2003 Randolph

Addressing Multigraphing Printing Typewriting

"NEWMAN" BRASS FRAMES AND RAILS



MR. EXHIBITOR:—

Don't you realize that not alone does "NEWMAN" stand for **QUALITY**, but also **ORIGINALITY?**

We are Originators of every conceivable style of frame in which to properly display **POSTERS AND PHOTOS.**

YOU will eventually use brass frames. **WHY** not now?

Get our Latest Catalogue.
It is yours for the asking.

The Newman Mfg. Co.
717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Illinois
Established 1882

Frames, Easels, Rails, Grills, Signs, Choppers, Kick Plates, Door Bars

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Corner Unit Hinged Frames

Directory of New Theatres

BRITISH COLUMBIA

By the organization of the People's Theatre Company, with a capital stock of $10,000 and head office at Vancouver, the proprietorship of two Victoria theatrical businesses has been changed. The new company has been organized to acquire and take over the Variety Motion Picture theatre now operated by W. P. Nicholas, and the Royal Victoria theatre, now being operated by the Dominion Theatre Company, Ltd., and all assets and liabilities of W. P. Nicholas and the Dominion Theatre Company.,

CALIFORNIA

A large theatre building, modern in every way, will be erected immediately at Los Angeles Harbor by N. O. Anderson, owner of the Anderson building. Property owned by O. B. Sadler, which lies adjacent to the Anderson building, was purchased yesterday for this purpose. The purchase price was $22,500. Anderson will use this property, together with a lot located in the rear to erect his new theatre which will have a seating capacity of 1,000. Sadler acquired this property four years ago for $17,500.

Work on the new Hamblen motion picture theatre on Park street, near Encinal avenue, Alameda, is progressing satisfactorily and will in all probability be ready for occupancy early in the Spring. The building represents an outlay of $50,000.

The new Liberty theatre, Fresno, was opened last week under most auspicious circumstances. Messrs. Keech and Beatty, directors of the Liberty Company, sent out invitations broadcast, the result being an overcrowded house. Mayor Toomey delivered a speech, welcoming out of town representatives of the motion picture industry of whom there were a score or more.

ILLINOIS

Herrin's new motion picture theatre, The Hippodrome, was opened recently and nearly a third of the city's population attended during the opening day. Manager John Marlow reports 2,740 paid admissions for the evening.

A Chicago concern is planning the construction of a motion picture theatre at Belleville, and while a site has not yet been definitely decided upon, the eastern end of town near Main street is the locality generally favored.

INDIANA

The new Princess theatre at Rensselaer was opened a week ago under the management and proprietorship of Robertson and Viant. The seating capacity of the improved house has been increased to 350, and at both afternoon and evening shows on the opening day every seat was occupied and scores of patrons could not be accommodated.

MAINE

The Strand theatre building at 565 Congress street, Portland, is being enlarged by a two-story brick and steel addition and being remodeled for a motion picture theatre at a cost of $100,000. W. E. Reeves will be the manager of the new house.

MASSACHUSETTS

Architects Funk and Wilcox, 120 Boylston street, Boston, are preparing plans for a theatre and office building to be erected at 1410 Massachusetts avenue for the Harvard Square theatre and Realty Trust.

MICHIGAN

A. H. Proksch of Iron River has been awarded the contract to remodel the Odd Fellows building on West Iron street, Negaunee, for motion picture theatres.

MISSOURI

Construction work on the new theatre to be erected in St. Louis on the site belonging to the Yore estate will be commenced early in the new year. The structure will be grouped with the Orpheum theatre and the Statler Hotel at Ninth and St. Charles streets and Washington avenue, and the new Mercantile Trust Building at Eighth, Locust and St. Charles streets. The Yore plot adjoins that of the Orpheum theatre and is directly across the street from the Mercantile Trust Building. The leases for this site were arranged by Gibson & Ketchum and R. King Kaufmann, real estate officer and vice-president of the Mercantile Trust Company, in conjunction with Williams & Bland, representing the Federal Hotel and Real Estate Company. The proposed theatre will have a frontage on Eighth

For Better Music

The Fotoplayer

62 West 45th Street AMERICAN PHOTO PLAYER CO. New York City

TYPHOON COOLING SYSTEM

TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

street of 132 feet and on St. Charles street of 127 feet. The site includes 60 x 127 feet belonging to the Yore estate and 70 x127 feet on Eighth street, adjoining on the north the Victoria Building at the northwest corner of Eighth and Locust streets, held by George T. Riddle, president of the Franklin Bank, both of which are to be acquired by the Federal Hotel and Real Estate Company under 99-year leases. The lease of the St. Charles street corner, which is held in eskrow by the Mercantile Trust Company, executor of the Yore estate, specifies an annual net rental of $10,000.

MONTANA

If no unforeseen obstacles occur, the Marlow theatre will be completed and ready for occupancy about the first of February, according to A. B. DeKay, superintendent of construction. The exterior of the structure has been completed and good progress is being made on the interior. A force of lathers have started putting on the lath, and electricians are wiring the building, which is being done in accordance with the latest approved plans as recommended by the board of fire insurance underwriters. Material for the heating plant has arrived and is being installed. The millwork for the interior finish is being prepared at the mills and will be shipped shortly. Until it is definitely known when the Marlow will be ready for occupancy, plans for the formal opening will not be made.

NEBRASKA

Gothenburg's new Sun theatre was opened to the public a week ago, when between 1,500 and 2,000 people witnessed the two performances. Nate Desky of Burush, Colo., is owner, and Harold N. Desky is manager. This theatre has a seating capacity of 800, and is equipped with one of the latest designed pipe organs.

NEW JERSEY

The Mutual Picture Theatres Company of New York has taken a long lease on the Majestic theatre on Monmouth street, Red Bank, near the railroad station. The theatre is owned by William K. Kelly of Newark, formerly of Red Bank, and the lease of the theatre permits the remodeling of the building to suit the ideas of the lessees. The lease also contains an option of purchase.

NEW MEXICO

A contract was let this week to an Amarillo firm for the new theatre which is to be erected by Messrs. Hurley and Hawkins on the lots purchased by them, fronting Main street, Tucumcari, to cost more than $30,000, and will be modern throughout.

Work will commence as soon as possible, and it is expected to have the new theatre finished within a few months. This will be another big boost toward putting Tucumcari in the city class.

NEW YORK

Buffalo architects are preparing plans for the proposed two-story theatre building, to be erected at Main and Elm streets, Lockport. It is planned to construct a building worth $60,000. High class road attractions will be played in addition to motion pictures and vaudeville. The architects at work on plans are Lewis & Hill and Esenwein & Johnson.

Several lots have been leased on the Ehler's farm front, Middle Island, to be occupied by the Harvard theatre and six stores, the erection of which will be commenced as soon as weather conditions permit.

The Sheers Amusement Enterprises have bought the plot, 60 x 119, on the north side of Corona avenue, 95 feet east of Hampton street, Elmhurst, for an airdrome.

PENNSYLVANIA

William I. Snyder, of Pennsburg, had a successful opening of the new Liberty Motion Picture theatre, in East Greenville, on Thanksgiving. Matinee and evening performance were given.

WASHINGTON

Dr. H. M. Johnson is breaking ground for a new building on South Toppenish avenue for a film house. He intends transforming his present show building into a theatre for road shows. He has also bought the Miller building, on South Toppenish avenue, from W. M. Miller of Prosser.

WISCONSIN

The new theatre building now being erected on the Baker Block property, Racine, has been taken over by the Friedman Company, on a long-term lease.

The theatre will be one of the most modern and up-to-date in this section of the country, and will be thoroughly equipped for the presentation of theatrical performances of every nature. It will have a seating capacity of between 1,500 and 2,000.

According to the plans, the amusement-loving people of Racine and vicinity have something good in store for them. It is expected that the new theatre will be completed early next Spring.

Plans for the material improvement and enlarging of the Palace theatre, Kewanee, are now completed and involve the removal of the stage and the setting back of the curtain to provide accommodations for seventy-five additional seats.

Dr. W. C. Beecroft has awarded contracts for the erection of a new motion picture theatre on East Mifflin street, Madison, near the post office. The building will cost about $100,000.

Exhibitors

THE

Accessory News Section of

Motion Picture News

Contains Many Helpful Hints for

YOURSELF
YOUR OPERATOR
YOUR PIANIST or ORCHESTRA LEADER

READ THEM

"Light Up Your Aisles"



THIS little fixture, the "Aislite" by name, is illuminating the aisles and stairways of scores of the country's largest and most progressive theatres.

WRITE TODAY FOR OUR CATALOG NO. 10 SHOWING PHOTOGRAPHS OF PROMINENT INSTALLATIONS.

THE BROOKINS COMPANY

EUCLID AND E. 18TH STREET CLEVELAND, OHIO

UNIVERSAL

4 K W Generating Sets

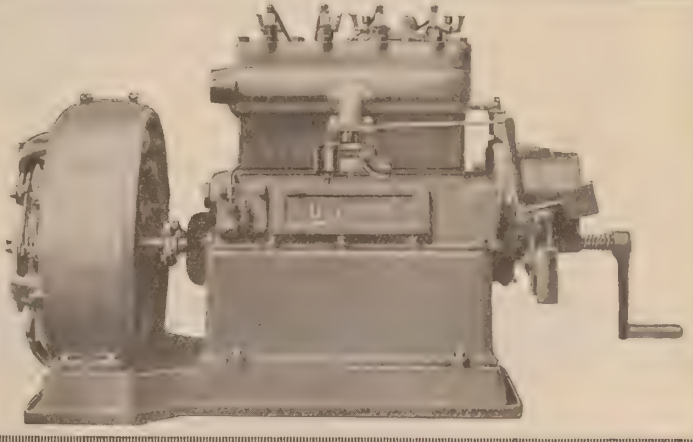
60 or 110 Volts

Extensively used for moving picture work, stationary and traveling shows, circuses, carnivals, etc.

Smooth, flickerless light.

Send for Bulletin No. 26

UNIVERSAL MOTOR CO., Oshkosh, Wisconsin





THE WILLIAMS PRINTING COMPANY, NEW YORK

Simplex

Just for once: Remember yourself

Yes, it's all right

At this season of the year, when the spirit of giving permeates the very air you breathe, it is all right to be liberal, to give out of the bigness of your heart, and to the extent that the bigness of your bank account will permit.

But

There's such a thing as overdoing it—forgetting that you have duties toward yourself as well as to others, and thereby reducing the prospects of your being able to give liberally next year.

A new name on your list

To guard against that, suppose you add your own name to your list of beneficiaries, and consider just what you ought to give yourself.

Give judiciously

Of course you will exercise the same care as in making selections for others, and will give yourself something useful, something that endures, something you will always be glad to have received.

A suggestion

If it isn't too late, if you are not already enjoying its benefit and profit, suppose you give yourself Simplex Projection?

Answers the Specifications

Nothing could be more useful; its perfection endures; you will always be glad to have acquired it; and it will help make you more capable of giving next year.

Others liked it

The shining lights of the Industry would agree with our suggestion. They gave themselves Simplex Projection, and it proved a large factor in the winning of fame and fortune. You will like it for the same reasons.

He can do most for others who has done the right thing for himself

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

"You are known by the company you keep." So, we point with pride to our contract with the

FIRST NATIONAL EXHIBITORS CIRCUIT.

We want the world to know that it is our privilege to manufacture for these aristocrats of screenland.



Rothacker

FILM MFG. CO.

There are reasons—
Come and see them.

Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
University of South Carolina Libraries and
College of Arts and Sciences